

VARIETY

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SALARY CUTTING FLUKE

500 CRIPPLED WAR VETERANS SEE VAUDE SHOW ONCE A WEEK

Volunteers to Entertain Soldiers at Walter Reed Army Hospital in Washington, D. C.—Performance Every Thursday—Cheers and Feet Stamping

Washington, July 5. It's nine years since the war. It isn't over yet for close to 500 soldiers are still under treatment at the Walter Reed army hospital.

Because of this acts playing Washington journey out to the hospital after the Thursday matinee every week. There is no "request" from the front of the house. Mrs. Mabel Shackelford, volunteer Red Cross worker since 1918, calls for them in a bus and upon arrival the crippled boys are waiting. They are wheeled, they hobble on crutches, they are carried—but no matter how they get there early to be down front.

Thursday last a Variety reporter was asked to go along. From a stage suggesting the "old town hall" and with but a piano for an orchestra, Johnny Dooley and Cliff O'Rourke; Vannessi along with Sonny Hines and the Gamble Boys; Norberto Ardell, Eva Esmond and Pat Grant, Lottl Atherton, Robey and Gould, and the Carr Brothers never played to such an audience.

The boys who couldn't applaud, because they had no arms, cheered. Those who could do neither of these stamped with their feet. Some just showed their appreciation in their eyes.

Others may forget. A crippled vet may be just and only that to some, but the weekly trips to Walter Reed prove that those of show business haven't and won't forget.

Mae West's 'Wicked Age' Is New Comedy-Drama

Mae West's swagger from the notorious "Sex" will be carried into her latest and new play, "The Wicked Age."

Besides her personal starring appearance Miss West will again be recorded as an authoress.

It's a comedy drama, in rehearsal this week and destined for a Broadway play shop late in August.

Besides the principals will be 30 different types of "beauties" with the main comedy centering around local beauty contests, straight and bathing.

It is claimed for the West book that it is "clean," so much so says James Timoney, once more interested with Miss West in a production that he expects the churches to get behind Miss West this time.

Mr. Timoney didn't mention how far behind.

BLACK BELT AT 110TH OVER TO WASH. HEIGHTS

Negroes Sweeping All Over Harlem—Want Theatre for Church

Negotiations opened by a colored church in Harlem to secure the Lenox theatre, at Lenox avenue and 110th street, marks the sweep of the Black Belt (145th street) to the southern extremity of the Harlem district, bounded by Morning-side Park on the west and 5th avenue on the east.

Additionally and for some while the Belt has been overflowing its former western boundary, Morning-side, going up over the Heights and locating on the hitherto rather exclusive Washington Heights section.

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Another "Cut" Laugh And Executives, Too

Los Angeles, July 5.

During the salary reduction discussions on the coast, one producing executive of a large organization whose income is mainly from a percentage of the gross of pictures made on the lot called in another production head and informed him that under the new order of things he would have to take a big cut in salary. The lesser luminary in the company flatly refused to stand any cut in his salary whatever, and declared it would be all right for him to walk out if the company insisted that he take a slash.

A hot battle ensued, with neither willing to recede from his original position. The proposition was held in abeyance for a few days, but the decision of the producers to let salaries stand buried the hatchet between the two production executives for the time being.

ACTION AWAITS SOME NEW PLAN

Motion Picture Academy Credited With Bringing Film Producers to Realization of Better and Wiser Ways to Economize on Production—Some Salary Cuts Ordered Not Placed Into Execution—Saving of Around 25% Expected From Problem Solvers

WEEK OF UNREST

Los Angeles, July 5.

There will be no sweeping salary cuts among stars, directors and other employees of the West Coast picture studios at this time. The proposed general reduction, ranging from ten to 25 per cent., as determined upon a week ago to become effective immediately for all employees whose weekly salary was in

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RADIO MINUTE AT \$43.50 FOR 8 TIMES

Firm's Mention Guaranteed 4 Times Within Each 60 Seconds

A new system of selling Radio's commercial time has been inaugurated by the apparent possessor of a contract with WHN for one hour, eight times or more monthly. Solicitors are offering merchant's radio "time" of one minute's duration eight times monthly for \$12.50, gross.

Mention of the firm's name and address is guaranteed to be made four times within each of the 60 seconds periods.

Sellers of the time by the minute are allowed 25 per cent. of their sales. One solicitor said he sold 35 prospects in one day.

It is said that an hour in WHN may be purchased from \$50 to \$100, according to the line of business, with a "rate" for continued business.

HALF-MILLION PUBLIX BOOKING FOR WHITEMAN FOR 40 WEEKS

Orchestra to Travel as Unit Over Picture House Circuit Next Season at \$12,000 Weekly—All Transportation paid for 33 Men—Acts with Band

"LADDER'S" LOSSES \$6,500 WEEKLY

Grosses Around \$400 Weekly—Average of 60 Patrons per Performance

With the loss piled up by "The Ladder" approaching a half million, the continued performance of the play becomes the more astounding in light of the actual grosses. While an estimated weekly figure has been quoted from time to time, it was greatly exaggerated.

On a summer basis of six performances (no Saturday shows) the takings have been around \$400 weekly. Rarely have they gone as high as \$100 per night.

"The Ladder" is ending its 11th month. It recently moved to the Cort for the summer, reducing the scale to \$2.20 top. Previously an offer was made to refund the admission price to anyone not satisfied with the performance. Cut rate allotments were then discontinued. Edgar B. Davis, its millionaire backer, ordered out all passes. Computing the nightly gross and fig-

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Speakeasy Dress Frame

A shiny gyp in the speakeasies where practiced in the selling of dresses worth \$10 to escorts of stand-in young women at \$35 and up.

The developed system is for the male customer with a load of bad booze gathered in the same joint to be steered into a rear room by his lady friend where he sees, if still retaining his eyesight, a row of lovely frocks, so he is told.

The gushing girl selects one, telling the chump how cheap it is. If he's a common yesser, she takes him along for as many others as he or his b. r. will fall for.

Next day the lovely frocks are returned with seller and purchaser splitting the net.

An agreement without parallel in the show business is the \$500,000 contract entered into between Publix Theatres (Paramount) and Paul Whiteman, for the Whiteman orchestra to tour the Publix picture house circuit next season at \$12,000 weekly for 44 or more weeks.

The Whiteman booking will be for one or more weeks in each theatre played, with a maximum of four performances week days and five on week ends, according to the playing policy of the theatre.

All transportation, including sleepers, will be paid by Publix, additionally. That circuit will also supply the cast required for the Whiteman unit, the type of performance to be similar to the present one employed by Whiteman during his engagement at the Paramount, New York.

Mrs. Whiteman Appearing

The Whiteman band closes its Paramount on Broadway engagement July 15. For the final week starting July 9, Vanda Hoff (Mrs. Whiteman) will appear in a dance specialty in front of her husband's orchestra. Billing for the week will be Mr. and Mrs. Paul Whiteman.

Sam Katz, for Publix, who negotiated the Whiteman agreement, does not prohibit the orchestra from playing elsewhere for a week or so, other than in a theatre, upon two weeks' notice to Publix. That would mean a convention or private engagement, nor is Whiteman restricted from the radio or making phonograph (Victor) records.

The Whiteman orchestra created the first \$10,000 salary in the picture and for all of the show (stage) business. William Morris is Whiteman's representative, acting for him in the negotiations with Katz for the record breaking contract.

Following the local Paramount, Whiteman may appear for two weeks at the Stanley, Philadelphia, filling in the remainder of the time.

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BROOKS
THE NAME YOU GO BY
WHEN YOU GO TO BUY
COSTUMES
HATS AND UNIFORMS
1437 B'WAY N.Y. TEL 5580 PENN
ALSO 65000 COSTUMES TO RENT

1ST PROFESSIONAL IN NEWPORT COLONY SINCE DAYS OF BOOTH

Julia Hoyt Now There with Parents—Moses Taylor Heads Company Reviving Old Casino, Following Francis Carpenter's Mysterious Disappearance

Newport, R. I., July 2. (Variety may publish a letter weekly or so from Newport during the social season. The items in some manner will be related to the show business.)

More than a generation ago the famous Edwin Booth had a summer cottage at Newport, but since then there have been no actors in the colony. This season, however, Julia Hoyt, who divorced Lydig Hoyt, and is now a professional actress, will live with her parents, the fashionable Mr. and Mrs. Julian W. Robbins, at the impressive estate they have rented from Mrs. George Gordon King. Mrs. Hoyt's brother-in-law and sister, Lieut. and Mrs. William Lawrence Marsh, will also share that residence.

Mrs. Marsh, originally Sarah Robbins, first divorced John W. Minton, and then divorced Van Rensselaer King. Through her friends, Mrs. Edward de Witt and Mrs. de Witt's sister, Mary Garden, Mrs. Marsh has met various theatrical celebrities, apart from her sister, Julia Hoyt, whose pink studio in McDougall alley, formerly a stable, is the rendezvous of Broadway notables.

William Cotton, one of the best known mural decorators in the country, is a Newporter, and, after he had gained renown and adorned the foyer of the Capitol theatre in New York, was commissioned to decorate the walls of the fine bathhouse at the Public Beach at Newport.

In a quaint thoroughfare off Thames street, called Cotton Court, members of his family still live, and he pays occasional visits there.

Preparations are proceeding for the restoration of the long-vacant theatre in the Newport Casino building, but meanwhile gossip concerns itself with the mysterious disappearance of Francis Carpenter of New York, who last summer sought to reopen the playhouse and this spring succeeded in organizing a company with himself as president and William H. Vanderbilt as vice-president. All that has been publicly announced is that Moses Taylor, who owns a splendid estate at Newport, has now become president.

Poor Mother's Rich Daughter

At Newport, where there are Astors and Vanderbilts all over the place, there is no woman who adopts a grander air than one who this season has been sojourning at a fashionable boarding house while looking for a cottage. With her is her husband, who bears a name not only impressive in this country, but illustrious in Europe. It conjures up visions of imperial grandeur.

The man now at Newport seems to leave all the airs and graces to his better half, he being contented to follow in her wake, carrying her Pompadour. She was previously married and divorced, and has group-up offspring by that alliance. She hails from a small town in Massachusetts. Several years ago a woman who bore a striking resemblance to this Newport grande dame worked by the day in movie studios in New York and Long Island. Registered with the casting agents as Dorothy Quincy, she admitted being the sister of the society woman, with this statement confirmed by the shabby old lady who sometimes accompanied her to the studios. The white-haired woman in the black dress and bonnet spoke with what seemed to be awe of the rich and fashionable daughter, who, from the look of things, did very little for the mother and sister, although the

latter declared second-hand clothes replenished her wardrobe for "extra" work.

A Stokes in Pictures

Lieut. and Mrs. Benjamin Holcombe, now in Europe, are returning shortly to Newport, to occupy for a second summer the fine estate rented from Robert Gould Shaw, 2d, of Boston. At that time Lieut. Holcombe is expected to resign from the Navy. Last September at Newport he married the lady who had just divorced Sylvanus Stokes, Jr., of Washington. Originally Margaret Fahnestock, daughter of Mrs. Gibson Fahnestock, of Washington and Newport, she is heiress in her own right to many millions of dollars, inherited from her grandfather, the late Harris C. Fahnestock, president of the First National Bank, of New York.

Stokes, who is the father of two children, with their mother, has been in Hollywood for several months past, suping in the movies. He was recently advanced to minor roles, but lives in fine style at a luxurious estate. The Robert Gould Shaw, 2d, referred to was the first husband of the famous Lady Astor, and their son lives with her. He has several children by his present wife, formerly Mrs. Harrington Converse, one of the sons, Gould Shaw, having created a sensation in June, 1924, by marrying Hilda Burt at that time a show girl in "Poppy." Miss Burt was the daughter of Mrs. E. K. Burt, of Brooklyn. The bridegroom was 20 and a student at Harvard.

"Glorifying the American Sucker"—Tex's Ballyhoo

Night club hounds are amused at the billing used for the much delayed "Padlocks of 1927," starring Texas Guinan, the show having opened at the Shubert Tuesday night. Over the large lettering spelling Tex's name is the legend "Glorifying the American Sucker," the night club's ballyhooed battle cry.

"Padlocks" hasn't had the easiest time of it applying Texas' application of late hour stunts to the stage and audience. Most of the objections came with the distribution of "snow balls" and the invitation to throw 'em back at the girls. In New Haven the police chief cut that out entirely, and it sort of left Tex without one of her pet rackets. In Philadelphia the censor tried to eliminate the snow balls, but was kidded out of it by a show girl, who, without knowing who he was, mugged his necktie until the censor hit the air.

The show opened with additional cast changes. Last week Bobby Watson left.

Americans Abroad

Paris, June 21.

In Paris.—Marilyn Miller (Mrs. Jack Pickford), Lottie Pickford, Abraham Cahan, editor; Paul Frawley, Lee Kohlmar, Herbert Stothart, Edward L. Bernays, author; Ben Lyon, John Fox, Mary Garden, Clifton Webb, Mrs. Jane Grey, Frank V. Morley, editor; H. S. Pollard (N. Y. "Evening World"), Crystal Herne, Josiah H. Penniman, author; Edwin Marcus (cartoonist N. Y. "Times"), Arthur Lee, picture producer; Samuel Zolotow, dramatic critic.

J. J. Shubert has gone to Vienna. Ly Estra and Fred have arrived in Europe from their engagement at the Chicago Opera Club, and will be seen in July at the usual French resorts.

Dario (Dario and Irene) has undergone an operation on his nose in Vienna. He opens at the Armenonville (Bois de Boulogne), Paris, this week, to be followed by Deauville.

Regine Senz, soprano, after a tour in Germany, is giving a concert in Paris.

Harry Pileer is leaving France on a visit to New York next month.

Laid Off British Oil

Some weeks ago in London a theatrical agent and producer phoned several friends throughout the United States, advising them to purchase immediately shares of British Controlled Oil Fields, then selling at around \$1.50. The tip stated the shares would climb within a week, probably doubling in quotation and might mount up to a large figure and profit. Within three or four days the stock did rise to \$2.25 and may have gone higher, as no particular tab was kept on it.

The recent suicide of James White, the English financier and theatre owner, is ascribed to his unsuccessful attempt to gain a corner in the same oil concern's stock. A story in the New York "World" Sunday stated that White believed a river of oil flowed under the firm's property in Venezuela. With this belief firmly implanted, White commenced buying up shares, purchasing by option around 2,000,000. When settlement day arrived, White was without the necessary funds to take up his buys, with a bear pool headed by Sir James Mackay Edgar cleaning up a huge profit. The "World's" story estimated the loss by White and his companions as around \$10,000,000.

When the phone tip reached New York some of those receiving it discovered there would be considerable difficulty in having orders to buy or sell executed. Known as an "outside stock," but few brokerage offices handled it. A wire to Montreal brought back the information a similar condition existed there. So far as known, no Americans on this side invested.

Grace, Non-Stop Flier, Signed Up by Backers

Los Angeles, July 5.

Dick Grace, film stunt aviator, and now waiting to hop off from Honolulu on a lone flight attempt to San Francisco, is signed to a five-year exclusive management contract some weeks ago by Grant Dolge, Hollywood, agent and real estate broker.

It is understood that Grace had been endeavoring to secure backers for his attempt for many months without success. Dolge liked the plan, it is said, and promoted the \$5,000 necessary finances from Chester Conklin, film comedian, and others.

Grace hopped a boat to Hawaii with his plane, but has been held up for the past two weeks on account of unfavorable weather.

According to report, Grace's contract with Dolge provides for the latter to receive 50 per cent of all the aviator's earnings for the next five years.

JESSEL SUCCEEDS BERNARD

At a special meeting last week the vacancy of second vice-president of the Jewish Theatrical Guild was filled by the election of George Jessel.

The vacancy was occasioned by the recent death of Sam Bernard.

PARIS

By ED. G. KENDREW

Paris, June 20.

Carl Itandall and Peggy Cornell, now in London, are listed for the Casino at Deauville in July as well as the usual summer resorts in France and Italy to follow through Billy Arnold.

Harry Carson has booked for the same "circuit" Dollie and Billie (Miss) Glenn Elynn, who is at Stockholm; Anne Ludmilla and Jack Kinney are retained for Deauville, then Lido (Venice).

Fowler and Tamara may obtain a short vacation from the Folies Bergere revue, in which they are still starred, visiting Deauville for a few days' professional visit, where a tempting engagement awaits them.

Thelma de Lorez is booked for the Halles revue in Berlin this season.

LONDON

London, June 25.

The Diaghileff Russian Ballet is achieving its usual success at the Prince's theatre. Prices have been raised for the season, but the seats for the pit and gallery are now bookable in advance. The new ballet, "The Cat," which had to be postponed owing to the non-arrival of scenery, was well received.

The second play to be done under the new management at the Everyman theatre will be a new work by Arthur Rose called "Fire." Jeanne de Casalis will star.

Alban Limpus, who is presenting Marie Tempest in "A Spot in the Sun," the new Hastings Turner play, at the Ambassadors shortly has acquired "The Masque of Venice," in which Marie Tempest will also appear. It is the work of an English dramatist named Gribble.

When "Lido Lady" closes a successful run at the Gaiety at the end of July, Cicely Courtneidge and Jack Hulbert will take a long holiday and will return to the theatre in the autumn in a new racing musical show by Ronald Jeans.

When "My Son John" closes at the Shaftesbury July 25 the theatre will be occupied by C. B. Cochran, who will present his new musical show, "Castles in the Air," with Helen Gilliland in the leading role. The piece has been on tour waiting for a vacant West End house.

Following on Nazimova's successful appearance at the Coliseum, Fannie Ward is announced to appear there July 4, also in a sketch by Edgar Allan Woolf.

London will miss one of its annual Christmas revivals this year, for the evergreen "Charley's Aunt," which has played the holiday season for the past 20 years, will be absent on a Canadian tour.

Eddie Fields, variety agent and late of the Three Rascais, was granted a discharge from the bankruptcy Court June 17, subject to judgment for £400 to be paid out of future earnings in excess of £600 yearly allowed for maintenance.

Teddy Brown, American jazz band leader from the Cafe de Paris, spent his weekend in Brixton prison June 18 for refusing to pay income tax to the amount of £260. This climax was reached through Teddy and the authorities failing to agree on what constituted reasonable professional expenses.

Chas. Sebina, who is dancing at the Metropole hotel with Edwina St. Clare, is a discovery of the late Maurice. He came over under Maurice's management and Maurice died before Sabin reached Europe.

A dinner will be given at the Hotel Cecil June 30 to celebrate the success of the Welwyn Garden City company in winning the "little theatre" cup in New York. Among the speakers will be Sybil Thorndike, the Marquess of Salisbury, Viscount Hampden.

The new revue, "Shake Your Feet," will be presented at the Hippodrome July 18, succeeding "Sunny," which will have had a nine months' run. Billy Merson, whose own show, "My Son John," is closing, will join the cast; also Gwen Farrar and Billy Mayerl, who have been in "Whitebirds," at His Majesty's. The management will have to find a new home for the show if it proves successful, as Clayton and Waller are due to produce "Hit the Deck" there within a few months.

Arthur Chud Darby, who described himself as the "handcuff king," was sentenced to three months for failing to pay alimony.

Considering the London season is still on, an unusual number of shows are down for closing. There are 14 coming off within the next few weeks: Aldwych, "Rookery Nook"; Adelphi, "Broadway"; Ambassadors, "The Transit of Venus"; Court, "Shadow of a Gunman"; Duke of York's, "Dope"; Everyman, "This Year—Next Year"; Gaiety, "Lido Lady"; Hippodrome, "Sunny"; New, "The Constant Nymph"; Royalty, "The Combined Maze"; Shaftesbury, "My Son John"; Strand, "Blackbirds"; Scala, "Marianettes"; Palace, "Princess Charming"; "Whitebirds" seems to be steadily growing on the public at His Majesty's, and may be in for a run.

The new play due at the little "Q" theatre is by Frances Carson, entitled "The Unknown Woman." Arthur Wontner will produce the piece and share leading honors with the authoress. Other members of the company are Margaret Emdin, Peggie Jarvis, Tonie Edgar Bruce, Grace Edwin, Joan Barben, Wallace Geoffrey, Charles Maunsell, Austin Trevor.

DOLLYS BUY INTEREST IN PARIS PRODUCTION

Paris, July 5.

The Dolly Sisters have bought a half interest in the current piece at the Casino which they intend continuing into the autumn. The sisters deny they are planning a marriage in the near future, as reported in the Paris newspapers.

Their interest in the show, they said to Variety's correspondent, will keep them occupied and prevent their leaving the French capital for some months. The girls' father reached Paris a few days ago, starting the story that he came to attend at least one wedding. It is stated that he merely was on his yearly vacation.

DANCERS PAID BY TIME

Rosemary and Capella Charged by the Second or Minute

London, June 27.

One of the most unique valuations on services by a stage attractions was that placed on themselves by Mlle. Rosemary and M. Capella when professionally appearing recently on the Continent.

In Berlin their minimum salary was \$750 weekly, and they appeared but a few seconds per performance. Following into Vienna and Budapest when the time of their act was extended and the turn itself enlarged, the dancers charged accordingly, based upon the rate by the second at Berlin.

At present their salary at the Hotel Savoy, London, is \$1,750 a week, an increase of \$250 over what they received when with the Shuberts in New York. The couple opened at the Savoy restaurant June 13. It has a capacity of 1,300 guests. The Savoy Hotel has extended the contract with the dancers now there indefinitely.

James White a Suicide; Lost \$5,000,000 Deal

London, July 5.

James White, famous for his spectacular coups in finance, and owner of Daly's theatre, committed suicide late last week by taking poison.

He had attempted to run a corner in a line of stocks, but had failed to make his corner good and was said to be \$5,000,000 to the bad.

Friends had raised sufficient money to tide him over and the affair might have been straightened out. But White had instructed his servants not to answer his telephone and the news had never got to him.

"Mary" Ends Abruptly

Paris, July 5.

"Mercenary Mary" was suddenly withdrawn at the Apollo and the house closed abruptly. "Rose Marie" reached its 100th performance at the Mogador, Saturday night, and seems to be going strong.

SAILINGS

Aug. 18 (New York to London) Frank Cambria and family (Ballin).
July 2 (New York to London), Congressman Sol Bloom, Jack Connolly (Leviathan).

July 2 (London to New York) Dolly Tree (Aquitania).

July 6 (London to New York) Athol Tier, Peggy Ross (Majestic).

July 6 (London to New York), A. H. Woods, J. J. Shubert (Majestic).

Reported through Paul Tausig & Son, 565 7th avenue:

July 9 (New York to London) Edna Leedom (Aquitania).

July 7 (New York to London) Mr. and Mrs. Jack Norworth, Kraft and Lamont, Stewart and Olive, F. C. Cook, Leon Domke, Sybil Vane (Tuscania).

July 2 (New York to London) Mrs. Edith Totten (Leviathan).

June 29 (New York to London) Carl Laemmle, Carl Laemmle, Jr., Rosabelle Laemmle, Mr. and Mrs. Maurice Fleckles, Jennie Golder, Jack Ross, James Geller (Beren-garia).

THE TILLER SCHOOLS

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10% OFF THOUGHTS SORTA HURT LA ROCQUE-BANKY TIE-UP SPIRIT

Tom Mix's Version of Wedding—2,500 "Exclusive" Invitations Out—Tears Without Glycerine Aid—First Time Sam Goldwyn Gave Anything Away

By TOM MIX

(Variety's Cub Reporter)
Los Angeles, July 1.

Dear Variety:

Wearing more different kind of clothes than any one ever saw before in a single group, Hollywood and Beverly Hills turned out the other Sunday afternoon to see a young gent named Rod La Rocque get married to a young woman programmed as Vilma Banky.

Both are picture actors.

It was a great day for Hollywood and likewise a greater day for Beverly Hills, since the affair was pulled off in the latter town. This is the second time lately that the Church of the Good Shepherd has landed in the news reels, the last being in scenes of the Valentino funeral. I don't know which is to get the footage.

Between press agents and publicity purveyors working for Sam Goldwyn, a lot of people around the town knew the affair was coming off, so quite a herd was rounded up at the church to inspect our brands as we came through the shutters.

Never before in the history of motion pictures has there been such a million of short horns, hustling for an invitation. Only those in the movie blue book with clean bills of inspection, received 'em, so there were only 2,500 issued.

Admittance to the church and reception was by card. Mine was numbered 432. Each mail brought a new card and a new set of instructions. A blue card got you in the church and a white one was the Annie Oakley to the hotel reception, or maybe it was the other way. Which ever way it was, I got mixed up and slipped the wrong one at the church. When it came to the reception at the hotel, having the wrong colored card, I wasn't able to get any further than the first door slammer.

High Hat Wanted

Looking over recent fashion plates for afternoon functions, it seemed that the men folks were supposed to doll up in morning coats and silk hats. Adolph Menjou called up and asked what I thought he ought to wear and if I could lend him an extra silk hat. I like Adolph and I was mighty sorry that I couldn't oblige him as my butler had gone somewhere in my extra suit. But anyway, he got to the wedding in pretty good shape.

A lot of the men attending the function didn't wear silk hats. It seems the local supply gave out. I used to think that all silk hats looked alike. After attending the La Rocque-Banky mill, I know differently. Where they resurrected some of the hats I saw will always be a mystery except to a few studio wardrobe men.

Bill Howard, the director, had on one that looked mighty familiar. First I thought the hat might have been left to him in Oscar Hammerstein's will and then I remembered it. Years ago I saw a feller—a sleight-of-hand bird—pulling half a dozen rabbits and flags of all nations from it down in Spring street, here in Los Angeles. Bill certainly does take good care of his things.

At the last big picture wedding but here, when Laura La Plante married some one or'uther, the only two men in all Hollywood who had the right cut and kind of a suit to wear were myself and Victor Schertzinger. And due, I suppose, to a lot of petty jealousies, Vic and me were the only two eggs in the whole picture industry who weren't invited to the wedding. I decided then and there that I was going to wear that morning suit if I had to shoot some groom and pinch hit in his place. Then came the invitation to last Sunday's affair with cards of instruction as to how to

1st Air Mail Under Contract on Time

Air mail letters leaving San Francisco July 1 were specially stamped:

"First flight under contract Chicago-San Francisco Transcontinental Air Mail Route."

Letters postmarked San Francisco, July 1, 4:20 a. m., reached New York at 10 p. m., July 2, according to schedule. Actual time in the flight was about 38 hours.

Previous to July 1 the Air Mail between Chicago and the Coast had been operated by the Government (Post Office Department).

Theatre Guild in Paris?

Paris, July 5.

Lawrence Langner has been here looking over the shows, and has been in consultation with local theatrical interests in view of a visit of the New York Theatre Guild next year. He with Pierre Loving have had an interview on the subject with the management of the Odeon.

ENGAGEMENTS ABROAD

Paris, July 5.

Rex Story and Rose Lee, with the Six American Bathing Beauties, are booked for the Deauville Casino, opening July 9.

Carl Randall and Peggy Cornell appear at the Deauville Casino beginning late in July.

Charles Sabin and Edwina St. Clair opened at the Perroquet de Paris last night (Monday).

FRANK CURZON DIES

London, July 5.

Frank Curzon, theatrical manager, for years associated with the ventures of William A. Brady, and winner of this year's Derby, died here Saturday.

"MARIGOLD" BELASCO'S

London, July 5.

David Belasco has purchased the American rights of "Marigold," the current attraction at Kingsway.

"Sunny" to See Paris

Paris, July 5.

Destimone is carrying on negotiations for the production of a French version of "Sunny," the Dillingham piece. If the deal goes through, the musical piece will be produced at the Apollo during the winter.

get in and how to get out, and it sure found me sitting pretty, but Vic lost out again. I hope he has better luck next time.

All of which reminds me that the only man in Hollywood and Beverly Hills who wasn't invited to the La Rocque-Banky match was Monte Blue. The only way I can explain it is that they figured Monte looked so much like Rod or Rod looked so much like Monte that his presence would only mix things up, so they left him out.

Pay Off Day

Out at the wedding there was a great collection of cars. Finance companies who carry the Los Angeles automobile paper, instead of closing at one, kept open all Saturday afternoon and part of the evening so some of the boys could slip in and fix up a few delinquent payments and thus be sure of their cars for the Sunday function. There wasn't a rentable Rolls-Royce in all Los Angeles that wasn't in use at the wedding and the high priced cars that usually grace automobile (Continued on page 18)



WORLD-WIDE COMMENT

"Kimberly and Page succeed in providing a skit on love-making as done in the dime novels and the movies that keeps the audience rocking with laughter by reason of its ridiculous extravaganzas and the cynical running comments of the lady in the case."

The International Artists

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ROMANCE IN PARIS PLAYS

New Productions Both Light Comedies

Paris, July 5.

Two new productions are based on light romantic themes, the risqué and bizarre being ignored for once. Both premieres gave evidences of being successful starts.

"Par le bout du nez" ("Led by the Nose") at the Femina is a clean and amusing three-act comedy by Raoul Praxy and Henry Hallaise. The story concerns a very modern young woman who makes use of her brother's pal, a timid student in her own love affair.

She pretends a flirtation in order to arouse the jealousy of her philandering betrothed. To this end they counterfeited an elopement during which they have exciting adventures. The device serves its purpose, but in the end the girl finds that she is really in love with the student and their marriage follows. In the cast are Paul Ville, Marcel Vallee, Jean DeValle, Simone Deguyex and Alice Aouille.

"J'veux la marier"

"Td Marry Her," by Lucien Empls and Augustine Lerliche, mounted at the Theatre Sarah Bernhardt, turned out to be a fairly interesting three-act romantic drama. The story deals with a retired woman of new wealth harvested in the humble fish business. She yearns for society and sends her daughter to fashionable finishing school where she is likely to meet one of the young noblemen employed there as teachers to help out reduced family incomes.

The plans work out until the parents of a young teacher of good birth object to the match on the grounds of the fishwife's common upbringing.

The mother begins arduous training to acquire polite manners and social polish and in this pursuit she wins the confidence and later the love of a retired Colonel who marries her, adopting the daughter and thus removing the social bar. The cast includes Mlle Lerliche, already known as a comedienne but making her debut as a dramatist, Andre Dubosc and Germaine Risse as the daughter.

STONES TO PLAY LONDON

London, July 5.

Fred and Dorothy Stone, here on vacation, have been booked through Henry Sherek to play a fortnight at the Coliseum, opening Aug. 1.

Helen Morgan Stays Abroad

London, July 5.

Helen Morgan, set for Rosalie Stewart's "A la Carte" due July 25 in Atlantic City, has decided to remain here for cabaret and vaudeville engagements.

LONDON'S ALL-AMERICAN BILL DIDN'T PLAY WELL—LACKS SPEED

4 Acts Billed Failed to Appear—Nan Halperin Among Personal Hit Scorers—Ethel Davis Does Nicely—Fanny Ward Disappointing

"SPOT IN SUN" GOOD FOR U. S.; FARCE POOR

"Nearly Divorced," New at Duke of York's Not for America

London, July 5.

Of last week's newcomers to the London boards, one is a possibility for the States and one is not.

"A Spot in the Sun," at the Ambassadors, is the work of John Hastings Turner, formerly critic of the "Daily Express." The piece is spotty, alternately brilliant and tiresome. It has a plot that might have been created by Ouida, but its modern denouement helps it to prospects of a moderate run here. The piece has possibilities for New York.

"Nearly Divorced," at the Duke of York's, is a broad farce with the form and materials that have been common to scores of like entertainments. It is regarded as an extremely unlikely success in the West End.

The other production of the week is "Castles in the Air," which was warmly received at the Shaftsbury Empire. A vociferous welcome was extended to Allen Kearns, Genevieve McCormack and the American Trio.

The piece, produced by C. B. Cochran, is owned by him, Ernest Edelstein and Julian Wylie. It looks like a healthy success here.

WOODS HERE AND ABROAD

Associated With Sir Alfred Butt In London Production of "Crime"—Nares for "Fanatics"

London, July 5.

Sailing tomorrow, A. H. Woods has closed several transactions concerned with his producing activities both in New York and London.

Owen Nares is engaged for his New York production of "Fanatics," due in the fall.

In association with Sir Alfred Butt, Woods will stage an English presentation of "Crime" which Broadway has already seen. This is due in December. "The Second Life" is another London venture for Woods.

Sherek Denies Deal

London, June 26.

Henry Sherek, the important London agent, plains a denial of Variety's report that he has formed any booking alliance looking toward an international exchange or booking of stage attractions.

Sherek says he's strictly on his own and intends remaining that way.

"Abie's" Big Spurt

London, July 5.

Coincident with the arrival of Wm. de Jigmenare, general manager for Anne Nichols, and the beginning of an advertising campaign "Abie's Irish Rose" has taken an astonishing spurt.

YACHT CLUB BOYS IN ROW

London, July 5.

Owing to internal bickerings the Yacht Club Boys, current at the Holborn Empire, are said to be on the verge of serious disagreement approaching separation.

Walter Hatchelor is using his utmost diplomacy and may square the trouble before Saturday.

HOKE FARCE-A SCREAM

London, July 5.

"Thark Fourth," new at the Aldwych, is an absurd farce, ancient in plot and device, but made screamingly funny by its dialog and carried to a laughing success by the work of Ralph Lynn.

London, July 5.

The all-American bill was splendidly received at the Victoria Palace yesterday, drawing a full house made up largely of American tourists.

The acts are individually good, but the program lacks speed due to the failure of the booker to get good blending. Last minute disappointments caused this principally.

The turns billed who did not appear were Buster West, Dr. Rockwell, Val and Ernie Stanton and Milliss.

Individual hits were scored by Nan Halperin, English debut; Kimberly and Page, Venita Gould and Bert Hanlon. Hanlon, who presided as master of ceremonies, was extremely nervous at the first show, a condition that interfered with smooth ad libbing. He should work out during the week.

At Alhambra

At the Alhambra two Americans did nicely yesterday. Ethel Davis scored pleasantly with conversational songs. She will do even better when she solves the acoustics of the house and can be heard all over.

Ben Blue and his Tri-City band got over successfully.

Fanny Ward proved a draw at the Coliseum yesterday, but offered nothing of outstanding merit in style of act or material.

Pay Marbo made her British vaudeville debut at the Palladium yesterday. This completes her cycle of show business, the American girl having already appeared in cabaret, radio, musical comedy and straight play. Nothing is left but pictures.

Also at the Palladium are Royce and Maye, polite turn in setting of drapes. They did well.

Allen and Canfield had the unusual experience on their introduction to British vaudeville of doing a flop and then coming back for a riot on the same day at the Holborn Empire.

The pair fell flat on the first show yesterday, but at the second house they scored a bull's eye and were compelled to make a curtain speech.

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'SALARY CUTTING' MAY LEAD TO EQUITY ORGANIZING PICTURE ACTORS ON COAST

Feeling Among Talent Groups in Hollywood Colony in Favor of Aligning With Actors' Organization—Gillmore of Equity on Ground and Intends Remaining for a While.

Los Angeles, July 5.

Last week's move on the part of picture producers to cut salaries will probably result in an intensive membership campaign by Actors' Equity on the coast to bring into that organization a majority of film players who are at present unaffiliated.

It is the opinion of many prominent players and directors that a concerted movement among actors to join Actors' Equity is absolutely necessary to protect the artists against any future moves of the producers to control or slash salaries. In line with this, there have been unofficial meetings every day for the past two weeks to crystallize sentiment looking towards an active Equity membership campaign.

Although the Motion Picture Academy of Arts and Sciences is receiving all of the credit for delaying any general cut in salaries by the producers, there are claims by many actors, directors, and writers that the Academy is fostered primarily by the producers and will in the end give the breaks to the latter.

The trend of feeling toward Actors' Equity is clearly shown in the attitude of the Screen Writers Guild. At last week's meeting of the latter, a resolution was passed in the last few minutes recommending that the organization go into the matter of possible affiliation with Equity for close co-operation on invasion of rights by producers.

Gillmore Remains West

At the meeting of the Actors Branch of the Academy last week, all members of the Academy who were not members of Equity signified their intentions of joining the A. E. A. immediately.

Frank Gillmore, executive secretary of Actors' Equity, who is now on the coast, told a Variety reporter that he intended to stay on the coast for a long time and declared that the plans of his organization were not yet framed but undoubtedly there would be an intensive membership campaign among the picture players during the coming months. The details of this campaign will undoubtedly be thoroughly discussed at tomorrow (Wednesday) night's meeting of Equity members at the Writers Club.

Tearle Will Sue for Breach of Contract

Los Angeles, July 5.

Conway Tearle is preparing to file suit against Robert Kane, Jesse L. Lasky and the Producing Managers' Association of New York for breach of contract, infringement of his civil rights and illegal conspiracy in restraint of trade as a result of his failure to secure favorable action through the Academy of Motion Picture Arts and Sciences on his plea that he has been discriminated against in the matter of picture employment.

Tearle will base his suit on alleged breach of a contract entered into with Kane two years ago. The actor alleges that he concluded telegraphic negotiations with Kane to make a picture at a salary of \$2,500 a week, but when reaching New York was told he would have to accept less money. Having refused to do so, Tearle declares he received an offer at the same salary from the Sawyer-Lubin company and was forced to bring pressure to bear before he was permitted to play for that company.

The actor alleges that the picture producers made an agreement among themselves fixing his salary without regard to his actual worth or box office drawing power.

1st Nat'l's New Story Ed

Los Angeles, July 5.

Grace Mack of New York has succeeded Edna Schley as chief story editor at First National's Burbank studios.

"COLD CUTS" SUGGESTIVE

Los Angeles, July 5.

One of the coast studio aces listing "cold cuts" on its luncheon bill of fare changed it to "assorted meats" when the general salary cut was declared.

ORCHESTRAS GO OUT OF F. & R. THEATRES

Economy Move by Exhibs Over Summer—May Continue It

Minneapolis, July 5.

Taking their cue from the producers who are talking about slashing overheads, Finkelstein & Ruben, exhibitors, have started paring expenses wherever they feel that the knife can be applied.

As the first step, they have eliminated orchestras during week days in the four Twin City houses which boast this feature. In the case of the local State theatre, their ace house, having an 18-piece orchestra, the saving amounts to over \$100 a day and \$500 on the week. A similar saving is effected at the Capitol, St. Paul. The orchestras are on the job Saturday and Sunday afternoons the same as at night.

The present plan is to continue the non-orchestra week-day matinees only during the summer months, but if patrons are as satisfied in the weeks to come as they have been during the past fortnight, and if satisfactory arrangements can be made with the musicians' union, it is believed in local theatrical circles that the proposition will be made permanent.

Admission at the State and Capitol is 60 cents at nights, 50 cents at Saturday and Sunday matinees and 35 cents at week-day afternoons. Both houses have Vitaphone installations, the finest of organs and splendid organists. On the whole, week-day matinee business in this city is very slim. At the State during the past two weeks, however, due to exceptional box office attractions (Kiddies' revue and the Minneapolis movie) the afternoon trade has been heavy, running close to capacity for the most part. Patrons at these matinees apparently have not missed the orchestra and there have been no complaints. The organ and the Vitaphone appear to be supplying all the music desired. An electric piano attachment to the organ varies the music.

As far as the State, at least, is concerned, there has been no necessity for retrenchment. During the past season this house has done the biggest business in its history and has made a mint of money for Finkelstein & Ruben. The summer has not brought any let-down. If anything, grosses are running higher than ever.

The house has a splendid cooling plant and even last week, when temperatures went as high as 96, trade was brisk both matinees and nights—this without the orchestra at the matinees.

BEAUT IN COMEDIES

Los Angeles, July 5.

Mildred Walker, "Miss Pittsburg" of 1926, will be co-starred in a series of 10 comedies by Victor Adamson Productions.

Billy Cinders, new comedian, will play opposite.



ROScoe AILS

says: "This Fourth of July is to me Thanksgiving. I offer thanks to some omnipotent power for the physical strength to accomplish a season of honest endeavor. I thank some mysterious influence, for my cerebral penetration of cosmos progressiveness. I applaud Marcus Loew's Palaces of Historical equity, governed altruistically by Messrs. J. H. Lubin and Marvin Schenck. I curtsy to my little army of Artist Colleagues who helped make these thanks possible."

Headlined solid through Messrs. Lubin and Schenck

Animal Film with Story And Regular Players

Los Angeles, July 5.

As a result of the success of "Chang," Paramount is said to be considering the making of another picture of the same type in Slam by the producers of "Chang," using stock actors under contract in place of the natives.

LASKY'S "EMERGENCY CABINET" SEEKING ECONOMY SOLUTION

Paramount Meanwhile Deferring With Rest 10% Slice Until Aug. 1—Other Means Believed More Beneficial as Money Savers

Los Angeles, July 5.

With the other producers and the Academy of Motion Picture Arts and Sciences leaving Jesse L. Lasky flat on the lot with his wage-cut picture-making idea, Paramount, as have all the other organizations, agreed not to breathe a word about salary slicing until Aug. 1, when possibly the thought will have entirely disappeared.

Having already sounded out the Paramount employees, and the cut having taken place in most instances, Lasky found it necessary to come back through the "Paramount Studio News," the official bulletin of his studio, to tell the employees that an "Emergency Cabinet" had been appointed for the purpose of slashing cost without cutting salaries.

This cabinet will consist of Lasky, Walter Wanger, B. P. Fineman, Jack Gain, Henry Herzbrun, E. Lloyd Sheldon, Louis D. Lighton, Ralph Block, Lucien Hubbard, Ben Zolman, Arch Reeve, Sam Jaffe, Julian Johnson, Monte Katterjohn, H. J. Mankiewicz, Fred Datus, Frank Brandon, John Pinnerlin and Geoffrey Shurlock, all representing the production department; Frank A. Garbutt, a vice-president of the corporation, in charge of the laboratory work; Bebe Daniels, Wallace Beery, representing the players; Victor Fleming, Clarence Badger, Frank Tuttle, directors; Chandler Sprague and Percy Heath, writers; Roy Pomeroy, technicians;

Endless discussions have resulted in New York from the try for a cut in production costs campaign in the Hollywood studios, starting with the Jesse Lasky statement that everyone on the Paramount lot receiving \$50 or more in salary weekly would have to accept a decrease of 10 per cent.

Through dwelling upon the salaries of actors and directors as the cause of the high production cost, attention of the newspapers and public was caught, with the "cut talk" extending beyond the show trade.

A couple of producers in New York have privately expressed themselves on the situation created by Lasky's hasty statement. One who is of considerable importance is said to have called an informal meeting of his concern's board of directors in New York. The organization's head is said to have stated that he was against the proposed salary slicing as it affected the talent on the lot and that he had not authorized any attempt made to reduce contracted salaries.

It is also reported the speaker alluded to the source of conservation, the studio itself and its executives, those who were presumed to oversee the picture from its preparation to pre-view, as the spot that needed the most attention in holding down the overhead, not in salaries but in waste of money and wasted product that either should not have been started or should not have been finished. Another allusion is said to have been to the high salaries of these same executives.

Overhead

The other producer, of like importance in his class, stated that he had no fault to find; that his productions were being held within \$75,000, top, and had been as low as \$45,000; that he had no intention of attempting to take advantage of the spreading alarm to cut salaries in an organization he was satisfied with, and mentioned that perhaps the overhead, spoken of as necessary to reduce, was not altogether the cost of the production itself.

In this latter reference the producer meant that a large amount of money coming under the overhead is constantly being plastered onto different pictures, without those pictures directly accountable or chargeable with it. That could arise from any number of causes, the producer stated. One reason might be an over-staffed staff or another an over-abundance of contracted people, he said.

Layman's View

An impression with the public appears to have been created through the \$50-cut announcement that the picture industry is in need of desperate efficiency methods. One layman in commenting, stated:

"If the picture business is at its peak now, as I think it must be, what is going to happen if adverse business conditions occur or the picture business itself falls off?"

This same layman, a merchant, remarked it was preposterous when informed the net profit of some of the larger picture concerns in comparison with gross sales.

Lay people in New York accepting the picture places of Broadway as the standard, marvel when it is related that a picture chain operator may not be making important money. Through the vague knowledge and taking only the superficial symptoms, Mr. Lasky's statement is almost certain to leave an erroneous reflection in general, New York picture men believe. To what effect this will go in the confidence of the public in the picture business as a whole is undecipherable.

A reactionary effect upon the vast amount of ready money that appears willing to rush into the picture business would be a boon for the trade and welcomed by the more responsible of the picture men. Particularly if the reaction should turn back the theatre-building-money. That would be looked upon as a blessing. The ever-threatening theatre construction is an undeveloped peril as yet, with the best informed picture leaders of the belief that something must happen sooner or later if the theatre-building madness continues.

A shaking out in the theatre end of pictures instead of the stock market is the biggest thing the picture business can hope for at the present time.

Musicians Demand 27% Advance After Labor Day

Washington, July 5.

Musicians are demanding an approximate 27 per cent increase for the de luxe houses, beginning Labor Day, which marks the termination of the existing two-year agreement. Jump is from the present \$67 per man to \$85.

Managers' association is in session today (Tuesday) for their first meeting on the demands of the local union.

Kansas City, July 5.

The local musicians union has presented the managers with a new wage scale far from a hit with the check signers. It calls for increases in all the houses and in the Pantages seeks to cut the number of shows from 23 to 21.

According to information the increases sought are as follows:

Pantages, \$63 to \$67; leader, \$100. Mainstreet, same. Globe, \$63 to \$65; leader, \$95. Newman, \$63 to \$75. Orpheum, same.

New Loew-Midland, 20 or more men, \$65; less than 20 men, \$70; leader to get 50 per cent, added to scale.

Wages sought are for four and a half playing hours out of six, with one free rehearsal.

Managers feel that with business generally badly off the demand is unreasonable and will resist it.

Paul Stein with De Mille

Los Angeles, July 5.

Paul Stein, German director formerly with Warner Brothers, is now with De Mille. He will direct Jetta Goudal in "The Forbidden Woman."

'VARIETY' OVER SUMMER

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(Continued from page 37)

BUILDING BOOM BROKEN

DE FOREST PHONOFILM AFTER MONEY WITH MILLION NOW IN

Only 3 DeForest Contracts Now Playing—Legal Actions Pending Against Co.—Foreign Rights Sold—Stock Selling Campaign

With a cold million dollars reported having been spent in the establishment of De Forest Phonofilm up to this time, it is estimated that at least another half million or more will be necessary to place it on the status striven for by the men behind its activities.

The De Forest Co. seems to be marking time while its expenses are stepping forward, with the office and studio forces in New York shaved down to the very bone.

Studio activity with De Forest is nil. It hasn't made a "canned" picture in New York for six months.

The De Forest Co. has a five-year lease on the 318 East 48th street studios of the Tec-Art Co. It is understood that this has two more years to run.

Meanwhile the De Forest Co. is up to its neck in litigation through two local suits, one brought by the William Fox offices for \$100,000 and the other by P. A. Powers for \$25,000. The Fox claim is reported for money deposited by Fox for an option to obtain control of the company. According to report there are but few of the present De Forest film contracts operative. Three are working at present on a yearly installation basis. They are at Rockland, Me., Hartford and New Britain, Conn.

The present upheaval in New York is understood to have no bearing upon the foreign rights for De Forest Phonofilm, held outright by Arno Merkel and associates.

Elliott as Stock Seller
Dr. Lee De Forest, inventor of the Phonofilm, is reported as having seen \$300,000 expended in the effort to put his company over prior to the augmentation of the De Forest Phonofilm stock campaign launched under a selling system directed by James W. Elliott.

Elliott had an elaborate suite of offices in West 45th street separate from the De Forest offices, on another floor in the same building. It is estimated that \$600,000 was eventually expended by the De Forest Co. in its local activities. Later the Elliott stock campaign ended suddenly. Recently another stock-selling campaign was reported under way.

Repeated organization efforts and a readjustment of finances were mentioned every few weeks until things appeared headed for easy street when the Fox option for control was consummated.

Subsequent happenings have things in such a state that nobody, not even Dr. De Forest himself, can vouchsafe the outcome, it is said, much depending, of course, upon the settlement of the cases now on the calendar and the activities of the interests who propose to put new capital into the De Forest Phonofilm Co.

McNamara-Cohen Team

Los Angeles, July 5.
Frank O'Connor has been assigned by Fox to direct Ted McNamara and Sammy Cohen in a team comedy, with the story in preparation.

Sol Witzel, Fox, expects this pair to hit as a team, resulting in a star series of three-a-year.

BEACH SITES FOR HOME

Los Angeles, July 5.
A syndicate including Louis B. Mayer, Irving Thalberg, Joseph M. Schenck, Douglas Fairbanks, John Considine, Jr., and Harry Rapf, will build beach home sites at Palisades De Rey. They have bought 625 feet of ocean frontage from Hollywood realtors.

Local News Weekly

Stanley-Fabian has found that a sure-fire New Jersey ballyhoo is the film special which the S-F offices get out weekly and which is made as local as possible. A special cameraman and expert "shooter" are engaged weekly now with the S-F circuit directors laying out "specials" from week to week.

This local feature stuff is being worked advantageously in the four S-F houses in Paterson, three in Passaic and three in Hackensack, N. J.

LA ROCQUE HUFFY TO NEWSPAPER MEN

Portland Dailies Pan Newlyweds—Slammed Door in Interviewers' Faces

Portland, Ore., July 5.

Even so important a person as a movie critic has no right to bust in on a star's honeymoon trip, according to Rod LaRocque, who took strong exception to the efforts of local newspapermen, including Marc Bowman, picture editor of the Portland Oregonian, to get interviews.

LaRocque was first annoyed, and later hard boiled, slamming the door in Bowman's face and indicating that he cared not a whit for publicity and that his wife, Vilma Banky, Hungarian star, felt the same.

LaRocque may not have wanted publicity, but he got plenty and on the front pages, the newspapermen making it clear in their stories he was no gentleman and not much of an actor.

The affair created such an uproar that the Columbia theatre, where "Resurrection" was current at the time, changed its publicity tactics and started boosting Dolores Del Rio instead of LaRocque. The honeymooning couple seemed to think they had a right to some privacy, but the press and the public wanted to walk right into the nuptial chamber.

"Daughter Safe" Barred Out of Portland, Ore.

Portland, Ore., July 5.

A precedent in municipal harmony was probably established when the mayor, city council, newspaper critics and the Board of Censors of this town all held the same opinion on one subject, a sex hygiene picture, "Is Your Daughter Safe?" The opinion was that it was not safe for Portland.

Warner Bros. argued in vain and had to place a Rin-Tin-Tin picture into the Music Box as a substitute for "Daughter."

QUILLAN-SENNETT SETTLE

Los Angeles, July 5.

Eddie Quillan, screen comedian, and Mack Sennett, producer, have patched up their disagreement. Quillan's suit to enjoin Sennett from preventing him obtaining employment elsewhere has been withdrawn.

OVER-SEATING AS BEST DETERRENT

Sharp Drop of 30 to 40 Per Cent in Theatre Construction Throughout Country Since New Year's—High Bonus Rate for Financing Another Discourager—Construction Companies Dull—Bond Houses Wary.

CHICAGO SITUATION

Construction of theatres in the United States, carried on at a wholesale rate during recent years has taken an acute slump of between 30 and 40 per cent within six months.

This was revealed in a checkup among theatre architects and construction companies of New York and other cities. Practically all reported a decrease in business, while one company admitted that whereas it usually had between five and ten theatres on tap, at present it has but one, and that the only one within five months.

The situation may be directly attributed to financing organizations. Realizing that the extensive construction of theatres is causing tremendous over-seating and fearing that lack of patronage for the theatres made possibilities of realizing on their investments dubious, they have tightened up on the builders.

Last week it was reported that floating finance for new theatres has advanced sharply in cost to the builder. At one time the builder seldom had to dish out over 16 per cent of the investment, with the financing company forking over the rest for a future profit. Now the builder must part with 23 and even 30 per cent as the bonus.

Chi's Overseating

Chicago furnishes a good example of the present over-seating condition. De luxe picture houses are spread all over the neighborhoods, some in such close proximity that a profitable existence can not be expected for a long while if the situation remains. With Balaban & Katz (now a subsidiary of Publix) cleaning up in the neighborhoods a few years ago, the independent boys decided to step in.

Too many tried it. Often the owners didn't decide what to do (Continued from page 37)

CANADIAN CENSORS SCORED FOR RIDICULOUS "CUTTING"

Quebec Magistrate Launches Attack—Montreal "Star's" D. E. Joins In—Office Clerk Actual Censor—Good Pictures Mutilated

Quebec, July 5.

Judge P. X. Choquette, Police Court, has launched a series of slashing attacks against the present system of censorship in the Province of Quebec. In public speeches the judge stated censorship is not being properly conducted with several of the French title translators in the pay of film companies also on the board.

Judge Choquette stated it was the duty of all the appointed censors to be present at the cutting of a film. Instead, two of the officials are almost always absent and in many cases the third as well. The entire responsibilities of the censorship board then fall on an office clerk.

It is considered inadvisable that the picture tastes of some 3,000,000 people should be subjected to the likes and dislikes of any one individual, whether a clerk or one of the censors.

Among the most recent unpopular Quebec censorship exhibitions is the atrocious mutilation of "Resurrection." "The Scarlet Letter," another classic, met with so pitiful a fate that S. Morgan-Powell, dramatic critic of the Montreal "Star," devoted an entire series of display articles to an attack on the unreasonable attitude adopted by the "Canadian Cutters."

Woman Averted Panic in Montreal Fire Scare

Montreal, July 5.

Near panic resulted among the 1,300 spectators in the Rialto, one of the United Amusement Company chain, last week, when smoke from a nearby fire entered the auditorium. One of the audience shouted "fire." The crowd at once rose to their feet and the beginnings of an ugly rush for the exits had started when Mrs. Garfield, wife of the manager, marshaled the ushers, leaped to the railing at the rear of the ground floor and shouted reassurance that there was no fire and no danger. Ushers followed suit at the rear and side of the theatre and although a little girl had fainted, the excitement soon subsided.

All lights were turned on while the orchestra kept on playing. Within four minutes from the time of the first cry, the house had been emptied in an orderly way.

Much admiration is being expressed at the coolness and energy with which Mrs. Garfield handled the emergency. There is talk of a presentation to her by the local theatrical managers' association in conjunction with the civic authorities of Outremont, the suburb where the house is located. Mrs. Garfield is the wife of the secretary of the Theatre Managers' Association in this city who is also manager of this neighborhood house.

Christie's Funny Women

Los Angeles, July 5.

Ethel Shannon, Babe London and Cissy Fitzgerald have been added to the comedy forces of the Christie Studios for their '27-'28 program.

COSTUMES FOR HIRE

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ANGLO-AMERICAN DISTRIBUTORS POOL BRITISH FILM BUYING

Maneuver to Stabilize Prices When Quota Plan Forces Them to Take on English Material—British Selling Clique to Oppose Move

London, July 5.

American film distributors here are getting together quietly in an effort to pool their buying of British-made pictures, which they soon must have on hand to meet the Quota regulations.

Their idea is to syndicate purchases to present a united front to the manufacturers, instead of going into the market on the buying side and being forced to bid against each other, a situation that the producers would be delighted to see. Distributors declare their only object is to hold prices within reasonable range, while the English makers seem to think the object is to depress prices ruthlessly.

As a counter-move against the pool buying scheme, British producers are expected to get together themselves for a co-operative selling organization more or less informal. The distributors, all of whom are holding conferences looking to the organization of their own pool, feel that scattered buying will be used by the producers to sky rocket prices.

The present situation appears to forecast a tug-of-war in the price field, with strong forces opposed.

Meanwhile the Quota has done a good deal to stimulate home production of pictures. Betty Balfour has just signed to make three features for British International.

THER. AT 96 WITH LOCAL FILM STATE, MINN., \$17,000—VERY BIG

Theatre's Cooling Plants Biggest Outdoors' Opposition—All Minneapolis Houses Made Good Showing in Hot Week—State's Extensive Tie-Up

Minneapolis, July 5.
(Drawing Population, 500,000)

In the face of soaring temperatures the State did mid-season business, and other houses also fared nicely at the gate last week. On several days and evenings the thermometers registered over 95, and the hottest June weather ever, and bathing beaches, parks, public golf links and boulevards and drives were jammed. Yet even the Hennepin-Orpheum had one of its best weeks in some time. So did the Strand. Pantages, too, registered a bang-up gross.

No doubt there is a fast-growing proportion of the public that is learning it can be more cool and comfortable in the theatres possessing cooling plants than elsewhere.

At any rate, if the show houses give them what they want they apparently will respond as well in hot midsummer as in season. The lessened competition, due to the fact that a number of theatres are closed, also undoubtedly is a factor. Last summer the Hennepin-Orpheum and State, with the field almost to themselves, did as well as during the fall and winter, and it now looks as though this summer would see a repetition of that happy story. Last week the houses surely had what the public wanted, and tilted grosses were the natural result. The State made the public think it wanted what this F. & R. ace house had to offer. It was the Minneapolis movie, "Pleasure Pirates," that turned the trick. Never has any theatrical attraction here been handled any better by a publicity and advertising department. The exploitation was tremendous.

"The Journal," one of the leading dailies here, had been obtained for a tie-up to sponsor the proposition. It put on a prize contest for the scenario and for membership in the cast. The advance exploitation continued for over a month, and the "Journal" devoted columns and columns of front-page space to the stunt. Minneapolisians alone were eligible for the contests. The Berkova Productions, Inc., of Hollywood, which produced the movie (terrible thing, but apparently satisfying to the crowds), is doing the same thing over the entire F. & R. circuit.

On the day before the opening the State had a tie-up with local merchants covering five solid pages of advertising in the "Journal." On the opening day special 6 o'clock pink sections of the "Journal," with the four pages almost entirely devoted to "Pleasure Pirates" and treating the event the same as a news item, were distributed throughout the loop.

The intense interest aroused in "Pleasure Pirates," of course, was reflected at the box office. While the feature photoplay, "Rolled Stockings," was well liked, it had no box-office value. The fact that the show as a whole was pleasing helped to boost business.

Business was helped to the extent of fully \$2,000 at the Hennepin-Orpheum by the presence of Robert Hyman, John Dillon and Virginia Mann from the Bainbridge stock, at the Shubert, in a farewell-to-Minneapolis appearance in a pleasing comedy playlet. The picture, "The Romantic Age," was somewhat better than the Hennepin-Orpheum average, but the "all-feature" bill, on the whole, was nothing to get wildly enthusiastic about, the bright stars being the Bainbridge trio and the Dodge Twins.

Manager Bostwick showed enterprise at Pantages by staging another kiddies' revue, which always seems to get the crowds in this town. The picture, "Beware of Widows," was only fair, but the show excellent. It was the kiddies who stimulated trade.

Estimates for Last Week

State (F. & R.) (2,500; 60)—"Rolled Stockings" (Par), "Pleasure Pirates" (Minneapolis movie), Vita and "Russian Fantasy," stage show. Public liked bill. Around \$17,000.

Strand (F. & R.) (1,500; 50)—"The Unknown" (M-G-M). Chaney magnet. Picture won favor despite gruesome nature. Best business in many weeks. Close to \$5,000.

Lyric (F. & R.) (1,350; 35)—"Love Makes 'Em Wild" (Fox). Pleasing picture. Very good at \$2,700.

Grand (F. & R.) (1,100; 25)—"Rookie" (M-G-M). Second loop showing. Around \$2,000. Big.

Hennepin-Orpheum (Orpheum) (2,890; 50-75). "Romantic Age" (Col.) and vaudeville. Fairly good summer show. Picture satisfactory. Around \$11,500.

Pantages (Pantages) (1,650; 50)—"Beware of Widows" (U) and vaude.

COME-BACK FOR N. O.; STATE TOPPED; \$15,700

"Blind Alleys" and "Clown" Did Double Somersault Last Week—Good Stage Shows

New Orleans, July 5.

New Orleans picture houses experienced their best week since the flood scare.

Milton Sills is a box office bet locally and his newest, "Framed," brought the State close to \$16,000.

Bebe Daniels in "Senorita" came in for praise, sending the Saenger to nearly \$15,000.

Even the fast-fading Strand showed a flash as "Rolled Stockings" brought attention.

A couple of exceptions, the Liberty and Tudor, both with badly titled films, "Blind Alleys" and "The Clown."

Estimates for Last Week

Loew's State (3,218; 50)—"Framed." Splendid week, aided materially by corking vaude; \$15,700.

Saenger (3,568; 65)—"Senorita." Bebe Daniels' fans legion; \$14,800. "Alpine Romance" contributing stage factor.

Strand (2,200; 50)—"Rolled Stockings." Did yeoman service in helping Strand to \$3,500.

Liberty (1,800; 50)—"Blind Alleys." House seems unable to untrack itself. Running along in red now. But \$2,200.

Tudor (800; 40)—"The Clown." Piteous; \$1,100.

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COLLEEN MOORE STOOD OFF HEAT IN TOPEKA—H. O.

Topeka, Kans., July 5.
(Drawing Pop., 85,000)

Though panned by the critics, Colleen Moore's "Naughty but Nice" hit and was held over an extra day by the Jayhawk last week, pulling extra business despite falling off all over town. Maybe the start of the refrigeration system at the Jayhawk had as much to do with Colleen's holdover as the near century temperatures had to do with the falling off elsewhere.

"Cabaret" at the Isis and "Tender Hour" at the Orpheum got about all the critics had but failed to do business, the former dropping the worst.

A big slump was registered by both the stock companies. Waddell Players at the Grand in "The Girl of the Golden West" had a shade the better of the Seaman Players' musical stock in "It Won't Be Long Now," a do-over of "The Humbug." The latter was backed to the limit with advertising, a tieup with the baseball club and auto club members being used in addition to increased billing and newspaper stuff.

Estimates for Last Week

Jayhawk—(1,500; 40) (Jayhawk Theatres Corp.). Colleen Moore in "Naughty but Nice," starting as Harold Lloyd "Frisman" and ending as a bedroom farce, held over for one extra day, doing extra biz. "Marriage Clause" last half only got average Friday and Saturday take, making week slightly over \$3,100.

Isis—(700; 35) (National Theatres). Gilda Grey's "Cabaret" liked by those who saw it, but not enough saw it. Flop of week, less than \$1,100.

Orpheum—(National) (1,200; 35). "The Tender Hour" with hand picked cast another of those liked when seen but no pull, chiefly because of poor title; \$1,200.

Cozy—(Lawrence Amusement Co.) (400; 25). "Finger Prints" got good "lay first half of week, drawing on Fazenda's name in cast. Topeka likes Louise. Last half "Rubber Tires" did even better, making gross almost \$1,300.

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Splendid bill for money. Good at around \$6,000.

Seventh Street (Orpheum) (1,480; 40)—"Yours to Command" and vaude. Good at prices. About \$5,000.

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ARTY FILM FLOPS IN HOT BALTIMORE

M. P. Guild's First Week at Maryland—"Sunset Derby" Beats "B'way Nights"

Baltimore, July 5.

Local picture exhibition field witnessed two innovations last week. The Motion Picture Guild moved over from Washington and made its entry into the local field with a week's showing of "Crime and Punishment" at the Maryland. It was far from a financial success, and will likely discourage other attempts to "elevate" local film fare.

Way down town at the one-time ritzy Embassy, a musical tab, "McFadden's Flats" was the chief fare with a feature picture thrown in. This is the new policy there, and according to the management, is getting encouraging public response where all else failed.

Rivoli went on vacation Saturday. Manager Price insists that a lot of money is to be spent on redecorating the house, apparently a challenge to the new standard of movie house finery in Baltimore that will be in effect when the new Stanley-Crandall theatre opens in September.

Business was spotty last week with summer temperatures and the approaching holiday interfering. At that, several houses bettered the previous week's figures, notably, Loew-Century with "The Taxi Dancer." The Whitehurst New was also up slightly and the Warner-Metropolitan held its own. The Loew Valencia found "Night of Love" good hold-over fare. Combination houses, Garden and Hippodrome were average. Rivoli picked up somewhat with "Sunset Derby." The Embassy reported a gratifying response to its new musical-tab-first run combination policy. The up-town Parkway was average.

Estimates for Last Week

Century (Loew)—"Taxi Dancer" (3,000; 25-75). General Manager Finney reports average good week for this big house. Wednesday off, but with exception well balanced program seemed satisfactory. About \$16,000.

Rivoli (Wilson Amusement Co.)—"Sunset Derby" (2,000; 25-65). Business better than for "Broadway Nights," but summer temperatures and approach of holiday held it down. Week on whole just fair. Closed Saturday for two weeks. Annual lay-off.

Valencia (Loew)—"Night of Love" (1,300; 25-65). Demonstrated b. o. prowess by exceptional second week's business. About \$11,000.

New (Whitehurst)—"Secret Studio" (1,800; 25-50). Program hook-up with "Kiddies' Revue," local juvenile song and dance act, an annual here. Business up slightly for total of about \$7,000.

Metropolitan (Warner Brothers)—"Dearie" and Vita (1,500; 15-50). Business up somewhat at this up-town stand last week, Irene Rich pulling well at the matinees. Week satisfactory for this season at about \$7,000.

Garden (Whitehursts)—"The Prairie King" and vaude (2,300; 25-50). Hoot Gibson maintained good seasonal average at this pop combination, also matching his last intake here with about \$9,500.

Parkway (Loew)—"Children of Divorce" (1,400; 15-35). Business naturally eased off from phenomenal "Rookies" intake, but surprised at satisfactory hold-up over hot weather. Good seasonal average at about \$4,500.

Hippodrome (Pearce and Schick)—"Crucial of Jasper B" and K-A vaude (2,200; 25-50). Average seasonal week.

Embassy (American Theatre Corp.)—"Enchanted Island" and "McFadden's Flats," music tab (1,300; 35-50). First week of new policy.

Maryland (Kernan)—"Crime and Punishment." Adventure of the Film Art Guild of Washington in on a guarantee to the house. Opened with invitation performance previous Sunday evening. Never got going and week disastrous. Wrong selection of house to introduce intellectual films into Baltimore. Small, intimate auditorium may have meant different story.

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Chadwick With Hays

I. E. Chadwick, of Chadwick Pictures Corporation, the nucleus of the new First Division Distributors Corp., has joined the Motion Picture Producers and Distributors of America (Hays).

Cambria's Vacation

Frank Cambria and family start vacationing Aug. 18, when they sail on the "David Ballin" for a European vacation. Cambria will be gone six weeks.

"BID," STARVED, 2D WK.; N-N' RECORD, \$14,000

Colleen Moore and F. & M. Stage Show Take Record of B'way, Portland, in June

Portland, Ore., July 5.

Local amusement palaces turned in better grosses the past week than for some time. It seems that in this town, when one house is bringing in the shekels, others follow. Last week, for instance, the Broadway was breaking all records with Colleen Moore's "Naughty but Nice." Crowds were piling in as fast as an underworld raid. Colleen is a great draw in this territory, but no doubt not all credit for the big business should go to her. Fanchon and Marco sent up one of their prize shows, called "Ali Baba and His 39 Thieves," one of the most popular stage presentations these producers have ever given Portlanders.

While the ace West Coast house was bringing home the bacon, the Pantages also came through. Fox's "Cradle Snatchers" was on the screen, while the vaudeville portion was nothing to go into hysterics over.

John Hamrick, the picture critic, held over his favorite picture, "A Million Bids," for a second week. Film row was astonished to learn that this picture would be held for a second week. The second week, added by Vitaphone, started off like a flop.

West Coast's Liberty is now closed, and will be remodeled as soon as J. J. Franklin, regional chief for W. C., returns from Los Angeles, where he is now in conference with West Coast officials. A policy of vaudeville and pictures, together with a permanent chorus of eight girls, who will embellish the acts, will be the menu.

The Rivoli exhibited Zane Grey's "Drums of the Desert," and made a little gain over previous weeks, as did the People's, which for a quarter sold "Knockout Reilly," to satisfactory returns.

Reginald Denny is always sure-fire in this town. Denny brought the Columbia a fine gross. The picture was "Fast and Furious." Considering the big dose the week before with Herman Kohn's band, Denny is surely a "natural."

S. Morton Cohn and Gus Metzger, formerly interested in the Rivoli, previous to the West Coast invasion, have re-entered the local exhibition field. Metzger was in town last week and closed a deal to take over the New Grand, downtown second-run house. The New Grand, until recently, was operated by the Julius Sax Theatre circuit, which went into bankruptcy. Metzger will play second-run product. Sid Schuback, formerly with the Universal theatres, is manager.

Estimates for Last Week

Broadway (West Coast), 2,500; 25-40-60—"Naughty but Nice" (1st N). Colleen Moore brought them in by the gross. House broke all records. Fanchon and Marco's "Ali Baba" very popular. George Stollberg, master of ceremonies, creating following. \$14,000 tremendous business.

Rivoli (W. C.-Parker), 1,210; 35-50—"Drums of Desert" (Par). Zane Grey story popular. House did trifle better than previous low weeks.

Columbia (U), 800; 25-40-50—"Fast and Furious" (U). Reginald Denny brought home bacon. Profitable week. \$6,000.

People's (W. C.-Parker), 936 25—"Knockout Reilly" (Par). Got good revenue, by getting \$3,000 on the three days.

Blue Moose (John Hamrick), 800; 25-50—"A Million Bids" (Warners). Big mistake in holding this feature for second week. Started at \$4,000. (Copyright, 1927, by Variety, Inc.)

NEW STUDIO CITY

Los Angeles, July 5.

Charles H. Christie, of the Christie Film Company, has been named chairman of the executive committee of Central Motion Pictures District, Inc., sponsors of a new studio city site on Ventura boulevard.

The new Mack Sennett studios and other producing units will be erected on this site. In addition, Richard Talmadge is contemplating construction of a theatre.

F. B. O. Starts 5

Los Angeles, July 5.

F. B. O. will put five features into production this week. They are "Take the Plumber," which Edward Luddy will make with Jess DeWorska; "The Bandit's Son," with Bob Steele, Wally Fox directing; "Little Mickey Grogan," featuring Frankie Darro; "Dead Man's Curve" and "Corey Island."

RED RUNS RIOT WHEN HEAT HITS

Buffalo Took It on the Chin, Plenty!

Buffalo, July 5.

Indications for the worst summer Buffalo has ever had theatrically appear to be forecast by local picture house takings during the past fortnight. Last week business dropped to brutal levels, practically all theatres going heavily into the red.

The combination of five downtown houses bidding for business against each other at a break-neck pace appears to be disastrous. A wave of torrid weather proved the last straw and set local theatre men dizzy at the prospect of what July and August look to have in store.

Estimates for Last Week

Buffalo (Public)—(3,600; 30-40-60). "Night of Love" (UA). Winter Nights, Bailey and Barnum. Heavy show considering season. Got some play but way short of satisfactory figure. Refrigeration got its first play of the summer this week. Over \$20,000.

Hip (Public)—(2,400; 50). "Framed" (FN) and vaude. Outside of one big moment picture just footage. Fine vaude card helped, but not much. Dove to between \$10,000 and \$11,000.

Great Lakes (Fox)—(3,200; 35-50) Vaude and "Cradle Snatchers" (Fox). Fell to probably lowest figure since opening. Emphasis again apparent for vaude end. Picture excellent and perfectly spotted. Between \$9,000 and \$10,000.

Loew's State (Loew)—(3,400; 35-50). "Women Love Diamonds" (M-G-M) and vaude. Business simply unbelievable here. Takings dropped completely out of sight, and how! Week sad and hopeless; \$7,000 or under.

Lafayette (Ind)—(3,400; 35-50). "Birds of Prey" (FBO), Vita and vaude. Also down like last note in bass solo. Not even Vita could pull them in. Couple of blazing hot nights left 'em all empty. Lucky to reach \$7,500.

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Less Houses, Providence, Make Good Week's Biz

Providence, July 5.

(Drawing Pop., 300,000)

With but five houses open, grosses began an upward climb last week. Showers throughout the week gave a box office break.

Since the closing of the Emery for the summer a week ago, the business of presenting film features is left to the Strand, Majestic and Victory; second runs, Rialto; vaude and films, Fay's.

Albee has withdrawn the average picture house attendance consistently thus far this summer. Summer theatrical business here may be estimated by the fact that the following houses are dark: Modern, stock and films; Emery, films and vaude; Empire, burlesque, and Opera House, legit.

Last week the Victory scored with "Is Zat So?" Comedy gags got away strong and the film played to big trade.

"The Clown" proved an excellent draw at the Standard, and made up for "Rolled Stockings," the title of which meant something but was otherwise hokum.

The Fay houses enjoyed a good week, getting an even break with the weather and some good features. "Broadway Nights" at the Majestic showed an increase over the past week, the picture having the support of Vitaphone. Rin-Tin-Tin played to his usual following at Fay's, and, combined, with a nice vaude bill, the house did more that well for this season.

Estimates for Last Week

Victory (K-A) (1,950; 15-40)—Spasms of laughter over "Is Zat So?" (Fox). "Jewels of Desire" (P. D. C.) just another one. \$7,000.

Majestic (Fay) (2,500; 15-40)—"Broadway Nights" (1st N.) with good Vita program. \$5,500.

Fay's (Fay) (2,000; 15-50)—Rin-Tin-Tin in "Tracked by the Police" (Warner) got away nicely, and vaude pleased. \$5,500.

Strand (Ind)—(2,200; 15-40)—"The Clown" (Col.) pleasant entertainment. "Rolled Stockings" (Par) merely hunkum and received as such \$7,000.

Rialto (Fay) (1,448; 10-25)—With rainy week and nice card of second-run films, showed slight gain. Pulling steadily along with second-run idea.

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'FLESH,' 1ST WK., RIALTO, \$38,200; 'ISRAEL,' AT ROXY, GOT \$99,200

Whiteman and "Wedding Bills" at Paramount, \$64,100—Capitol Did \$50,700 with "Salvation" Last Week—Specials Steady

Bowing only to the big Roxy and Paramount and running ahead of the Strand, which had a stage band to bolster it, the Rialto with Emil Jennings in "The Way of All Flesh" contributed the real box office fireworks last week. "Flesh" at \$38,200 bespeaks a solid, consistent, unaided draw. It was easily the only picture on the street showing a tendency to achieve capacity under its own horsepower. As presently paced, "The Way of All Flesh" looks set to finish out the summer on the 42d street corner.

The Strand can probably thank Waring's Pennsylvanians for its \$31,000 figure with "Broadway Nights." The picture drew faint praise locally. There is no question that the stage band policy inaugurated by Paul Whiteman at the Paramount was an important factor in the gross at that house for "Wedding Bills." The Strand currently has Isham Jones' new band on the rostrum, so it looks as if the Times Square movie parlors are strong for versatile orchestras.

After a long idleness in the Paramount vaults the German-made "Moon of Israel" (released by F. B. O.) was presented as the screen fare at the Roxy, which counted up the week at \$99,200, net. Critical reaction to the picture was, in the main, favorable. It seems not to have affected "The King of Kings" playing at \$2 top. Both pictures have scriptural themes. The De Mille special held steady at \$12,900.

With the town empty over the week end some of the smaller houses were church-like in their desertedness. But Roxy copped \$60,000 for Saturday, Sunday and the Fourth.

Estimates for Last Week
Astor—"Big Parade" (M-G) (1,120; \$1-\$2) (85th week). Producer-exhibitor, that has house on long term lease, installed cooling plant for "Parade's" second summer on Broadway. Hit \$14,200.

Cameo—"Dr. Caligari" (Ufa) (549; 50-75). Tiny house held this revival second week, grinding. Another foreign-made, "Streets of Sorrow," current. "Doctor," \$4,000.

Capitol—"Captain Salvation" (M-G) (5,450; 50-\$1.65). Averagely good week with sea picture; \$50,700. "Annie Laurie," which had a short run previously at Embassy, will probably be held for a second week if the present week holds to expectations.

Colony—"The First Auto" and Vitaphone (W. B.) (1,980; 35-50-75). Barney Oldfield featured in advertising and making personal appearances despite having only a "bit" in picture. Vitaphone items include Weber and Fields, Aunt Jemima and Happiness Boys. First five days "Auto" \$3,000.

Gaiety—"King of Kings" (U. D. C.) (808; \$1-\$2) (12th week). \$12,900. Harris—"Seventh Heaven" (Fox) and Movietone (Fox) (1,024; \$1-\$1.65) (7th week). Fox has house on summer terms until Sept. 15. Steady and should have run \$10,300.

Paramount—"Wedding Bills" (Par) (3,600; 40-75-90). Picture and Raymond Griffith counted, but Whiteman's stage band potent at b. o. \$64,100.

Rialto—"The Way of All Flesh" (Par) (1,960; 35-50-75-90). Off like a winner. German star (Emil Jennings) in first American production looks to be clean sweep. Box office lines frequent. \$38,200 almost equals opening weeks of "Kid Brother" and "Navy Now."

Rivoli—"Chang" (Par) (2,200; 40-60-75-90). Elephant picture proved winner from start. Eleventh and final week. Six days, \$12,000. "Camille" opened Saturday.

Roxy—"Moon of Israel" (F. B. O.) (6,250; 50-\$1.65). Looks like good one for general trade. Four or more years old, this Sacha (German) production shelved originally by Paramount to avoid conflicting with the Mille's "Ten Commandments." \$99,200, net, very good.

Strand—"Broadway Nights" (F. N.) (2,900; 35-50-75). Stage attraction factor in \$31,000 intake.

Warner's—"Old San Francisco" and Vitaphone (W. B.) (1,360; \$1-\$2). Nothing as yet to prove this one likely to tarry beyond few weeks. \$16,300.

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Alvarado in "Ramona"

Los Angeles, July 5.
Don Alvarado will play opposite Dolores Del Rio in "Ramona," United Artists picture.
Edwin Carewe directing.

BUMPS FOR WASH., WITH HIGHEST, \$16,000

"Understanding Heart" Falls Over at Columbia—Milton Sills Only \$8,000 at Met

Washington, July 5. (White Pop., 450,000)

Not so forte last week. Natural slump prior to holiday; two hot days (though other five were just right) and the loss of the usual big Saturday.

Columbia was only one to benefit due to the Hearst tie-up with "The Understanding Heart." Even there, though, the gross was only brought back to the usual summer figure after flop of previous week.

Met. struggled manfully with Milton Sills and succeeded in holding the figure to that of the previous week.

Palace with an excellent stage lineup, plus "Frisco Sally Levy," dropped over \$4,000, while the Rialto did quite a brodie with "Heart of Salome."

Estimates for Last Week

Columbia (Loew)—"Understanding Heart" (M-G-M) (1,232; 35-50). Not picture for this house, but plugs in two Hearst dailies saved it. About \$8,000.

Little (Theatre Guild)—"Last Laugh" (Ufa) (225; 35-50). Possibly repeated too often. Under \$2,000.

Met. (Stanley-Crandall)—"Framed" (1st N.) (1,518; 35-50). A thin \$8,000 for Milton Sills.

Palace (Loew)—"Frisco Sally Levy" (M-G-M) and stage attractions. (2,390; 35-50). Dropped, despite "Cooler" in doing as advertised, plus excellent stage material. \$16,000.

Rialto (U)—"Heart of Salome" (Fox) (1,978; 35-50). Below usual at \$6,000.

This Week
Columbia, "Telephone Girl"; Little, "Foolish Wives"; Met., "Rough-House Rosie"; Palace, "Cabaret" and stage Revue; Rialto, "Lost at Front."

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PHILLY'S LOW WEEK; STANLEY'S \$23,000

Philadelphia, July 5.
Counting the week-end exodus there weren't many breaks for the film houses last week.

Nor were the pictures anything to write home about. It was a case of thumbs down on Eddie Cantor's "Special Delivery" at the Stanley as soon as word got around. The stage bill, however, was strong and the popularity of Cantor made his name something of a magnet. The Stanley was probably around \$23,000, low even for the summertime for this big house.

The Fox had "Rich but Honest" as its picture, with a cast of people nobody knew anything about. On the bill were acts, and it was characterized as a pretty good entertainment, but no name. The general breaks cut the gross down to around \$20,000, possibly less.

Stanton also took a nose dive with the second week of "The Better Ole." This Syd Chaplin comedy has been a peculiar proposition here. The critics raved about it when in conjunction with Vitaphone at the Aldine, but patronage didn't hold up, a fact that was apparently due to the rapid falling off of interest and curiosity in the Vitaphone.

When it began its second showing at the Stanton trade started briskly and then dropped away sadly. Last week was probably under \$10,000 by a considerable margin.

Estimates for Last Week

Stanley (4,000; 35-50-75). "Special Delivery" (Par). Eddie Cantor's picture not so good. With heat and holiday breaks week's gross about \$23,000, low for this time.

Stanton (1,700; 35-50-75). "The Better Ole" (Warners, 2d week). Syd Chaplin picture to less than \$10,000.

Fox (3,000; 35). "Rich but Honest" (Fox). Picture with no names on stage. \$20,000 or less.

Arcade (800; 50). "Time to Love" (Par). Raymond Griffith farce got \$2,750.

Karlton (1,100; 50). "The Heart Thief" (P. D. C.). Fair at about \$2,500.

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PEABODY'S RECORD AT SEATTLE, \$20,000

Crackerjack Bill for Opening Week of Newcomer—Other Houses Did Fairly

Seattle, July 5. (Drawing Pop., 450,000)

Jim Clemmer had the big attractions of the week in local show circles, and as a result Fifth Avenue theatre established a new house record, at \$20,000 topping all receipts since the opening week. Eddie Peabody debuted to Seattle audiences and went over great guns. The natives simply went wild over his wildest banjo maniacs and would hardly let him stop. As musical director and master of ceremonies, he also "eddie" into favor.

There were three strong sides to the attraction triangle at this house; in addition to Peabody. The mobs turned out to see Lon Chaney in "The Unknown," and the Fanchon-Marco "Spring Idea" filled with talent and snap. No wonder, for here are some of the names: Henry Fink, Elythe Evans, Maurer Rio and Brother, The Rios and Max Blackwell. All stood out, but little Mauren simply brought down the house with her clever acrobatic dancing.

While the Fifth Avenue was making its new house record, other houses naturally felt the opposish. Coliseum kicked through with just ordinary takings, having ordinary feature to draw 'em; United Artists showed no particular life; Pantages had a good week, for this house seems to have a big clientele and clicks unless there is something radically wrong with the town.

Blue Mouse found first week of "Simple Sis" and four Vitaphone acts lining up the patrons and the little gold mine of John Hamrick keeps right on turning out the yellow bullion. Very good business. Columbia theatre did fair with "Fast and Furious," very well liked by patrons.

Will King musical holds up well at the Moore, offering being about the best to date, "The Alarm Clock" ringing the bell right along. Hermie King hand continues pleasure.

Estimates for Last Week

Fifth Avenue (N. A.) (2,700; 25-40-60)—"The Unknown" (M-G-M). Eddie Hiltcheek in charge of personal advertising for Eddie Peabody pulled great advance stuff, welcome banners in street in front of theatre; half dozen banner headlines in newspapers and clever copy, which all helped new box office total. Peabody, Lon Chaney and features on F. & M. presentation all played their part for over \$20,000.

United Artists (N. A.-U. A.) (1,600; 25-35-50)—"Mysterious Rider" (F. P.). Business holding up fairly. \$7,700.

Columbia (U) (1,000; 25-35-50)—"Fast and Furious" (U). Fine start, but draw did not hold up, although picture liked. Typical Denny fast-moving comedy. \$5,200. Manager R. W. Bender has arranged "revival" of greatest pictures of all time for next week, change each day.

Coliseum (N. A.) (2,100; 25-50)—"White Gold" (P. D. C.). Not bad start, but picture too serious for hot days. Good musical score by Jan Sofer. \$6,900.

Blue Mouse (Hamrick) (950; 25-50-75)—"Simple Sis" and Vita (Warners). Picture not big, but dandy audience pleased while Vita acts good, but not of previous strength. Patrons flocked in as usual and ate it up. \$8,700.

Pantages (1,500; 40-50-60) (Is Zat So?) (Fox). Side-splitting comedy drama entertaining and magnet, while vaude bill headed by flashy song and dance revue. \$10,500.

Moore (2,000; 25-50-65)—"The Alarm Clock" (Will King Musical Stock company). Pop. priced mats getting big call. Evening business holds well. Good at around \$11,000. (Copyright, 1927, by Variety, Inc.)

"Sunday" Fights in Iowa's Small Towns

Des Moines, July 5.

Blue law advocates have had many battles in the small Iowa towns of late. At Grinnell the mayor cast the deciding vote when the council deadlocked, 3 to 3. At the meeting of the city council a resolution was unexpectedly introduced which would have restrained the city clerk from renewing the theatre licenses July 1. Managers got the mayor to call the special meeting with the vote removing the last impediment to renewal.

At Jewell, Sunday lost by 26 votes in 347 cast.

Much litigation has been going on in Chariton for some time over the matter of Sunday movies. The city council has now passed an ordinance prohibiting Sunday performances in all theatres in the future.

LITTLE INTEREST IN WAITERS OR BABE RUTH ON L. A. SCREENS

"Missing Link" and "Climbers" Two Other Features Town Walked Out On—State Fell to \$20,000; Met Went Up to \$27,700, Last Week

\$14,000 FOR ENGLISH FILM IN MONTREAL

Diamond Jubilee Celebration in Dominion Did Not Help Theatres Last Week

Montreal, July 5. (Drawing Population, 600,000)

St. Jean Baptiste and Diamond Jubilee celebrations combined with a hot spell did nothing to help the theatres, but another flag-waving picture at the Capitol and good shows at the other theatres helped to offset this to some extent.

There was a great influx of outside tourists from the country. They made up in some degree for the outflow during the three-day holiday. Very big houses at the beginning of the week and the tying up of "The Flag Lieutenant" at the Capitol—British naval and patriotic film—with the general celebrations resulted in a bigger gross than usual at that theatre.

This picture is also quite another story and is much better directed than "Mons." In addition, Manager Dahn gives a very realistic presentation of the "Fathers of Confederation," the Diamond Jubilee of which event in Canadian history has been feted in this city with great brilliance at the latter half of the week. This precedes the picture and has created a deal of favorable comment.

Estimates for Last Week

Capitol (2,700; 60-85) "The Flag Lieutenant" (British made—Paramount). Much better than usual run of English pictures and well in keeping with Canada's great patriotic week. \$14,000.

Palace (2,700; 55-85). "Broadway Nights" (F. N.). Fair picture with conventional plot. Title best draw. Good at \$9,000.

Loew's (3,200; 45-75). "Sunset Derby" (F. N.). Racing story with romantic angle. Pretty good. \$12,000.

Imperial (1,900; 30-85). "Kosher Kitty Kelly" (F. B. O.). Vaude again holds up house. Picture ordinary. \$5,000.

Strand (800; 30-40). "Matinee Ladies" (Warners). "Through Thick and Thin" (Col.). "Love Thrill" (U). "Too Many Crooks" (Par.). \$3,000.

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First Hot Spell Costly To Milwaukee Houses

Milwaukee, July 5. (Drawing Pop., 650,000)

Sizzling heat at 93 during last week shot first three days to pieces. The heat drove the customers out of the theatres and to the lake country within an hour's ride from this town.

Advertisements of breezy comedies and cooling apparatus did not show very good results.

Milwaukee is a fair summer town, but with the first real hot spell in full swing the theatres were deserted.

Estimates for Last Week

Alhambra (U.)—"Venus of Venice" (F. N.) (3,000; 25-50-75). Picture was light and breezy, just comfortable for hot weather taking, and it took a little. Around \$13,000.

Garden (Upholster)—"Shadows" (re-issue) (1,000; 25-50). Chaney usually draw here, but good for around \$3,100 with this one.

Majestic (Orpheum)—"Wanted, a Coward" (Banner) (1,600; 15-25-40). Together with vaude house did little below normal due to heat. About \$6,900.

Merrill (Saxe)—"Callahans and Murphys" (M-G) (1,200; 25-50). Those who saw it laughed loud enough to bring others in and grossed around \$7,300.

Palace (Orpheum)—"Too Many Crooks" (Par) (2,400; 25-50-75). Good stage bill surmounted picture. While not usual business, did well enough to run ahead of real. \$17,000.

Strand (Saxe)—"Wedding Bills" (Par) (1,200; 25-50). Laughing show got this across pretty well. Around \$6,000.

Wisconsin (Saxe)—"Lovers" (M-G) (3,500; 30-50-60). "Sam" in Henry did most of the business, but Ramon Navarro and Alice Terry had no mean drawing cards. House did picture field at \$16,500. (Copyright, 1927, by Variety, Inc.)

Los Angeles, July 5. (Drawing Pop., 1,350,000)

Picture business was spotty last week.

Metropolitan for its first week under West Coast operation and with Rubie Wolf as a stage attraction and Eddie Cantor on the screen, led the town at over \$25,000.

"King of Kings," at Grauman's Chinese, maintained a steady pace, drawing heavily from the tourists who have continued to invade Southern California in huge droves. Matinee business is picking up slowly. Despite the handicap of extremely warm weather the new house continues to hold strong.

A reversal of form at the Million Dollar, where "Chang" in its first week brought in around \$20,000, good money for that house when not showing a stellar drawing card. Coincidental with the taking over of the Million Dollar management by West Coast last week, stage presentations have been eliminated and a straight picture policy is now in effect.

Loew's State took a decided drop with "The Prince of Head Waiters," not meaning anything. This is the first Bronx State has had to contend with in a great many months.

"Seventh Heaven" continues to click at the Carthy Circle. Considerable tourist business has helped the matinees and with mild evenings the house continues to show a substantial profit.

Little change at Grauman's Egyptian where "Topsy and Eva" and the Duncan Sisters in person continue. This program has three more weeks to run, after which the Duncans go east and the Egyptian becomes a grind house under West Coast direction.

Syd Chaplin in "The Missing Link" flop at the Forum and came out at the end of the second week, replaced by John Barrymore in "When a Man Loves." "The Missing Link" was woefully weak and had very little to commend it at the box office.

One of the big surprises was the meager interest in Babe Ruth's first starring feature, "Babe Comes Home," at the Uptown, for a gross of slightly over \$3,000.

The Figueroa with "Fast and Furious" failed to show any fast and furious business, ending to \$3,300.

Estimates for the Week

Grauman's Chinese (U. A.)—"King of Kings" (P. D. C.) (2,930; 50-\$1.50). Settled to steady basis and with heavy draw from transients should go for many months. \$27,500.

Grauman's Egyptian (U. A.)—"Topsy and Eva" (U. A.) (1,800; 50-\$1.50). Duncan Sisters the draw, their personal appearance scoring over picture. \$16,000.

Carthy Circle (Fred Miller)—"7th Heaven" (Fox) (1,500; 50-\$1.50). At \$17,500 this Fox feature picture should have at least another three months at this outlying house.

Forum (B. and H. Cir.)—"Missing Link" (Warners) (1,700; 50-\$1.50). Two weeks enough for "Link" with Syd Chaplin. Closing week less than \$5,500, and picture yanked.

Loew's State (W. C. Loew)—"Prince of Head Waiters" (1st Nat.) (2,200; 25-\$1). Hot, weather a big show at the Metropolitan, and thinness of "The Prince of Head Waiters" handicaps that State could not overcome. Gross barely reached \$19,000. Week before, \$25,000.

Metropolitan (Publix)—"Special Delivery" (Par) (3,595; 25-65). With sure fire stage (Rubie Wolf) and screen (Eddie Cantor) show Metropolitan set pace that no other house in town could approach, at \$27,700, with red ink bottle thrown away for week. Previous week it did \$22,400.

Million Dollar (Publix)—"Chang" (Par) (2,200; 25-85). Drew heavily because of novelty animal picture. \$20,000.

Criterion (W. C.)—"Flesh and Devil" (M-G-M) (1,600; 25-75). Gilbert and Garbo did not break any records on this second run but with \$5,900 in no one lost. Looks like long run at the Forum killed it for subsequent showing.

Uptown (W. C.)—"Babe Comes Home" (1st Nat.) (1,750; 25-75). Babe Ruth may be idol of baseball fans but also do not spend much time in motion picture theatres.

Figueroa (Par West)—"Fast and Furious" (U) (1,545; 25-75). Reginald Denry in "Fast and Furious" with a program of West Coast vaudeville brought in \$5,100.

Broadway Palace (Orpheum)—"The Climbers" (Warners) (1,545; 15-40). Feature with Irene Rich failed to reach first base. House at \$2,800 heavily in red.

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PARAMOUNT SEE-SAWS NEAR LOW; WARNER BONDS BREAK TO 85 1/2

Film Leader Appears to Offer Resistance Above 93—
Loew in Partial Rally to Near 53—Stanley An-
nounces New Issue—Pathe on \$4 Basis

Yesterday's (Tuesday) stock market opened after the holiday with mixed tendencies. Paramount showed something like resistance around 94, after selling down under great pressure late last week to a new bottom since 1925 of 93 flat. It swung narrowly within a fraction of 94.

Loew came back with a show of strength at the opening, getting within a fraction of 53, then turning quiet.

The only sensational development of yesterday morning was the sudden crash of Warner Brothers B stock to 20 flat, a new low since a year ago when the balloon ascension began. The issue had moved quietly into new low ground between 22 and 23, when about noon a single sale of 1,000 shares came out nearly 3 points down at 20 from the previous transaction. Thereafter it held fairly firm at and above 21. The Warner company announced another deficit recently. The Warner bonds got to a new low last week at 92 and yesterday slumped to 85 1/2 on a heavy turnover of \$150,000. High is 122.

Loew was quiet after opening up, while Pathe did nothing either way close to 38. The Pathe stock has not made any movement following the action of the board last week in putting it on a \$4 yearly basis, which represents more than 10 per cent at current levels.

Stanley's New Stock

Announcement was made by Stanley Co. of America of a forthcoming increase in the capital stock from 1,000,000 shares to 2,500,000. The proposal will be voted upon by stockholders at their annual meeting July 15, approval being taken for granted. The new financing is to provide capital for expansion, according to the management, which adds that it does not "contemplate issuing any of the new stock at this time."

On the basis of 38, the Pathe new stock represents about 42 on the retired old. It was in error recently in figuring the exchange at a share of common and a share of A stock for the old. The exchange involved only half a share of common with the new A, which gives the combined price of 38 for the

Class A and half of 9 for the common, or 42 1/2.

Nothing came out to clear up the confused situation in Paramount. Friday, when pressure was especially severe, 33,000 shares came on the tape. Far-fetched explanations appeared in the newspaper financial comments for the day. One writer blamed the drop on the sale of a half interest in the Rivoli for \$1,250,000 to United Artists, logic that does not appear clear on the surface.

Block Booking Up

Yesterday morning the New York "World," published a special dispatch from its Washington correspondent, intimating that the Federal Trade Commission would rule against Paramount's system of block booking, or selling pictures in groups, thereby making the ordinary productions ride into consumption along with the best features.

What the effect of such a ruling would be, even if it were legally affirmed, is hard to figure. The odd thing about the occurrence was that there was no effort to make use of the only substantial bear argument on Paramount that has come out in the last six months of persistent hammering of prices. Whatever element it is that is working against quotations ignored the report.

The film trade realizes that all the noise about "block booking" is an effort of the United States Supreme Court having cut the ground from under the Commission's feet in its Eastman ruling, that the Government cannot interfere with producer-operation of theatres.

As affecting the argument of danger from overreaching as applied to all the amusement stocks, it is noted that American Seating, a company which depends upon new building for its prosperity, has steadily advanced from around 30 to 48 and maintains its high level right along. It recently increased its yield from \$3 to \$4 a year, adding an extra \$1 in four quarterly payments spread over 1927. Last week it was within a fraction of its best since coming on the Big Board from the Curb.

Summary to Saturday, July 2:

STOCK EXCHANGE

1927	High.	Low.	Sales.	Issue and Rate.	High.	Low.	Last.	Net
48	43 1/2	12,500	American Seat (4)	47 1/2	43 1/2	156 1/2	156 1/2	+2 1/2
167	128 1/2	5,300	Eastman Kodak (8)	159 1/2	153 1/2	100	100	-1 1/2
103	98	100	First Nat'l pref (9.44)	100	100	100	100	-1 1/2
74 1/2	50	14,000	Fox Film Cl. A (4)	56 1/2	50	53 1/2	53 1/2	+1 1/2
63 1/2	46 1/2	28,400	Loew (2)	52	49	51 1/2	51 1/2	+ 1/2
26 1/2	24 1/2	300	M-G-M 1st pref (1.20)	25 1/2	25 1/2	9	9 1/2	- 1/2
10 1/2	8 1/2	300	Mot. Pict. Cap. (1)	9 1/2	9	9 1/2	9 1/2	- 1/2
36	29	200	Orpheum (2)	29 1/2	29 1/2	29 1/2	29 1/2	- 1/2
114 1/2	93	78,400	Param-Fam (8)	99 1/2	93	94 1/2	94 1/2	-4 1/2
124 1/2	116 1/2	400	do pref. (8)	118 1/2	117	117	117	-1 1/2
43 1/2	34 1/2	8,800	Pathe Exch. Cl. A (4)	39	34 1/2	38 1/2	38 1/2	+1 1/2
61	56	300	Shubert (3)	55	57 1/2	58	58	+1 1/2
103 1/2	98	200	Univ. Pict. (8)	101 1/2	100	101 1/2	101 1/2	+1 1/2
45 1/2	23 1/2	13,800	Warner Bros.	29 1/2	23 1/2	23 1/2	23 1/2	-6 1/2

CURB

1927	High.	Low.	Sales.	Issue and Rate.	High.	Low.	Last.	Net
19 1/2	16	5,800	Mad. Sq. Gard. (1)	19 1/2	19	19	19	- 1/2
23 1/2	12 1/2	8,500	Fox Theatres	15 1/2	12 1/2	15 1/2	15 1/2	- 1/2
101	95 1/2	100	Univ. Art. Thea. Cir.	99	99	99	99	- 1/2
83 1/2	10 1/2	7,700	Warner Bros.	21	15 1/2	19 1/2	19 1/2	-4 1/2

BONDS

1927	High.	Low.	Sales.	Issue and Rate.	High.	Low.	Last.	Net
93 1/2	97 1/2	\$6,000	Kelth 6's (40)	98 1/2	97 1/2	98	98	- 1/2
105 1/2	101	66,000	Loew's 6's (40)	103	102	102 1/2	102 1/2	-6 1/2
111 1/2	92	72,000	Warner Bros. 6's (28)	90 1/2	92	93 1/2	93 1/2	- 1/2

Loew bonds sold ex-warrants \$30,000 at 98, 96 1/2, 97 1/2, unchanged.

* Ex div.

* Pathe Exch. common sold 1,500 at 9 1/2, 8 1/2, 9, off 1.

ISSUES IN OTHER MARKETS

Quoted at Saturday Close
Over the Counter
New York

(Quoted in Bid and Asked)

Bid.	Asked.	Sales.	Auto Movie Dis.	Roxy, Cl. A. (See note) (3.50)	Unit do.	Unit do.	De Forest Phon.	Technicolor	Univ. Ch. Th. (2)
17	19 1/2	...	...	...	...	...	...	...	...
24	26	...	...	...	...	...	...	...	...
26	29	...	...	...	...	...	...	...	...
7	8	...	...	...	...	...	...	...	...
8	10	...	...	...	...	...	...	...	...
10	12	...	...	...	...	...	...	...	...
60	66	...	...	...	...	...	...	...	...
...	...	1,745	Stanley Co. of America	67 1/2	67	67	67	+ 1/2	...
...	...	80	Balaban & Katz	60 1/2	60 1/2	60 1/2	60 1/2	+ 1/2	...
...	...	...	Skouras	...	...	...	...	40	...

Class A Roxy represents the pref. stock alone. The first unit is the preferred carrying its gift of one-third share of common, and second unit quoted is the common per share.

INDE. LOANS PLAYERS

Reversing the usual procedure, Columbia Pictures, independent, is "loaning" a contract player to First National. Dorothy Revier will appear in First National's "Drop Kick," starring Richard Barthelmess.

FOSTERS' FILM DEAL

London, July 5. George and Harry Foster have taken over the Willesden Hippodrome and will use it as a picture house, featuring elaborate presentations on the American order.

PRINCE-PROVING IT

Los Angeles, July 5. Prince Sergio M'Divani, husband of Nola Negri, has secured papers which he claims will be the key to other documentary evidence and prove his rightful claim to the title of prince.

IN LOW GROSS CONTEST, "RITZY," \$4,800, WINNER

Nothing Attractive in K. C.
Last Week—Mainstreet
Best at \$13,900

Kansas City, July 5.

It looked like a contest for the lowest gross among the downtown picture shops last week. Business terrible. Times when the house attaches were in the majority.

First real hot week. Even the cooling plants in all the houses failed to attract.

Various bills unattractive. Not an appealing title in the bunch. Regulars simply stayed away; no alibi. Royal, showing "big" pictures for two and three-week runs, tried to get by with "Ritzy" for a week but took a whipping, while the Pan went in for a "Tarzan" thriller and flopped also.

At the Newman and Mainstreet things were a little better but not much and the red ink trade got a great boost.

For the current week the Liberty is showing Mrs. Wallace Reid's "The Red Kimona," playing it up from a sensational angle and advertising that children under 15 should not attend.

The Newman is capitalizing on its new Paul Ash policy which starts Saturday but outside of telling that it will be "different" has not explained what it's all about locally. Milton Feld, former manager of the house, and producer of many of its big stage attractions, will be here to give the new policy and show the once over.

Estimates for Last Week

Mainstreet (Orpheum)—"Framed" (F. N.) (3,200; 25-50). Milton Sills featured in sordid tale of the Brazilian diamond fields. Disappointment to admirers. Best vaude house has delivered in months made up for picture. Walter Davidson's Louisville Loons, musical feature, and held over for holiday week, but George Washington Dewey, Negro baritone, simply ran away with the show. The 25c. mats and the same scale for the balcony nights is commencing to build up attendance, although the house suffered with the others on week. \$13,900.

Newman (Publix)—"Whirlwind of Youth" (Par) (1,980; 25-40-50-60). On stage Publix unit, "The Sampler," with Lassiter Brothers, dancers, stopped the show at most performances, further proof customers want entertainment rather than scenery and classical music. \$11,000.

Royal (Publix)—"Ritzy" (Par) (920; 25-40-50-60). This one was long let down from "big" pictures this little cinema has been showing and from look at the week's balance sheet public wise from start. Picture with Betty Bronson of frothy variety but lacked "it," or something, as the patrons shook their heads as they came out. Result, worst week for house in months. Only \$4,800.

Pantages—"Tarzan and Golden Lion" (2,600; 25-50). Kids were strong for this jungle tale but regular fans could not see it. Vaude also not so good and business suffered. \$6,200.

Liberty (Ind)—"Backstage" (Tiffany) (1,000; 25-35-50-60). Snappy story of ways and wives of bunch of chorines, broke and trying to get by until they go to work. Good, light amusement, with nothing off color to offend. Nothing sensational as to either plot or acting. Fair program picture. \$3,100.

Globe concluded its three weeks' run of "Don Juan" and Vita starting "The Better 'Ole" on screen and Al Jolson in talkie.

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Players' Ass'n Blows Up

The Motion Picture Players' Association has blown up. This body of picture people, mainly "atmosphere," started out to obtain a union charter and affiliate with the American Federation of Labor. But this fell through.

The club then tried to keep afloat as a social organization but this effort burst also.

2 New Studios

Los Angeles, July 5. Associated Artists' corporation of New York has bought the 100-acre W. J. Petit ranch near Van Nuys for \$150,000, for a picture studio. Construction date has not been set. Donald Parker Pictures will also build either on the Petit or Newport ranches near Van Nuys.



Everything has a beginning—the new Willard Hotel, Washington, was the first rung of the ladder for Meyer Davis. The patronage of fashionable society soon followed. There are now 103 Meyer Davis Orchestras. An annual payroll of more than \$4,000,000. Not counting 14 other businesses.

CALDERONE-SCHWARTZ, NO

Conference on Terms Fail to Reach Conclusion

The proposed merger of the Calderone-Schwartz interests is apparently off after a series of conferences in which neither of the principals seemed to come to an agreement on terms.

Both Calderone and Schwartz interests operate a chain of theatres on Long Island, picture and vaude houses. Pantages is currently booking the Schwartz houses while the Calderone theatres are booked by Arthur Fisher, independent.

The main advantage of the merger was figured from the picture buying angle.

Calderone and Schwartz have previously been reported considering mergers.

Symphony Orchestra Out; Jazz for New K. C. House

Kansas City, July 5.

Loew interests in the new Loew-Midland theatre here, have turned down the plan to install the Kansas City Little Symphony orchestra in the pit of the new house when it opens this fall. M. B. Shanberg, managing director of the Midland Circuit of Theatres, fathering the theatre, had his heart set on the proposition, believing it would be an innovation in theatrical music and so advised his associates.

The matter was given careful consideration but the verdict was against the Symphony and in favor of a jazzier organization.

Mrs. Chaplin's Denials

Los Angeles, July 5.

Lita Grey Chaplin's answer to Charlie Chaplin's cross complaint for divorce is a complete denial of all charges, with especial reference to his accusation that she was infatuated with "a certain young fellow" and that she was "very crazy about a certain automobile salesman."

The answer was filed by Lyndol L. Young and Edwin T. McMurray, her attorneys.

Glover's First

Los Angeles, July 5.

Glover Productions, headed by Samuel W. Glover, have started shooting on their initial production, "Our People," directed by Sidney Golden.

Filming is being done at the Tec-Art studios, with Zita Ma-Kar featured.

Paul Ellis, William Strauss, Jack Eagen and Mary Gordon are in the support.

Vidor on "Big Ditch"

Los Angeles, July 5.

Kling Vidor will direct "The Big Ditch," by Lawrence Stallings for M. G. M.

It will be a super special.

Raymaker Directing Banks

Los Angeles, July 5.

Herman Raymaker will direct Monty Banks' next two pictures for Pathe.

For three years Raymaker was under contract to Warner Brothers.

CHAPLIN ON HEARST'S BOAT

W. R. Hearst with Charlie Chaplin and a party of friends are on a cruise in the Hearst yacht.

"BARBED WIRE" RAN SECOND WITH \$20,000

Warfield's \$29,700 Far Ahead
in Frisco Last Week—E.
B. Baron Leaves Publix

San Francisco, July 5.

Edward B. Baron has resigned from Publix Theatres.

Before the amalgamation of Publix with West Coast Theatres, Inc., in the operation of Loew's Warfield, Granada, St. Francis and California theatres, Baron was in charge of the last three. With the taking over by W. C. Baron was made assistant to A. M. Bowles, now division manager of that territory, including San Francisco and from Fresno to Sacramento.

It is understood that Baron will vacation for a few months and then enter a commercial line.

Edward Smith, formerly Publix manager and more recently with Universal Pictures in their theatre management department, is going with Louis R. Greenfield for the general management of the Greenfield-Cohen interests in Honolulu. Smith will manage four theatres. This is his second experience on the islands.

Again Loew's Warfield ran away with the street last week. This is happening regularly. No one in the town seems big enough to give this house opposition, although every effort has been made to build up the Granada, its nearest rival. The Warfield has been building for three years.

Estimates for Last Week

Loew's Warfield (West Coast)—"The Unknown" (M-G-M) (2,660; 35-50-65-90). Lon Chaney ace of this house; coupled with return of Walt Roesner, most popular of all local musical directors and "super-soloists." Started off with over 12 grand for opening two days, and even heat couldn't cut under three a day for the balance of week. Finished strong to \$29,700.

Granada (W. C.)—"Barbed Wire" (Par) (2,785; 35-50-65-90). Rated best picture on street, but stage presentation, "Modern Women," didn't help any. Gene Morgan worked manfully to put it across. Just topped \$20,000 for poor second.

California (W. C.)—"Rough Riders" (Par) (2,200; 35-65-90). Looks like tough job for boys to get this one over with new policy. Opened fair, \$2,100; Saturday and Sunday brought another \$5,000, and then held steady gain around \$1,600 a day to gross just above \$16,000. Not great, but good beginning with new policy of long runs at increased prices.

St. Francis (W. C.)—"Better 'Ole" (Warners) (1,375; 35-65-90). Second week held up rather well, better than many that have gone before. Little short of \$8,000, good for this one. One more week and then "Way of All Flesh."

Columbia—"Old Inroads" in a road show took licking after "The Rough Riders" got going. No taking it away from them; movie boys with the program houses can lick a road show around here any time they start. Just over \$5,000 for week.

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Partington's 'Unofficial Staff' in New York

Jack Partington, producer of presentations recently brought east from the Pacific Coast by Publix, has been followed to New York this week by what are known as his three West Coast "musketiers." They are Mort Harris, former San Francisco song plugger who has been on the Publix payroll as a production aide, Joe Cornbleth and Leonard Goldstein, a couple of ten percent boys, unofficial members of the Publix family on the coast.

On the coast, Cornbleth and Goldstein were installed in the Partington office at the Publix theatre. In the past they were the sole contact with the actor for Partington, taking 10 percent as commission.

Boyd Senter in Omaha

Omaha, June 30.

The Riviera has started a "Paul Ash" policy in conjunction with the usual Publix stage shows and movies. Boyd Senter, saxophonist, will do the impresario business. He has organized a jazz band of 12 pieces, some from the pit, and the rest will be done by specialty performers from the Publix units.

Jacques Beauchamp has joined the pit orchestra as associate director.

Tom Mix Okay

Los Angeles, July 5.

Tom Mix has recovered from the recent injury to his leg. He has left for location after an enforced layoff of several weeks.

NO CRIMINAL PARTICIPATION BY THEATRE MEN IN JULIAN MESS

**Four Indicted Plead Purpose Was to Aid Involved
Oil Company Only—Julian Petroleum Scandal
Drags in Many Prominent People**

Los Angeles, July 5. Arraignment of Adolph Ramish, millionaire theatre owner and capitalist; Louis B. Mayer, of Metro-Goldwyn-Mayer; H. W. Chotiner, theatre owner, and Joe Topitsky, theatrical realtor, on charges growing out of their indictment in connection with the Julian Petroleum stock over-issue scandal, was continued by Judge Albert Lee Stephens in Superior court until July 11, at which time motions to set aside the indictments and demurrers will be argued in the above cases, as well as those of 46 other leading Los Angeles brokers, bankers and business men.

The four theatre and motion picture men were indicted by the county grand jury a week ago on charges of conspiracy to commit usury, along with some 61 others, with the charges in the other cases ranging from usury to embezzlement and violation of the bankers' bonus law.

The four defendants above listed were each released on \$10,000 bail when brought up for preliminary arraignment. Mayer was released on his own recognizance on a second count.

Denials of any criminal intent was issued by each of the defendants with admissions being made from the office of District Attorney Asa F. Keyes that the theatre men, especially Mayer, were only technically guilty, but as their names had been included in the testimony given before the grand jury there was no alternative.

Usurious Profits
Defendants are accused of charging usurious rates of interest on loans made to the Julian Petroleum Company in various pools engineered during the past 12 months and which resulted in an alleged over-issue of corporation stock, to the amount of 4,200,000 shares. In the so-called Motley H. Flint pool, Ramish and Topitsky, with two business associates, the amount of profit which the indictment alleges was usurious, amounted to \$73,551, with an additional \$80,810 on a second occasion. Chotiner's alleged profit in the Julian pool in which he was interested is placed at \$1,935. Louis B. Mayer is alleged to have profited \$50,000 by his "loan" to the corporation.

It was pointed out by members of the grand jury that the bankers who were indicted supplied the information on which the charges against the individuals were based, furnishing the jury with complete records. All declared they had no knowledge of the actual pool operations, but, as in the case of Mayer, were said to have furnished the money in an attempt to aid the Julian corporation out of its financial difficulties.

Mayer's Statement
Mayer issued a statement immediately following the indictment declaring that he had no knowledge of the transactions and disclaimed any intent to violate the law. Mayer, it is said, sent a check to the members of the pool to help stabilize the Julian stock market. Topitsky declared that he withdrew his money shortly after the formation of the pool and that he did not participate in any of the profit. He added that he joined the pool at the solicitation of others and that he had no personal knowledge of the transaction.

It is believed in well informed circles that there will be no criminal action against any of the theatre men against whom indictments were returned, as their principal interest appears to have been to save the Julian corporation from the financial ruin which it was facing, rather than to profit by the transaction.

The Julian scandal created considerable of a furor when the indictments naming 65 prominent citizens and business men were returned. S. C. Lewis, former president of the corporation, has called a general mass meeting for Thursday evening, July 7, in Olympic Auditorium, at which time he stated he proposes to "tell all the facts"

LINDY MAY LIKE FILMS AFTER TRYING ONE

**St. Louis Divided on That
Point—Most Likely
Going Through**

St. Louis, July 5. The first inkling that Col. Charles A. Lindbergh had gotten himself into a receptive mood concerning the making of at least one motion picture—or had been gotten in that frame of mind by his St. Louis backers, came simultaneously with his departure last week from New York for St. Louis and his arrival a few hours later by plane here in his home town.

The announcement was made, following a conference in New York with Will Hays, engaged in by Lindy, Harold M. Bixby, one of St. Louis' most prominent men and head of the Association of Commerce, and Major William B. Robertson, of aircraft corporation fame. It was said at the outset that any notion that Lindy would agree to become the star of any "thriller" might as well be dispensed with because he would agree to no such plan. However, it was made known that the trans-Atlantic flyer was not irreconcilably adverse to being featured in a picture which would have as its prime import the advancement of aviation.

There are those among Lindy's followers here who are not unwilling to believe that if he once gets a taste of stardom, no matter in what guise, he may change his views somewhat. But the vast majority say he will never change his mind on that score—or any other.

It was stated that if Col. Lindbergh did make a film appearance, the picture would be of an educational nature in its entirety. It is said here, since Lindy's arrival back home, when he flew in "the Spirit of St. Louis" to the Canadian Diamond Jubilee, that Mr. Hays told Col. Lindbergh that such a film as he seemed willing to make would undoubtedly prove eminently successful, from an educational standpoint, of course, as well as a financial. It was explained that Mr. Hays was not speaking as the representative of any producing company but for the industry as a whole.

No Admission
An idea of just one of the few little pieces of pocket-change Col. Lindbergh is missing, not to mention the "pin money" that would accrue to those who might have been given charge of such exhibition affairs, may be gleaned from the fact that 15,000 persons crowded into the Jefferson Memorial, in Forest Park, the first day Lindy's gifts were exhibited there.

No admission was charged, and the display was retained throughout all last week.

A special police detail was required for the crowds.

ANOTHER WRITER LEAVES

Los Angeles, July 5. Robert Hopkins, title writer with Paramount, has cancelled his contract with that organization by mutual agreement.

He will free lance.

concerning the company's difficulties.

In film and theatre circles it is generally admitted that Barnish, Mayer and Topitsky entered the several pools without criminal intent, and that their actions will be vindicated, either before called to trial or at a trial.

U. A. ON B'WAY

United Artists through paying \$1,500,000 to Publix for a one-half interest in the latter's Rivoli and Rialto theatres, secures a steady outlet for its picture product on Broadway, without building.

Publix will continue to operate the theatres.

Each of the houses is along the lines of those Jos. N. Schenck set out to secure for his concern, of a bit more than average capacity for these days of theatre erection, but suitable for the run policy intended for U. A. pre-releases.

Schenck does not intend to produce over 24 pictures yearly for U. A., with production cost running from \$450,000 to \$750,000 per picture. Between the two Broadway houses Publix and U. A. have 104 weeks for their own pictures of the pop price run class.

The partnership deal removes U. A. as a source for the Roxy and the Strand, both of those Broadway houses having played U. A. pictures. The Roxy opened with a U. A. film.

STAND-IN SWINDLERS CAUGHT BY MANAGER

**Ticket Taker and Girl Cashier
of Lafayette, N. Y., Given
Prison Terms**

Systematic swindling of the proprietor of the "movie" theatre where they were employed out of several thousands of dollars has landed Frances Barbour, 30, cashier, of 42 West 138th street, and Benjamin Beaver, ticket taker, of 268 West 138th street, in prison. The two were convicted of petty larceny in Special Sessions. The girl was sentenced to not less than six months nor more than three years in the Penitentiary, while Beaver was given 30 days in the Workhouse.

The two were arrested on the complaint of Bernard Burt, manager of the Lafayette theatre at Seventh avenue and 135th street, May 15. They were specifically charged with the theft of \$25, although Burt declared they had been stealing for over a period of four months at the rate of from \$15 to \$25 a day.

Burt told the Justices that for several days before the arrest he had noticed a great difference from the receipts taken in and the number of patrons in the theatre. He decided to check up. For three days he counted every person entering the theatre and at the end of the day compared his figures with the receipts turned over to him by Miss Barbour. He found a shortage of \$60 for the three days.

The manager questioned Miss Barbour. She readily admitted having arranged with Beaver to hold out tickets and turn them over to her for resale. She would then give Beaver 25 percent of the money collected. Beaver admitted the girl's story to be true, but insisted she was the originator of the idea. The Justices were of the same opinion and gave the girl the longer term.

Ethel Hall, Film Double, Killed in Film Making

Los Angeles, July 5. Ethel Hall, 22, movie double for Dorothy Dwan, was killed in the Merced River rapids while working in a dangerous scene in a Tom Mix picture, June 28.

Miss Hall was caught by the river current when the boat she was in overturned, her head striking a rock with force. Mix plunged in after her and managed to rescue her after a struggle but too late to save her life. She died while being taken to a hospital.

Little is known of the dead girl in Hollywood except that she had played minor parts in pictures for several months.

JEFFRIES IN FIGHT FILM

Los Angeles, July 5. James J. Jeffries has been signed by Warners for "One Round Hogan," starring Monte Blue.

STANLEY-K-A MERGER EXPECTED WITHIN 3 MONTHS OR ALL OFF

**Appraisal of Stanley Company's Properties Now
Underway—Stanley Must Raise at Least \$40,-
000,000 in Cash from Reports, Before K-A Agrees**

EXHIBS BUYING DEADLOCK IS UNBROKEN

**Still Holding Out Against
Next Season's Product—
No Need of Rush**

Exhibitors are still in a buying deadlock on next season's product of pictures' biggest producers, from accounts.

They say there is no rush to load up with programs. Many apparently retain in their mental vision the possibility of the first line of secondary producers' product as a whip, if terms are made too tough by big guns.

Exhibitors assert that the increased tariff for the largest distributors' programs is beyond their means without an impossible increase of their present box office scales.

"If it weren't for this always present 'opposition' among rival exhibitors, I doubt if many would sign up for next season's pictures before September," said an exhibitor in New York this week. "However, one thing is certain. There are any number holding out until the last minute, and you can't tell what may happen in between."

A report the Federal Trade Commission in the Famous Players case may shortly decide against "block booking" might be of little aid, said the same showman. But he appeared skeptical of the ultimate benefit, since, as he said, "They will find a way to beat it, and we can't force them to sell us pictures one at a time."

3 Men Drowned in Alaskan Icy Film Scene

Los Angeles, July 5. Ray Thompson, 29, picture stunt man; Joseph Bautin, 34, and F. H. Daughters, 23, lost their lives in the icy rapids of the Copper River in Abercrombie Canyon, 50 miles from Cordova, Alaska, during the filming of a gold rush scene for "The Trail of '98," Metro-Goldwyn-Mayer picture.

Bautin was trying to save Daughters and Thompson, who were in a boat with Gordon Craveth and Tom Granville, also stunt men. Five more boats landed safely. Craveth and Thompson jumped into the glacial torrent. Granville landed the boat single handed.

Craveth landed safely after swimming the current, but Thompson was lost. Daughters fell out of a life boat and was swept away. Only Bautin's body was recovered.

Renee Adoree Surprises Friends with Marriage

Los Angeles, July 5. Renee Adoree, under contract to M-G-M, sprang a surprise on the film colony when she married Sherman Gill, Los Angeles business man, June 28.

Miss Adoree was formerly the wife of Tom Moore. For the past two years she was seen quite frequently with Gaston Glass. Rumor had it the couple planned to marry.

The newly married couple will leave for a European honeymoon trip as soon as the bride can get away.

Jerry Miley in "Pajamas"

Los Angeles, July 5. Jerry Miley will play opposite Olive Borden in "Pajamas," replacing Clifford Holland who was taken ill.

Jack Blystone will direct for Fox.

Philadelphia, July 5. Unless within the next three months the proposed merger of Keith-Albee with the Stanley Company is badly gotten underway the project will be abandoned.

That is the statement informally made by a person very close to the Stanley's heads.

The statement seems to have been made through the reported appraisal of the Stanley Company's properties now underway. This newest appraisal will cost the Stanley Company around \$175,000. It attempted to save that amount by having K-A accept an appraisal made by Philadelphia appraisers some time ago. This K-A declined to do, it having had a fresh appraisal recently of its own properties preliminary to the pending K-A-Orpheum circuit merger.

A condition confronting the Stanley group of raising in cash \$40,000,000 or over that must be paid to the K-A people appears to be the least of the Stanley's worries. It is said that the K-A demands that its cash consideration be turned over before the K-A properties are linked with the Stanley's.

A cause attributed to the K-A crowd is that if it had wanted to bond, mortgage or capitalize its own theatres, it could raise an equal amount of money without a Stanley merger.

Matter of Operation

No information is obtainable to what extent the Stanley Company will buy into K-A through the merger, if it duly arrives. One account says that that has not yet been broached between the parties. A supposition is that Stanley will expect 51 percent or control of K-A, that being the customary manner of the Stanley Company in its mergers to date. How K-A will look upon that proposal can be no more than a surmise at present. It is believed K-A will wish to retain a protective hand upon its properties in case the Stanley operation, if so agreed, of the K-A theatres does not entirely please K-A.

In financing the Edward B. Smith banking house, the Stanley bankers, would likely take the lead with the chance of Hayden Stone & Co. participating.

In Philadelphia a story of how the K-A people discovered they had \$11,000,000 cash on hand is heard on the inside. That large amount of ready cash held up the preliminary negotiations, a question arising how it could be surmounted in a merger, with Stanley's reserve not nearly reaching it.

The story is that when the K-A appraisal was completed accountants asked the K-A people if they knew what their cash balances amounted to. K-A operates under the names of a large number of subsidiary corporations, all separate in their holdings. None of the K-A group had any idea how much cash was available. When informed the totals of their several companies reached eleven millions they were as much surprised as had been the appraisers.

It's rumored that the Stanley group is talking along merger lines with S. Z. Poll of New England. Poll is affiliated in vaude bookings with the Keith-Albee office.

Poll has a chain of large vaude-pictures and picture houses in Connecticut and Massachusetts. Heretofore all reported deals concerning the Poll circuit have been denied by Poll. When negotiations previously were reported, they are said to have been ended through Poll's valuation of his properties.

Roxy's 4-a-Day

The Roxy is cutting its shows for the summer, four performances obtaining throughout the week. Formerly a fifth performance was crowded in on the week-end.

Lew White, premiere organist, is also relieving the orchestra through playing the musical accompaniment for the presentations on the second and fourth performances.

EXHIBITS RESENT ATTEMPT TO 'USE' THEM FOR REGIONAL PAPER

Jack Miller, Pres. of Chicago Exhibitors' Ass'n,
Makes Bold Request to Members to Promote
"Illinois Exhibitor" Postage Stamp Circulation

Chicago, July 5.

Several theatre owners and exhibitors are said to be preparing complaints against the methods employed by the president, Jack Miller, of the Chicago Exhibitors' Association in selling advertising for the house organ, "Illinois Exhibitor."

Dissenting murmurs developed into a general squawk last week when the exhibs received a notice requesting that they personally solicit advertising in cases where

professional solicitors had failed.

The notice, mailed as a "Special Bulletin," named 26 film and theatre supply companies that solicitation by the theatre owners themselves was requested. Two business houses are especially mentioned as having flatly refused to advertise. The notice asks, "Are they deserving of our support?" The two are the largest concerns in Chicago in their respective lines.

Among picture companies listed are Tiffany, Reelcraft and Colum-

bia. The larger companies were not included as it was figured useless to try to convince them.

The notice further requests that exhibitors "use their influence" in the form of letters to the missing lambs "immediately." "Immediately" was emphasized with capital letters.

Reaction on part of the exhibitors seemed first to laugh and later to burn up.

The "Illinois Exhibitor" is a growth of Alex Sobler, press agent. Sobler sold the regional paper idea to Jack Miller, president of the association, and the pair are running the sheet themselves. Miller as "business director" and Sobler as "managing editor."

Prior to connecting with the association, Miller was a walking delegate for the operators' union and before that a radical labor organizer.

"Illinois Exhibitor" contains self-explanatory editorials about its editors and re-write news. It is of four pages and its circulation is limited by the number of postage stamps at hand.

Stock Market Agony

Show people, including agents, executives and managers, around Times Square appear to have been in a panic, financially, since Paramount started to glide downward in the quotations.

Nearly everyone, from accounts, had been playing with Paramount on margin. When it hit below 100 the panic was on.

Little else was talked amongst them last week. Business was neglected in the hope of some reason for Paramount's depression or waiting for reports it had started to climb.

Several of the margin gamblers, when it struck 95 and below, bought out their stock and are holding it against the expected return to 120 or better.

Producer-Exhibitor in M. P. P. A. Up to Hays

The final effort of getting the national producer-exhibitor chains to join the Motion Picture Theatre Owners' of America now rests with Will Hays as president of the M. P. P. A. Pete Woodhull, president of the M. P. T. O. A., has drawn up the proposition in detail, but none of the chain operators has been approached and further overtures are left mostly to the latter.

It is generally conceded that the chain operators would find a unanimous welcome in the national fold could the latter organization believe that the former would be satisfied to work solely toward co-operative representation at Washington against destructive theatrical legislation. There is still a feeling that the large groups would gradually gain control of the organization.

The invitation proposed and passed at the Columbus convention does not give the chain operators an entree into the state organizations. As members of the national body only the producer-exhibitors may feel their scope too limited to be worthy of serious consideration.

The Columbus proposition was never intended as a general admission card into the state groups. The latter maintain their right to accept or reject the admittance of the visitors in their respective districts.

It is almost certain that the Stanley Amusement Company will probably be the first to join the M. P. T. O. A. Will Hays may shortly take up the matter with the producers.

Harris Productions Non- Existent Salaries Unpaid

Los Angeles, July 5.

Wage claims totaling \$15,541 were filed with the State Labor Bureau against George Page Willey, alleged head of the Lawson Harris Productions, Inc., picture company now extinct.

Of the list of claimants Lawson Harris, actor-director, claims \$5,000; Esther Hoffman, stenographer, \$635; Fred W. Patton, assistant director, \$1,320; Edwin Middleton, director, \$2,400; N. A. Evalenko, scenarist, \$1,800, and Willis H. O'Brien, technical work, \$4,386. O'Brien holds the invention for the process of enlarging animal miniatures. One of his products was "The Lost World."

According to the complaints, Willey entered into an agreement with Lawson Harris to take over the company after it had ceased to operate. The concern did not function for two years prior to Willey joining it. A year's contract was signed calling for \$100 weekly to be paid to Harris. Middleton also had a contract for a year at the same amount. Both contracts were with the Lawson Harris Productions, Inc., with Harris' name appearing as president and Willey's as secretary and treasurer.

At the time he came into the corporation, Willey endeavored to revive the company by having contracts signed though a corporation did not exist then due to the back taxes not having been paid. Orders in escrow and notes were given by Willey to his employees as evidence that he was making effort to build the company up. He gave Harris a trust deed supposed to be worth \$20,000, which was to be shown to employees to lend confidence that he had the ability to pay wages.

At the hearing before Deputy Labor Commissioner William Walls, it was proven that a corporation did not exist, no stock was issued and not even temporary officers appointed. Willey was released on his promise to pay-off the notes he had issued, amounting in all to \$3,860.

Mrs. Crille Prefers Poison

Los Angeles, July 5.

Mrs. Jack Crille, 28, said to be a screen extra, attempted suicide by poison, following a reported quarrel with her husband.

Police physicians say she will recover.

MEIGHAN'S "CITY GONE WILD"

Los Angeles, July 5.

Thomas Meighan's new Paramount film will be "The City Gone Wild," an underworld melodrama, which James Cruze will direct.

Marjatta Millner, Louise Brooks, Fred Kohler, Duke Martin, Nancy Phillips, Wyndham Standing and Charles Hill are in the cast.

All New York Will Cry "PERFECT"

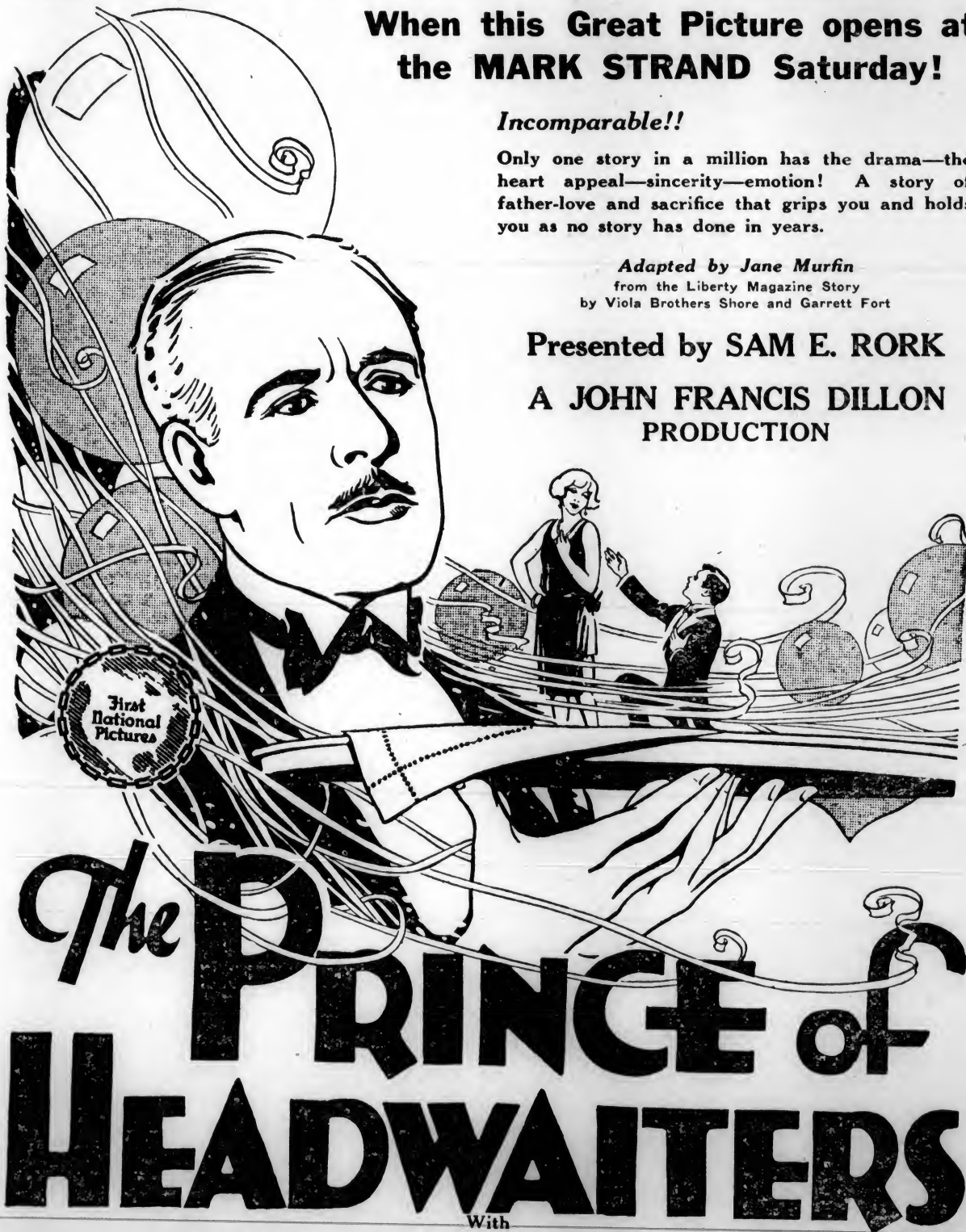
When this Great Picture opens at
the MARK STRAND Saturday!

Incomparable!!

Only one story in a million has the drama—the heart appeal—sincerity—emotion! A story of father-love and sacrifice that grips you and holds you as no story has done in years.

Adapted by Jane Murfin
from the Liberty Magazine Story
by Viola Brothers Shore and Garrett Fort

Presented by SAM E. RORK
A JOHN FRANCIS DILLON
PRODUCTION



First
National
Pictures

The PRINCE of HEADWAITERS

With

LEWIS STONE LILYAN TASHMAN
ROBERT AGNEW, ANN RORK, JOHN PATRICK
PRISCILLA BONNER

A FIRST NATIONAL PICTURE

Get in line now for next season's bookings. It will be
the busiest season the show business has ever
known for attractions, bands and acts
in the picture theatres.

Best Way to Line Up Is to Use "Variety"

That Will Let All Show Business Know About It

"Variety" Is the Best and Only Combined Booking and Advance Agent

The most varied circulation of any paper in the world—goes everywhere; reaches everybody of importance in the show business anywhere, and a great number of vastly important people outside of it.

Right now when the new season is seething to go, when opposition will be so hot picture theatre competition will sizzle; and right now when engagements must be made, when thousands of people will be required for the stage entertainment during '27-'28, is the time to advertise.

"VARIETY" IS THE BEST MEDIUM

The only American show weekly ever quoted by foreign dailies as an international authority.

"Variety" carts an announcement around the world.

USE "VARIETY"—IT'S THE BEST SELLER

IS THE ACADEMY "UP-STAGE"?

Los Angeles, July 5.

With the purpose of the Academy of Motion Picture Arts and Sciences being to unite into one body all branches of motion picture production, the body only has 294 members in its five regular and one special branch, with the rank and file of those in the industry beginning to call it an "up-stage" gathering.

Those who are on the outside seem to feel that unless they are able to become favorites of the so-called "powers that be" in the Academy or industry that they will have very little chance of ever becoming members of this so-called exclusive body.

This they claim is due to the qualifications that are exacted for active membership by Section One, Article Eleven, of the Constitution and By-Laws. This section of the by-laws reads:

"Any person who has accomplished distinguished work or acquired distinguished standing in or made valuable contribution to the production branches of the motion picture industry, directly or indirectly, and who is of good moral or personal standing may become an active member of the Academy by vote of the Board of Directors, on recommendation of the Committee on Membership."

The fees for these memberships in all five branches are \$100 initiation and \$5 a month dues.

Only 86 Actors

A great many people in all branches of the industry who are on the outside looking in, and eligible to one branch or another of the five groupings, are complaining that unless they will be especially in favor with executives, actors, writers and directors, sitting on the Board of Directors, the majority of whom are connected with two of the largest production and releasing organizations, that they will have no chance to obtain even a proposal for membership.

These so-called independents claim that at the time an organization dinner of the Academy was held that they were not invited.

They set forth that there are several thousand actors in the colony here who would be eligible for membership but that only 86 are shown on the membership roles as of June 20, 1927. Of those in the group less than 25 per cent. are so-called free lance players, with the majority of these, however, always finding themselves in the employ of the two companies whose officials and employees comprise the Board of Directors.

Out of the 60 directors who are members only five are in the free lance division with the others under contract to the larger companies. In the writers' division of 55 only about 8 are in the free lance field. In the producers' branch of (46) there are no independents, while one will find in this list Edwin Loeb, attorney for the Producers' Association, and his associate George Cohen; Charles Eytan, former general manager of Paramount studios, who retired from the business about 18 months ago, and Sid Grauman, an exhibitor.

Those who are qualified to be special members number only Nathan Burkan, a New York attorney, who represents a number of the picture people legally; Samuel Spring, First National Pictures, and Julia Arthur Chase.

The membership of the Academy by branches follows:

Actors' Branch

Astor, Mary
Boyd, William
Barrimore, John
Bennett, Edna
Bowers, John
Bushman, F. X.
Beery, Wallace
Barthelmess, Ritch.
Belmore, Lionel
Banks, Vilma
Carey, Harry
Colman, Ronald
Cook, Clyde W.
Costello, Dolores
Conklin, Chester
Chaney, Lon
Cody, Lew
Cortez, Ricardo
Care, Mary
Coolidge, William
Dresser, Louise
Detmold, Sam
Del Rio, Dolores
Dove, Billie
Daniels, Bebe
Denny, Reginald
Eden, Robert
Fairbanks, Douglas
Forbes, Ralph
Francis, Alice B.
Fay, Louis
Fairbanks, Doug, Jr.
Fawcett, George
Gish, Lillian
Gilbert, John
Griffith, Raymond
Griffith, Corinne
Gillingwater, Claude
Haines, William
Hughes, Lloyd E.
Hutton, Raymond
Holt, Jack
Herscholt, Jean

Directors' Branch

Adolf, John G.
Archibald, Geo.
Barker, Reginald
Beaudine, Wm.
Bell, Monta
Blackton, J. Stuart
Brown, Clarence
Browning, Tod
Buchowetzki, Dimitri
Borzage, Frank
Carewe, Edwin
Cline, Eddie
Conway, Jack
Crisp, Donald
Crosland, Alan
Curtiz, Michael
De Mille, C. B.
De Mille, Wm.
Fitzmaurice, Geo.
Ford, John
Franklin, S. A.
Franklin, C. M.
Griffith, D. W.
Goulding, Edmund
Green, Alfred E.
Henley, Hobart
Hill, Geo. W.
Howard, W. K.
Jones, F. R.
Julian, Rupert

Producers' Branch

Asher, Ephraim
Allen, E. H.
Beetson, Fred. W.
Bertholon, Geo.
Cohen, Geo.
Christie, Charles
Considine, J. W., Jr.
Eytan, Charles
Fineman, B. P.
Fairbanks, Robert
Goodstadt, L. M.
Grauman, Sid
Hoffman, M. B.

Greenwood, M. E.
Hyman, B. H.
Henigson, Henry
Keenig, Wm.
Le Baron, Wm. B.
Laemmle, Carl
Lasky, Jesse
Leves, M. C.
Loeb, Edwin
McCormick, John
Marshall, Geo. E.
Mayer, Louis B.
Mannix, E. J.

Technicians' Branch

Barnes, George
Barter, H. H.
Bassell, James
Ball, J. A.
Buckland, Wilfred
Cohn, J. J.
Carre, Ben
Dreier, Hans
Day, Richard
Edeson, Arthur
Gaudio, Gaetano
Gibbons, Cedric
Grot, Anton T.
Grieve, H. W.
Gleason, Rochus
Gilks, A. L.
Hartley, Esdras
Hitt, Laurence W.
Jackson, Fred
Jackson, Horace
Knechtel, Alvin V.
Kolb, Louis F.

Writers' Branch

Baker, C. Graham
Beranger, Clara
Block, Ralph
Bern, Paul
Cunningham, Jack
Clift, Denison
Coldewey, Anthony
Colton, John
Coffee, Lenore
Dunn, Winifred
DeGresac, Mme. F.
Fairfax, Marion
Farnham, Joe
Flebbe, Beulah Dix
Fort, Garrett
Furnum, Dorothy
Glazer, Benj.
Geraghty, Tom
Gates, Harvey
Goldbeck, Willis

Schulberg, B. P.

Sistrom, Wm.
Sheehan, Winfield
Thalberg, Irving
Warner, S. L.
Wanger, W. F.
Warner, J. L.
Wurtzel, Sol.
White, Jack
Zanuck, D. F.

Miranda, Tom

Printzau, Olga
Ritchey, Will M.
Schofield, Paul
Sullivan, C. Gardner
St. John, Adele R.
Stallings, Laurence
Schayer, Richard

Spence, Ralph

Vadja, Ernest
Wilson, Carey
Woods, Lotta
Younger, A. P.
Young, Waldemar

Special Members

Burkan, Nathan
Spring, Samuel
Chase, Julia Arthur

The officers of the Academy are: Douglas Fairbanks, president; Fred Niblo, vice-president; M. C. Levee, treasurer, and Frank Woods, secretary. On the board of directors are found: Douglas Fairbanks, Conrad Nagel and Milton Sills, actors' branch; Fred Niblo, Frank Lloyd and John M. Stahl, directors' branch; Mary Pickford, Louis B. Mayer and Joseph M. Schenck, producers' branch; Roy Pomeroy, Cedric Gibbons, and J. A. Ball, technicians' branch, and Jeanie Macpherson, Carey Wilson and Joseph Farnum, writers' branch.

Those who want to become members of the organization must first submit themselves to the scrutiny of a committee which has Harry Rapt as chairman, and Frank Lloyd, Conrad Nagel, J. A. Ball and Jeanie Macpherson as members. This committee in turn makes its findings to the executive committee.

Washington, July 5.

In its comment on the proposed salary cuts in the picture industry

the "Trades Unionist," official organ of the labor headquarters, states, after setting forth that Equity opposes the reduction:

"Unionized motion picture actors do not include stars. They are associated with the 'Academy of Motion Picture Arts and Sciences,' a company 'union.'"

LEHRMANN AGAIN FOR 'IZZY'

Los Angeles, July 5.

Warner Brothers have engaged Henry Lehrmann to direct George Jessel in "Sailor Izzy Murphy," scheduled for production the end of this month.

Lehrmann started the production of "Private Izzy Murphy," Jessel's first screen effort, nearly a year ago, but resigned the job after two week's shooting following disagreements with studio officials over story material and other difficulties.

Phyllis Haver in "Wise Wife"

Los Angeles, July 5.

Phyllis Haver's first for Cecil B. DeMille will be "The Wise Wife," by Arthur Somers Roche.

Frederick and Fannie Hatton are now at work on the adaptation and continuity.

E. Mason Hopper will direct. Following this picture, Miss Haver will do "Chicago" for DeMille.

Good Any Time of Year especially welcome now!

WITH
MARY BRIAN
a
CLARENCE
BADGER
Production



RICHARD DIX
in "Man Power"

with
NEIL HAMILTON
DIRECTED BY
DOROTHY ARZNER
BASED ON STORY BY
JACK LAIT
SCREEN PLAY BY
DORIS ANDERSON
AND PAUL GANGLON
CONTINUITY BY
ETHEL DOHERTY
B.P. SCHULBERG
ASSOCIATE PRODUCER



Esther Ralston
in "10 MODERN
COMMANDMENTS"

with
THE PARAMOUNT
JUNIOR STARS
JAMES HALL
LOUISE BROOKS
RICHARD ARLEN
EL BRENDEN
Directed by Richard Rosson
Story by Frederica Sagor
Screen play by Percy Heath
B.P. SCHULBERG
ASSOCIATE PRODUCER



"ROLLED STOCKINGS"

3 Paramount Hits Today

CITY CAN REVOKE BUILDING PERMIT—DOESN'T ONAN KNOW IT!

Leased Property for 50 Years—Tore Down Building in Minneapolis—The Court Upheld City's Revocation and Empty Lot Remains

Minneapolis, July 5. David W. Onan, young business man who wanted to get into the movie exhibiting game, believes he deserves the palm for hard luck. Onan obtained a permit to erect a movie theatre in the lower loop district here, and then purchased a four-story store building, got a 50-year lease on the ground and wrecked the perfectly good store building to make way for the movie house. After all this had been done at considerable outlay, Onan learned that the city council, after receipt of a petition from the local movie exhibitors' organization complaining that the section in question already is over-seated, revoked his permit to build the theatre. Onan immediately took the matter into court, asking for a writ of mandamus to compel the reissuance of the permit. The court decided that the council had acted within its rights and that Onan has no recourse. The lot now stands bare.

Dix Rescues Ah Fong

Los Angeles, July 5. Richard Dix rescued an old Chinese actor from drowning during the filming of Dix's newest for Paramount. A fishing smack with Ah Fong on board overturned in the Sacramento River. Fong is 50.

LASKY REMAINS WEST

Los Angeles, July 5. Jesse L. Lasky and Walter Wanger of Paramount expect to spend at least six months on the coast. Lasky will take an active hand in production matters, though it is said this will not interfere with B. P. Schulberg's duties as an associate producer.

STARRING LANE CHANDLER

Los Angeles, July 5. Lane Chandler is to be starred by Paramount in "Open Range," by Zane Grey. Thelma Todd will play the feminine lead. Arthur Rosson directing.

PAUL ASH

NOW AT

BALABAN & KATZ

New Oriental Theatre
CHICAGO

"Exclusively Columbia
Recording Artist"



Paul Ash
Presentations
Produced by
Louis
McDermott

PAUL ASH

Partington Routing

Jack Partington is concentrating on the band presentations for Publix and will devote himself exclusively routing entertainment units to augment the permanent stage bands around the country. Partington will send out miniature revues of specialties which will play in addition to the local Paul Ashes.

"Heidelberg" Now "Prince"

Los Angeles, July 5. M.-G.-M. has decided to change the title of "Old Heidelberg," over which there has been some controversy, to "The Student Prince."

Eastern 'Extras' Go West

Dearth of work around the New York studios for "extras" and "types" has resulted in some of the best known and veteran "atmosphere" workers to trek to Los Angeles. Most of the eastern "extras" who have gone west have been keenly disappointed. It is said. They have found the "nothing doing" condition out there more acute than in the east, due to the thousands and thousands of "extras" who were ahead of the easterners.

Par Releases Boasberg

Los Angeles, July 5. The contract of Al Boasberg, comedy writer and titler with Paramount, has been cancelled by consent. It ran till February, but Paramount loaned Boasberg to M.-G.-M.

"WOMAN" FOR ROAD SHOW

Los Angeles, July 5. Production will shortly be started at the De Mille studios on "The Pioneer Woman," first of the new De Mille road show features. It is from an original story by Harry Carr. James Cruze is slated to direct.

Large Location Caravan

Los Angeles, July 5. One of the largest location caravans ever to leave Hollywood was the "Beau Sabreur" outfit, to spend the next five or six weeks, at Guadalupe, Cal. More than 400 horses, 20 camels, 50 goats and about 100 actors, mechanics and technical employees made the trip. Location will be known as "Camp Sabreur." Over 500 extras will be recruited in and around Guadalupe for the desert scenes.

Harry Franklin Dead

Los Angeles, July 5. Harry L. Franklin, 45, screen director, died suddenly of heart disease on July 2 at his home in Hollywood. Franklin, under contract to Universal, was found dead in his living room by a friend. Deceased was a member of the Motion Picture Directors' Association and unmarried.

Houston Off "Cradle Snatchers"

Houston, July 5. Although Fox's "Cradle Snatchers" played Ft. Worth and Dallas without a foot of film out and to big business, the local picture censors decided it could not appear here at all.

Spain Cuts Tax on Native Pictures Half

Washington, July 5. By Royal Order the Spanish Government has reduced the industrial tax on Spanish picture producing companies one-half, reports the commercial attache at Madrid to the Department of Commerce. Previously taxed at 2,500 pesetas a year this has been cut to 1,220 pesetas with the resolution being taken at the instance of the Union Artistica Cinematografica Espanola. It is a temporary measure aimed to encourage picture making in Spain.

Crowding Up St. Joe

St. Joseph, Mo., July 5. The Missouri, new Publix house is open. A special summer policy, pictures exclusively, with only organ music will be in effect with a top of 35c nights. William C. Watson, formerly an independent theatre owner at Bay City, Mich., who sold his holdings to Publix, is the resident manager. Negotiations for a merger of the (Continued on page 51)

NOTE:
keep this
chart for
reference



	HITS OF TODAY	STARS	HITS OF 1927-28
\$	SLIDE, KELLY, SLIDE	WILLIAM HAINES	You get 4 Haines!
\$	TELL IT TO THE MARINES	LON CHANEY	3 Chaney's for you!
\$	ROOKIES	DANE & ARTHUR	3 Dane-Arthurs hooray!
\$	LOVERS	RAMON NOVARRO	Novarro in a Big One!
\$	TILLIE THE TOILER	MARION DAVIES	Davies 3 big times!
\$	FLAMING FOREST	COSMO-POLITAN	5 Great Cosmopolitans!
\$	FLESH AND THE DEVIL	JOHN GILBERT	2 Gilt-edged Gilberts!
\$	WANING SEX	NORMA SHEARER	3 from sweet Norma!
\$	THE RED MILL	MARION DAVIES	She keeps them happy!
\$	TIN HATS	ALL STAR	More laughs like this!
\$	THE TEMPTRESS	GRETA GARBO	2 Garbo gold-getters!
\$	CALLAHANS & MURPHYS	DRESSLER & MORAN	More next season!
\$	JOHNNY GET YOUR HAIR CUT	JACKIE COOGAN	2 Bigger Coogans!
\$	WAR PAINT	TIM MCCOY	6 thrilling McCoys!
\$	MR. WU	LON CHANEY	You can't beat Chaney!
\$	UNDERSTANDING HEART	COSMO-POLITAN	Million Dollar Promotion!
\$	THE UNKNOWN	LON CHANEY	Watch for his first!
\$	TWELVE MILES OUT	JOHN GILBERT	Gilbert is Gold!
\$	AFTER MIDNIGHT	NORMA SHEARER	Yes, 3 Shearers!

FOLLOW THE DOLLAR SIGN TO M-G-M's



BIG PARADE OF STARS—1927-28

3 CHANEYS	1 SYD	3 CODY
3 SHEARERS	CHAPLIN	PRINGLES
2 GILBERTS	1 NOVARRO	6 MCCOYS
2 GARBOS	4 HAINES	2 COOGANS
1 GISH	3 DANE-	5 COSMO-
3 DAVIES	ARTHURS	POLITANS
		2 DOG STAR

And Great Specials: GARDEN OF ALLAH (Ingram)—THE CROWD (Vidor)—THE COSSACKS (Gilbert)—ROSE-MARIE (Napoleon)—MADEMOISELLE FROM ARMENTIERES—BODY AND SOUL.

And Junior Features: HAL ROACH-COMEDIES—Our Gang—Max Davidson—Charley Chase—All Star—M-G-M NEWS (Twice Weekly)—M-G-M ODDITIES—M-G-M GREAT-EVENTS.

Loew Out of Texas; Deal with Interstate?

Dallas, July 5.

It has been reported here that the Interstate Circuit, through its president, Karl Hohlitzelle, is in negotiation with the Loew Circuit, to take over the theatre now under construction by Loew's at Houston, with Jesse Hones, the Houston banker, financially interested. This deal appears likely to go through, from accounts.

Another report is that Loew's is willing to leave Texas, it being a bad spot for jumps, with Loew so far having but one house in the state, the Melba in this city. Should the Houston transfer eventuate, it is probable that the Interstate will also take over the Melba, operating both, it is said, in partnership with Loew's.

At the Marcus Loew office in New

York no confirmation could be secured, though it was not denied some talk had been had over the Texas proposition.

"Sorrel" Sailors

Herbert Brenon accompanied by members of the cast and his technical staff are due here early next week prior to sailing for England where a majority of the shots will be made to complete "Sorrel and Son," which will be his first production for United Artists release. They are scheduled to sail on July 16. In the party to sail will be the following members of the cast: H. B. Warner, Mary Nolan, Nils Asther, Norman Trevor and Mickey McBan. Warner is taking his daughter with him while McBan will be accompanied by his mother.

Those on the technical staff are Frank Lissman, assistant director; James Wong Howe, Chinese cameraman; Julian Fleming, Leo Tover and Ray Lissner.

Semon's 2 Film Units

Los Angeles, July 5.

Larry Semon, screen comedian, now producing a series of eight comedies for Educational, announces he will build his own studio near First National's studios at Burbank.

Semon contemplates two units of pictures and expects to leave shortly for New York for a distribution outlet.

FORT'S WITHDRAWAL

Los Angeles, July 5.

Garrett Fort, screen writer who held a long term contract with Warner Studios, came to an agreement whereby the contract was cancelled by mutual consent.

WRESTLER IN ROLE

Los Angeles, July 5.

George Kotonaros, wrestler, will play the "basher" in Emil Jannings' story of London slum life which Mauritz Stiller will direct.

Johnnie Morris is also in the cast. No title yet selected.

EDELSTEIN'S REWARD

Becomes Gen. Mgr. of B. & S. Circuit

Mike Edelstein, the first manager of the Mount Morris theatre, Harlem, to make the house pay in five years, joins the Blinderman & Steiner circuit as general manager, shortly, as a reward.

The Mount Morris is a link in the M. & S. chain. Edelstein was at one time with B. & S. in charge of the 110th street.

General manager is a new title with Blinderman & Steiner.

Moore-1st N. Agreement; Star Doing 4 Pictures

Colleen Moore returns today, Wednesday, to New York from Atlantic City and it is understood will make arrangements to go back to the First National fold, making four pictures instead of five, all under the supervision of her husband, John McCormick, former general western production manager for the organization.

The contract with Miss Moore provided that she still had five pictures to make. Upon her refusal to accept the script of "When Irish Eyes Are Smiling," which was to have been her next product, First National executives are said to have decided to relieve her of this particular obligation. Her first picture under the new agreement it is said will be "Lilac Time," to be directed by George Fitzmaurice.

The new understanding, from report, will provide that the Moore pictures be made at the Metropolitan studios in Hollywood instead of at the First National studio in Burbank. According to the agreement a bungalow will be built for Miss Moore by First National at the new production lot, owned by Al and Charles Christie.

First National is scheduled to tender a tea in honor of Miss Moore at the Plaza hotel tomorrow (Thursday).

It is expected that Miss Moore and McCormick will leave here next week for the Coast via the Panama Canal. Cleve Moore, picture player (Colleen's brother) who accompanied the couple east will return with them.

Leyser in Main Office

Los Angeles, July 5.

Billy Leyser, in charge of publicity at Metropolitan studios, has been transferred to the main offices of the De Mille organization in Culver City, as office manager of the publicity department.

Hereafter all publicity assignments for the various De Mille units will be made by Leyser.

LE BARON IN N. Y.

William E. Le Baron, production chief at the F. B. O. studios in Hollywood, arrives in New York this week to confer on production plans with Joseph P. Kennedy, head of the organization.

Le Baron will remain about 10 days.

"BURNING DAYLIGHT" SERIAL

Los Angeles, July 5.

First National has bought Jack London's "Burning Daylight," to be produced as a special.

Loula Stevens is working on the story with Jack Boyle handling the adaptation.

Edgar Selwyn's "Lord Raining"


Edgar Selwyn will make a dramatization of "Lord Raining" through arrangement with Arnold Bennett, author of the novel.

Refrigerated WARNER Theatre Broadway at 52d Street Twice Daily 2:30 and 8:30 Sa. Mo. 3 p. m.	Warner Bros. Present Dolores Costello in "Old San Francisco" and New Vitaphone
--	---

B. S. MOSS' COLONY THEATRE Broadway at 53d Street Continuous Noon to Midnite	Warner Bros. Present The First Auto with Barney Oldfield AND New Vitaphone
---	--

MARK STRAND COLLEEN MOORE in "Naughty But Nice" A First National Picture ISHAM JONES AND HIS ORCHESTRA CHARLIE CHAPLIN in "THE IMMIGRANT" STRAND SYMPHONY ORCHESTRA	BROADWAY at 47th St. AT SIXT
--	------------------------------------

 CAPITOL First Time at Pop. Prices ILLIAN GISH in "ANNIE LAURIE" WILLIAM ROBYN, Tenor Capitol Ballet Corps & Chester Hale Girls Capitol Grand Orchestra	BROADWAY AT SIXT
---	---------------------

 50th St.-7th Ave. The World's Greatest Theatre Under Personal Direction of S. L. ROTHAEL (Roxy)	Roxy Choral Group Symphony Orchestra of 110 Divertissements Warner Bros. Present DEARIE with IRENE RICH and WM. (Buster) COLLIER, JR.
---	--

 WILLIAM FOX presents 7th HEAVEN with JANET GAYNOR and CHAS. FARRELL Directed by FRANK BORZAGE SAM HARRIS Theatricals Twice Daily Wor 6:30	THE MOTION PICTURE
---	-----------------------

LOEW'S STATE and METROPOLITAN B'way at 45th St. "ALWAYS PERFECT TEMPERATURE" GILDA GRAY in "CABARET" — VAUDEVILLE —	BROOKLYN
---	----------

LUCKY 13

FEATURING
BOBBIE GRICE
MISTRESS OF CEREMONIES

AMERICA'S GREATEST GIRL BAND

PARISIAN REDHEADS

PLAYED 13 MONTHS
WITHOUT A LAYOFF
AND 13 RETURN DATES

AND
WILL OPEN A TWO WEEKS'
ENGAGEMENT

AT THE
MOSQUE Theatre
Newark **SAT., JULY 9**

FOR STANLEY COMPANY OF AMERICA

Booked There by ROEHM and RICHARDS

IT IS A
PARAMOUNT ARTISTS ATTRACTION

AMERICA'S BEST PRESENTATION PRODUCERS
CHAS. E. GREEN, Producer HAL. OLVER, Booking Manager

JUST RETURNED FROM LONDON, ENGLAND

After Successful Engagements Concurrently
AT PICCADILLY CAFE, EMPRESS ROOMS, TROCADERO and VICTORIA PALACE

FLORENCE BRADY

"NOTHING BUT SONGS"

Direction MARVIN WELT

Address, VARIETY, NEW YORK

GREATEST of STARS in BIGGEST of BOX OFFICE PICTURES

Each Picture Sold Individually . . . On Merit

Mary Pickford
Norma Talmadge
Gloria Swanson

UNITED ARTISTS CORPORATION

JOSEPH M. SCHENCK, President

and Chairman Board of Directors

Charles Chaplin
Douglas Fairbanks
D.W. Griffith



Mary Pickford

in
"MY BEST GIRL"

Romance in a Five and Ten Cent Store.
Kathleen Norris' story for Collier's.
Directed by Sam Taylor.

Norma Talmadge

in
"The DOVE"

David Belasco's presentation of Willard
Mack's stage success. With Gilbert
Roland and Noah Beery. Produced by
Joseph M. Schenck. Directed by Roland
West. Her first United Artists picture.

Gloria Swanson

in
"SADIE THOMPSON"

Based on W. Somerset Maugham's
"Miss Thompson". Directed by Raoul
Walsh.

Princess Stupitz

in
"The GARDEN
of EDEN"

From German play adapted to American
stage by Avery Hopwood. Directed by
Lewis Milestone. Scenario Hans Kraly.
Her first United Artists picture.

Charles Chaplin

in
"The CIRCUS"

A low-brow comedy for high-brows.
Based on original story and direction
by Mr. Chaplin. Supported by Merna
Kennedy.

Douglas Fairbanks

in
"The GAUCHO"

An original romance of Argentine ad-
venture by Elton Thomas. Directed by
F. Richard Jones. With Eve Sothern
and Lupe Velez.

D.W. Griffith

will produce and direct
"LA PAIVA"
(Temporary Title)

Based on original French story by Dr. Karl
Vollmoeller, author of "The Miracle."
With Estelle Taylor.

John Barrymore

in
"TEMPEST"

From original modern story by Vladimir
Dantchenko. Adapted by Fred de Gresac.
Directed by Frank Lloyd. With Greta
Nissen.

Ronnie Coleman
Kilma Banky

in
"The MAGIC FLAME"

Samuel Goldwyn's presentation of the
Henry King production. Based on
Rudolf Lothar's stage play, "King
Harlequin."

Buster Keaton

in
"COLLEGE"

An original story of college athletics.
Directed by James W. Horne. Presented
by Joseph M. Schenck. Cast includes Ann
Cornwall, Florence Turner, Snitz Edwards.

Gilda Gray

in
"The
DEVIL DANCER"

From original story by Harry Hervey.
A Samuel Goldwyn presentation. Her
first release through United Artists Cor-
poration.

Morris Gest

will produce
"The DARLING
of the GODS"

From stage play by David Belasco and
John Luther Long. With great interna-
tional cast. His first United Artists
picture.

Fred Ueblo

will produce and direct
"LAUGH, CLOWN,
LAUGH"

Based on David Belasco's stage produc-
tion by Tom Cushing.

Harold Brown

will produce and direct
"SORRELL & SON"

Based on Warwick Deeping's current
novel. With H. B. Warner, Nils Astor,
Alice Joyce, Anna Q. Nilsson, Carmel
Myers, Louis Wolheim, Norman Trevor.
His first United Artists Picture.

Helen Hunt Jackson

"RAMONA"

From Helen Hunt Jackson's Novel.
Presented by Inspiration Pictures, Inc.,
and Edwin Carewe. An Edwin Carewe
Production.

Duncan Sisters

in
"TOPSY and EVA"

From the play by Catherine Chisholm
Cushing. Directed by Del Lord. Their
first United Artists Picture.

William Boyf
Mary Astor
Louis Wolheim

in
"TWO ARABIAN
KNIGHTS"

From Donald McGibney's magazine story.
Directed by Lewis Milestone. Presented
by Howard Hughes and John W.
Considine, Jr.

For YOU
during Season 1927-28

PERSONALITIES
Greatest

PICTURES
Biggest

POLICY
Fairest

Reshaping Acquisitions By W. C. in Northwest

Portland, Ore., July 5. The taking over by West Coast Theatres, Inc., of the Pacific Northwest Theatres, North American subsidiary, which controlled around forty houses in this territory, has started the ball rolling, according to local showmen. West Coast has sent up here to supervise their holdings, J. J. Franklin, formerly with Publix, and a brother of Harold B. Franklin. J. J. has already instituted some new changes that are meeting with approval.

His first move was to centralize all West Coast newspaper advertising. By this move W. C. theatres will adopt a standardized form of advertising, using a certain amount of space daily, instead of spreading the ink in splashes.

Another innovation is to present two specialty acts at the Hollywood and State theatres, in the suburban districts of the city. These acts are booked out of Joe Daniels' office, with whom Bert Levy has a working agreement, and will be presented two days each week.

Franklin also plans to add many new attractions at the local Broadway, the ace house. Trojan Five and Symphonic Hawley have already been signed and are going over. This house presents Fanchon and Marco presentations and has Georgie Stolberg as master of ceremonies.

It is rumored that W. C. expansion policy has been mapped out for the acquisition of houses in this territory. It is known that deals are on for the outright purchase of the Guthrie string in Salem, Ore., while four large suburban houses in Portland are also being considered. Guthrie has Salem sewed up, by owning three houses, and should W. C. acquire them, it will have the field alone. West Coast will also build a house in Eugene, Ore., invading a Universal town.

Franklin has left for Los Angeles, where he expects to remain for a week, conferring with Harold B. and the Gores, regarding the future policies of the Portland string.

West Coast has closed the Liberty. The house will be remodeled as soon as Franklin returns, and reopen in August with a combination policy, at a 35c. top.

P. D. C. Releases 50 Persons in N. Y. Office

Approximately fifty members of the Producers' Distributing Corporation New York office staff have been released from further duty during the past three weeks. Part of this number were advised that they could apply at the Pathe offices for jobs at \$5 a week less than they had been receiving.

Soon after the return of a group of P. D. C. executives from the Pacific Coast a formal notice in duplicate was issued to all members of the local staff, around 300, advising that their services would no longer be required following the usual two weeks' notice. The employees were requested to sign the duplicate form acknowledging receipt of notice to leave.

The sudden notice caused an upheaval and resulted in inattention to work on account of the uncertainty of the jobs. When Phil Reisman arrived in New York he wrote a bulletin to the effect that the notice was merely a formality and that every member of the staff would be retained. The bulletin was not issued individually.

After a two weeks' lapse from the time of the first notice a number of employees were discharged cold. At a later meeting P. D. C. officials decided to mail each of these checks for a week's salary in lieu of further notice and vacations.

N. Y. to L. A.

Estelle Taylor.

L. A. to N. Y.

Lya de Putti.
C. C. Burr.

Carey Wilson Writing "Helen"

Los Angeles, July 5.

Carey Wilson will write the scenario and produce "The Private Life of Helen of Troy," for First National.

Maria Corda will be featured with her husband, Alexander Corda directed.

BRITISH FILM FIELD

London, June 27

Developments are likely to come out of long-negotiated deal which has matured. For some time Sir Robert Donald, famous newspaper publisher and former proprietor of the "Daily Chronicle," "Referee," and many provincial newspapers, chairman of the recently-formed Empire Film Company to distribute British films, has been negotiating the purchase of the "Kinematograph Weekly," the oldest and best known of the British film trade papers.

"Kine" has been owned since 1917 by Odhams Press, and has been run with varying success, its heyday under these proprietors being from 1920 to 1924, when it was edited by Frank Tilley, who made the paper an outspoken and progressive organ.

Tilley now returns as managing editor (equivalent to the status in America of publisher). Since he resigned in 1924 he has been engaged in production both in England and abroad, and has directed four films. He is also editing the British "Golden Book" magazine. This magazine, American in origin, is being republished in form to suit British tastes by arrangement with the Review of Reviews Corporation of New York.

C. E. A. Has 2,800 Members: 130 Attend Convention

Showmen here have an organization, known as the C. E. A. for short. Over 2,800 picture theatres owners belong, and twice a year conventions are held—in March in London and in summer in the country.

This year Morecambe, northwest coast resort, was chosen, and with the film bill in its closing stages a rather sensational session was anticipated.

Mainly the convention was a joyride for about the 130 members attending. At the actual conference meeting the bill came in for some discus-

sion. No one raised any objection to president E. Hewitson's description of it as "the exhibitors' Charter of Liberty."

Danger of key theatres and anger at the continuance of the theatre admission tax were voiced, and, curiously, there was a note of fear that there might be some danger of this country being over-built to saturation point! This appears to have arisen from a statement made in the press by Sidney Bernstein, theatre circuit owner, just back from the States that the business in America was suffering from over-seating.

J. C. Graham spoke at the conference, saying that no producer made more mistakes than the American, but had taken the gamble and won out. He declared in favor of central studios, but said those going into production should pool their money and then kiss it good-bye and forget it till it grew something.

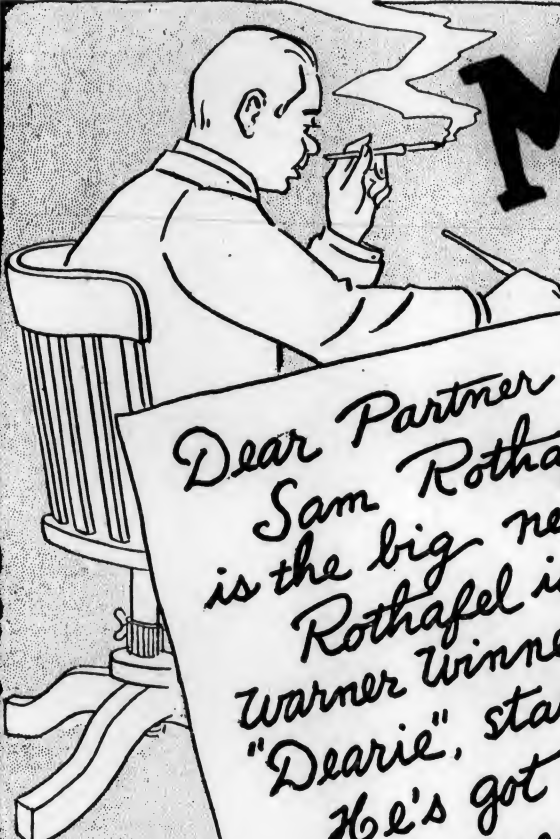
Some Talkers

Thomas A. Welsh, producer of the Lauder film, made a good contribution in a lengthy speech on the need for more and bigger studio accommodation. He supported the Wembley project, and eulogized the Elstree Studios built by J. D. Williams, but declared against promotion profits and inflated salaries in future studio schemes.

T. C. Elder, managing director of the Stoll Film concern, declared the film bill was producing a broader spirit and reckoned there would be an armistice between the trade and its too candid friends if the industry set the example by keeping internal peace and letting the bill have a fair trial. He also fired a shot at the "catch-as-catch-can" methods of film hiring.

That American films are ceasing to attract Americans was the contention of Gavazzi King, former General Secretary of the C. E. A. He warned directors if they made films along the American lines of entertainment there was no future for British pictures. There had been for more than a year a steady decline in the films from American studios, he alleged, and of 709 films on which he reported for the members in 1926

(Continued on page 35)



Moe & Co

Dear Partner:-
 Sam Rothafel and Sam Dembow
 is the big news this week.
 Rothafel is playing another
 Warner Winner at the Roxy;
 "Dearie", starring Irene Rich.
 He's got a real one to hold up
 his business July 4th week!
 Sam Dembow, who books all
 the pictures for the Publix Circuit,
 has also grabbed a Warner Winner.
 Dolores Costello, in "The Heart
 of Maryland", goes into the
 Paramount Theatre, New York.
 Very Soon.
 This makes the 3rd
 time they've played a Dolores Costello
 in the short while it's been open.

They Get

SALARY CUTTING FLUKE

(Continued from page 1)

excess of \$50, has been abandoned, with all producing organizations unanimously agreeing to put it off, at least until August 1.

Following one of the most hectic weeks in the history of West Coast picture production, with a seething storm of protest waged from every studio, with threats of contract cancellations, walkouts and strikes, the producers individually and collectively reached a decision to abandon any idea of reducing salaries, but determining, instead, after numerous conferences, meetings and consultations, to bring about efficient economy reforms thereby putting an end for all time to excessive production costs and unnecessary studio expenditures.

The last of the producing studios to fall in line with a decision to temporarily at least abandon all thought of reducing wages was Paramount. The first of the producers to publicly announce its intention to rescind its previous action was Warner Brothers. War-

ners were first of the producing organizations to accept the salary reduction proposal.

A number of the producing organizations, among them United Artists and Metro-Goldwyn-Mayer at no time contemplated going through with the drastic action, and by Friday last the agreement was unanimous that other and more definite ways and means could be arrived at to bring about a sweeping reduction in studio operation costs.

To the recently formed Academy of Motion Picture Arts and Sciences is attributed the successful termination of the fight waged alike by actors, directors, writers, cameramen and other studio employees in protest against the salary reduction. As early as Monday of last week the board of directors of the Academy launched its determined fight against salary reducing, and a resolution was adopted in which the Academy went on record as being in sympathy with any movement of the producers to reduce production costs, but protesting the movement

to decrease all salaries in excess of \$50 per week without specific consideration as to the merits or demerits of each individual case. The resolution stated that the Academy believed that ways and means could be devised for effecting reforms in production that would result in great economies, as a result of which it would be unnecessary to impose any uniform salary reduction.

This resolution was signed by the board of directors, the signatures including those of Douglas Fairbanks, president; Joseph Schenck, Louis B. Mayer, Mary Pickford, Conrad Nagel, district deputy for Actors' Equity Association, and Frank Lloyd, John Stahl, Fred Niblo, Carey Wilson, Joseph Farnham, Jeanie Macpherson, Cedric Gibbons, Roy Pomeroy and J. A. Ball.

Many Meetings

Throughout the week dozens of meetings of various classes of studio employees were held, including actors, directors, writers, etc. In every instance loud protest was registered against salary reductions, the Screen Writers' Guild adopting a resolution advising and requesting its members to refuse any salary

cut, and further pledging the membership to co-operate in every way with the organized directors, actors and technicians of the industry to prevent the threatened invasion of rights and threatened evasion of obligations by the producers.

Steps were taken by Frank Gilmore, executive secretary of Equity, who is now on the coast, in conjunction with Conrad Nagel, Equity district deputy, to organize the actors into a studio branch of Equity, as a direct result of the confusion which overwhelmed every studio in Southern California, and there were vague threats of a strike which might tie up the entire industry.

Frankly alarmed by the open rebellion against the reform measure, producers began devising ways and means to overcome the proposed salary cut.

The Paramount organization capitulated Friday, with the formation of an "emergency cabinet" to solve the critical problem of excessive production cost without reducing salaries.

Stabilization

At the close of the meeting, Lasky sent a formal acceptance of its resolution to the Academy of

Arts and Sciences, in which he stated that P-F-L had coerced no one, but that, on the contrary, it had recognized its legal obligations and advised its employees of their legal rights. His acceptance stated, "That the salary problem is but one of the problems of production, and not necessarily its most disturbing problem. We propose to establish and carry into practice every material means of economy that may be suggested."

We, at first, made effective reduction in salaries of non-contract employees receiving in excess of fifty dollars per week. At the same time we discussed our difficulty and our needs with contract employees and requested them, after fully advising them of their rights to accept reductions ranging from ten to 25 per cent. No one person has been threatened or cajoled. The response has been most gratifying. The vast majority have in effect said: "We shared in your good times; we will assist when you need us. That has been said to us by actors, directors, writers, technicians and by executives."

Joseph M. Schenck, speaking for United Artists, and the Joseph M. Schenck productions, stated emphatically there would be no general cut in salaries of actors or other studio employees. Instead, he said, discussions are now under way to devise ways and means of reducing expenses along production lines.

"Between now and August 1," said Mr. Schenck, "we hope to work out a comprehensive plan whereby salary reductions will be unnecessary. If this fails, of course, a curtailment of wages will become necessary, but we hope to overcome this."

"Production costs must come down, and considerably. That is in the cards. Production costs have more than doubled, while it is impossible to get any increase in rentals from exhibitors. The man who can help most to eliminate unnecessary expense is the director. Also the cameraman and the art department. As far as the actor is concerned he cannot help us save any money. On the contrary, the actor we have always found willing to co-operate with us 100 per cent."

"Too many pictures are being produced. The supply exceeds the demand. The real way to curtail studio expenses and increase receipts is to reduce the number of pictures. Cutting a few salaries will be of no great benefit to any concerned."

Thalberg's Statement

Irving Thalberg, speaking for Louis B. Mayer of Metro-Goldwyn-Mayer, said:

"Metro-Goldwyn-Mayer will not make a general cut in salaries. We are going to institute general economies in production and will reduce the personnel of those departments which we find are overmanned under the new order of things. By instituting every possible economy in preparation and production plus the utmost co-operation of our workers, we expect to reduce production costs materially."

Henry Henigson, general business manager of Universal City studios, stated there would probably be no general salary reduction in the industry. Instead, far as Universal is concerned, there will be an adjustment of individual salaries and a policy of rigid economy reform.

Ned Marin, business manager at First National studios, said:

"First National will postpone, at least until August 1, any general salary reduction. In the interim, it is hoped and expected that production reductions and economy measures will be suggested and instituted by our personnel so that a wage reduction will be unnecessary."

The same sentiment was voiced by Ben Jackson, business manager at the Fox studio, who said: "The order for a general ten per cent wage reduction cut has been rescinded and the cut will not be put into effect. We have been receiving suggestions from our employees with a view to working out a reduction in production costs, and we hope that by August 1 all possibility of salary reductions will be eliminated."

At several of the studios, notably Paramount, First National and Fox, the wage reduction was put in effect at the start of last week, but was not carried out when it came time to issue the weekly payrolls.

Vera Reynolds' "Main Event"

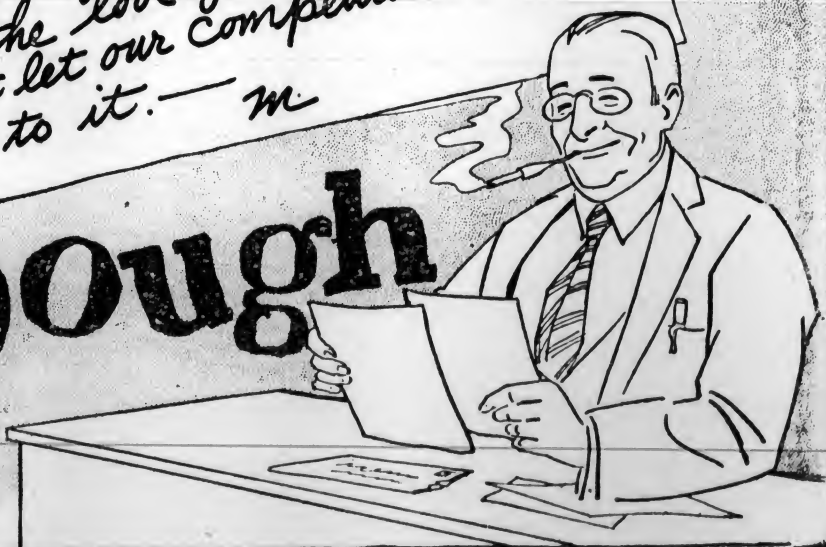
Los Angeles, July 5.
William K. Howard will direct Vera Reynolds in "The Main Event," her next for De Mille.

*This girl sure is the Belle of the Box Office.
If Warner Winners are good enough for the two biggest theatres in the whole world, they're good enough for us.
No op to it immediately and get these two and don't argue about the pennies—because here's two times we won't have to use red ink this summer.*

*Your loving partner
Moe*

P.S. while you're booking these two, try to tie up Warner Bros. product for next season. For the love of the Box Office don't let our competitors beat you to it.—m

The Dough



HERE'S TOM MIX

(Continued from page 3)

show windows over Sunday were conspicuously absent, but all were present and voting at the church.

Personally, I didn't go in an automobile, but drove up with a neat pair of horses and a good-looking buggy that I bought in Europe from a former Prime Minister of Austria who needed a little ready change. And, en passant, as my friend Odd McIntyre would say, I was one of the only three men who attended the services in a closed car or carriage who didn't knock his silk hat off as he attempted to step out. The other two carried theirs in their hands, as they didn't fit, anyway.

Every time a wedding guest walked into the church wearing a morning suit there came a fine, floating odor of moth balls, that even the perfume of some of the extra movie boys couldn't drown.

Women arrived in afternoon gowns and evening gowns. Every kind of a gown was there except a nightgown. Jimmy Quirk, the movie editor, who sat next to me, and I

are still more or less uncertain about what two ladies who were just across from us had on. Mebbe they did.

Despite all the rules laid down by Miss Post and other etiquette writers, most all of the men came in straw hats, their wives wearing the finest kind of afternoon and evening dresses, and two or three had on dance frocks. I could name one popular male star who ventured in in knickers and a sport shirt open at the neck and no tie. But there were a few, including Bert Lytell and a couple more of us, that maintained the Hart, Schaffner & Marx percentage by coming in up-to-the-minute clothes.

"Cut" Thoughts

I discovered at the last moment, however, that the black band on my silk hat, that should have been two and a quarter inches wide, measured but two. I didn't know what to do. My butler, wearing the other one, had already gone to church, so I had to go as I was. I hope no one discovered the discrepancy.

Anybody who hadn't read the newspapers and therefore knew nothing of the wedding would, in

passing, have judged from the expressions of those gathered about the church that a funeral was in progress. The truth is that those present were thinking of the 10 and 15 per cent. salary cut the picture studios handed out on Friday and Saturday.

The organist started up the Wedding March, but the groom and the bride failed to march in. Not knowing the real cause of the delay, I naturally supposed it was Sam Goldwyn out in front counting the house and waiting for all the seats to fill up before ringing up the curtain to start the show. Sam was the major domo of the party and gave the bride away. A man who sat close to me and who has worked for Sam eight or nine years whispered that, so far as he knew, it was the first time Sam had ever given anything away.

The bridesmaids, all picture folk and true to form, cried a little. But this time they didn't call for the glycerine. They just thought of the 10 per cent. salary cut and wept.

Mr. DeMille set a fine example for his property men. When the time came, he knew exactly where the ring was and got it without having

to send a grip over to the prop room.

"Worse" Part Interesting

I was greatly interested in the ceremony. To be truthful and honest, as I always try to be, I may as well confess it was the first time I had ever attended a wedding where I wasn't one of the principals. I wanted to know just how much of that "love, honor and obey" was really used and just where that "what God has joined asunder, let no man separate," or something like that, came in. But what interested me most and what I wanted to get the lowdown on was that "for better or for worse," especially the "worse" part of it, that "Hollywood folk and be the occasion of a lot of arguments hereabouts."

This was my first chance to get a lot of first-hand information, but there was a lot of confusion and I didn't learn much.

The bride looked very scrupulous in a fluffy kind of a getup with a white cinch and a veil as long as a lariat dragging behind and fixed from the head with a kind of hackamore effect. Then there was something else strung along from the left shoulder, martingale-like, and

cat-a-wampas to the right side. La Roque, the groom, was dressed pretty near as good as me. Who'll be next?

TOM MIX.

LITERATI

Variety's Headlines

In an action for damages for libel, reported in the London "Times" of June 23, last, and in which "Variety" was interested, also introduced as evidence, Sir Patrick Hastings, K. C., England's most brilliant cross-examiner, appeared as counsel for the plaintiff.

Sir Patrick designated "Variety" as "a remarkable newspaper." He started to read its headlines. The first was: "America's Greatest Flop" with Sir Patrick adding, "Whatever that means." Another was: "Immodest Prize Beauties and Their Backers Fanned," at which the courtroom attendance laughed.

Judgment was given in the amount \$500 in one action, and for \$125 in the other trial. "Variety" was not named a defendant, and was not represented by counsel at the trials. Amounts sued for not mentioned by the "Times," but must have been considerable to engage Sir Patrick and his associate counsel, Ernest Evans.

Graphic "Cleared"

Last Friday three justices in Special Sessions acquitted the New York "Evening Graphic" and its managing editor, Emile Gauvreau, of the charge of publishing stories and pictures of "bloodshed, lust and crime," a crime under the penal code. The Suppression of Vice and John S. Sumner, its head, preferred the charges, based on the "Graphic's" handling of the Thaw and "Peaches" and Daddy Brownning cases. The justices in the opinion held that the facts were as submitted but "we feel it would be going too far on our part to convict a newspaper of that crime under these conditions."

"The Graphic" did not evade the criticism of the court: "We might find that the pictures, and perhaps the printed matter might be, in the opinion of some, disgusting and perhaps not what we believe should be printed in a paper of the City of New York or any other place. . . . We leave that publication to the good judgment of the people of this City of New York and their fellows in the newspaper world."

Circulation Maker

Tuesday's morning New York "American" was in Times Square during daylight Monday evening (4th). As the first edition of the morning daily and with no holiday evening paper printed in New York the "American" did not even carry the final of the second game between the Yanks and Washingtons in New York that afternoon, nor did it have the complete scores of all first games that afternoon.

As a newspaper that first edition of "The American" must be a circulation maker-for its competitors.

RUBE WOLF



CZAR OF RHYTHM

Back in the Home Town with Fanchon and Marco "Hans" Metropolitan, Los Angeles

The BIG GUN—Roxy—

Grabs UNIVERSAL'S first BIG GUN

and boy,
how the
critics rave!

"Will deal Roxy a full house"
Morning Telegraph

"Sure-fire" N. Y. American

"Amazing characterization"
Herald Tribune

"Good box office value"
Morning World

"Amusing—Exciting"
Sunday News

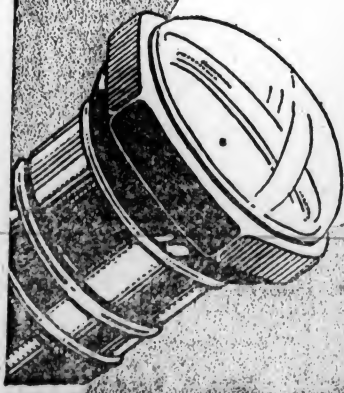
Sitting on top of the world!
—that's UNIVERSAL!

The stage hit of the year by
John B. Hymer and Leroy
Clements. Starring Jean
Hersholt, with June Mar-
lowe, Ralph Graves, Myrtle
Stedman, etc.



CARL LAEMMLE presents
AN EDWARD SLOMAN
PRODUCTION

ALIAS the DEACON



THE WORLD BY THE TAIL!

WHEN YOU
GRAB THE
MASTER
SHOWMEN'S
COMEDIES

FBO SHORT PRODUCT

includes the sensational

H. C. WITWER'S BEAUTY PARLOR

*Series of Twelve Featurettes with
those two rascals*

AL COOKE and KIT GUARD

and also

12 FONTAINE Fox MICKEY (himself) McGUIRE comedies

from the famous newspaper cartoons

FBO

plunges into the short
product field with the
MOST SHOWMAN-
LY LINE OF SUB-
JECTS IN THE
TRADE!

Thousands of vaude
and straight picture
houses are using
F B O Short Product
WITH GRATIFY-
ING RESULTS AT
THE BOX-OFFICE!
Not only LAUGHS,
but NAMES, AU-
THORS and
MAGAZINE
and NEWSPA-
PER BACK-
ING!

AND IN ADDITION:

12 STANDARD FAT-MEN-COMEDIES Produced by Larry Dar-
mour; 12 KARNIVAL COMEDIES starring AL COOKE and 26
BILL NOLAN NEWS LAFFS, Single Reel Laugh Novelty!

15,000 SHOWMEN CAN'T BE WRONG!

FAST AND FURIOUS

Universal production and release. Starring Reginald Denny. Directed by Melville W. Brown from story by Denny. Adaptation by Raymond Cannon. Running time, 64 minutes. At Paramount, New York, week July 2.

Reginald Denny Barbara Worth
Ethel Claude Gillingwater
Miller Armand Kaliz
Dumont Lee Moran
Joe Charles K. French
Hodge Wilson Bengt
Fochman Robert E. Homan
Dector Kingsley Benedict
Shorty Edgar Norton
Englishman

As far as known this is Denny's first effort to provide his own story. It's a good story along familiar Denny lines, well thought out, based on sound farcical principles and good for quite a few laughs. That "Fast and Furious" falls somewhat shy of the satisfaction-giving qualities of earlier scenarios not authorized by the star is not necessarily his fault. Nor is there any vital flaw in the direction of Melville Brown. The fault can probably be blamed on luck.

No reason why the Denny fans

and the regular Denny stands shouldn't go for this one. It's a funny picture qualified merely by the statement that it's not as funny as Denny is generally expected to be.

Denny built his story around a speed maniac who gets bested on the road by a speed crank. After leaving the hospital his former affection for automobiles has become a pronounced aversion. His nerves jump at the sight of every gas buggy he passes and the honk of a horn drives him mad. Accordingly he charts a hansom cab and sets out to find the daughter of the cranky guy. He is, of course, mistaken for a great racing driver and obliged to drive the crank's entry in the sweepstakes to make good with the pretty daughter.

Barbara Worth, one of the Wampas' selections, is the heroine. She registered nicely and exhibited a Greta Garbo bob. Claude Gillingwater as the cranky father had the only other role of length.

The Flag Lieutenant

British-made picture distributed by Paramount. Adapted from story by Majors W. P. Drury and L. Trevor. Cast includes Henry Edwards, Fred Raynham, Fenias Lewellyn, Hayford Hobbs, Humberstone Wright, Forrest Harvey, Lionel D'Aragon, Lillian Oldand and Dorothy Seacomb. At the Capitol, Montreal, week June 26. Running time, 101 mins.

One of those pictures indorsed by the British Admiralty and showing at the Capitol, Montreal, during Canada's Confederation Week (Dominion's Diamond Anniversary), and therefore well seasoned with propaganda for king and empire. It's a

naval film that, minus the reams of padded celluloid which carries it over an hour and a half on running time, could go into the States and stand up in the daily change houses.

Substitute his majesty's marines and sailors for our well-known screen formula of "the Yanks are coming," and you have the story of the isolated fort attacked by a horseless Mediterranean tribe. It brings the British navy to the rescue plus the sidelight story of the characters which, once it gets under way, holds interest.

This tells of a marine major and a young naval lieutenant who are pals, with the major never having had a chance to stand out during 23 years of service. The youngster has fitted in and out of numerous scraps to win decorations, despite a frivolous attitude. Dispatched on a destroyer to save the fort, the major is in charge of the landing party, but an ammunition shortage makes it a tough situation in face of the new arrivals.

The major determines to break through the enemy lines to get word to the anchored destroyer, the fort's wireless being destroyed, but is wounded in the head as he climbs over a wall and loses all memory of the incident.

Meanwhile the young lieutenant carries on, gets word to the ship, returns and remains quiet when the major is given credit for the heroism. Complications ensue through no one being able to find the lieutenant during the battle. He is ostracized upon returning to the fleet and is headed for a court-martial. The major's fiancée finally happens upon the solution, tells the admiral. But nothing is announced outside of official vindication of the lieutenant's name, the major retaining his decoration and promotion and the lieutenant winning the admiral's daughter. There is no villain.

Shots of a naval regatta, the fleet cheering the king, etc., are all included, besides seaplanes finally saving the fort. Over and above the propaganda angle, if sufficiently cut, this one should stand up for a day, maybe three, on the theory that the American public might like to take a look at someone else's defense system for a change.

The battle stuff has been camouflaged well enough, but the direction on the actual story is unquestionably bad, mostly for the reason that the director apparently couldn't find a means to end his scenes and received no help from the cutter. At least 30 minutes can come out of this picture with no harm done. Most of the padding is within the opening four reels. Neither is it

the naval stuff, the waste being in the try for comedy.

Henry Edwards plays the title role, registering better in the serious sequences than when doing comedy. There are indications that he can handle a laugh assignment, but not here where there is no material with which to work. More giggles supposedly come from an ordinary seaman and a marine private who team throughout the film. Lillian Oldand is the admiral's daughter, opposite Edwards, and is away from the American conception of a screen heroine. Nothing doll-like about Miss Oldand, who nevertheless has charm, dignity and a sweet appearance on the screen. The only other woman, Miss Seacomb, is a trifle heavy, but turns in some nice work. She is blonde, while Miss Oldand is dark. The men are uniformly okay, if a bit stiff, while there isn't much of a production effort outside of the battle items.

Ostensibly booked at this house for Canada's week of concentrated patriotism, "The Flag Lieutenant" will please, should draw business and figures to repeat the score in any of the provinces with or without governmental emphasis.

To those who have heard time and again of the mediocracy of British films this particular effort may be something of a surprise. It has a number of faults, but not so many that astute cutting would have saved it for favorable comparison with some of the better in-

dependent releases to which the U. S. exhibitor is accustomed.

Neither the name of the company or director could be caught in the opening title, due to plush curtains which masked the screen. Sid.

DEARIE

Warner Bros. production featuring Irene Rich. Directed by Archie Mayo. Adapted by Anthony Coldeway from story by Carolyn Wells. At RKO, New York, week July 2. Running time 65 minutes.

Irene Rich William Collier, Jr.
Stephen Darling Edna Murphy
Sylvia Darling Anders Randolf
Samuel Manley Richard Tucker
Lulgi Arthur Rankin
Paul David Mir
Max Douglas Gerrard
Englishman Violet Palmer
Maid

One of those typically formula prepared mother-love stories that the Warner Brothers must provide

The Talk of Chicago

ED MEIKEL'S
ORGAN CLUB

HARDING THEATRE

60th Week and Still Growing

CHICAGO HAS

Albert F. Brown
FEATURE ORGANIST

and His Organ Solo

Staged by Raymond Q. Dalton
GRANADA THEATRE
Scrim Presentations

FANCHON &
MARCO IDEAS

Are Now Features of All Leading
Pacific Coast Theatres

Dir. WEST COAST THEATRES, Inc.
Washington and Vermont,
Los Angeles, Cal.

We Control the World's Rights

To this picture that is now breaking Randolph Theatre, Chicago, record. Beware of cheap imitations. You can book this picture on percentage in your theatre. We will prosecute anyone infringing on our copyrighted advertising or using any part of our film—unless same is used with this feature film.

Naked

Special Reels for

Women Only

Special Reels for
Men Only

Truth

ALL
SEATS
50¢

Featuring Jack Mulhall and Helen Chadwick in modern story
Public Welfare Pictures Corp. (Samuel Cummins), 723 7th Av., N. Y.

"The Woman With a Thousand Faces"

There is a joyous feeling of gratitude that God's
gift to me to create laughter is still with me

MARIE DRESSLER

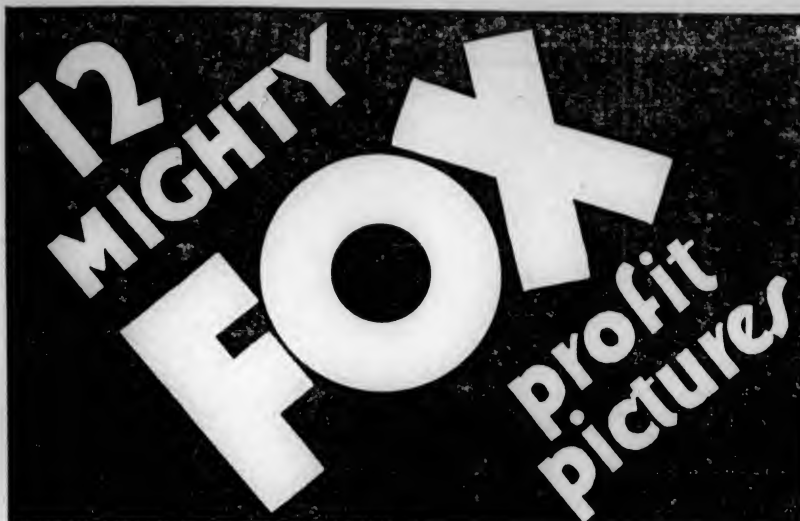
Co-starred with POLLY MORAN, SALLIE O'NEILL, EDDIE
GRIBBON and the happiest family ever gotten together on the lot

In M-G-M's

'THE CALLAHANS AND THE MURPHYS'

Directed by GEORGE HILL

SOON SHOWING AT THE CAPITOL, NEW YORK



Loves of CARMEN

with
DOLORES DEL RIO
and
VICTOR McLAGLEN

Based on the story by PROSPER MERIMÉ

Adapted by GERTRUDE ORR

RAOUL WALSH
Production

EAST SIDE, WEST SIDE

From the novel by FELIX RIESENBERG

The Real New York, as depicted in
Today's "Best Seller"

with
GEORGE O'BRIEN
Virginia Valli
J. Farrell Macdonald

ALLAN DWAN
Production

HANGMAN'S HOUSE

From the sensational novel by DONN BYRNE

with
CHARLES FARRELL
Virginia Valli
J. Farrell Macdonald

A Story of a Man and a Girl who were like the
thoroughbreds they loved

JOHN FORD
Production

JANET GAYNOR in 2 GIRLS WANTED

A Drama of One Girl Who Got What
She Wanted

with
Glenn Tryon Doris Lloyd
Ben Bard Alyce Mills
Joseph Cawthorn

Based on JOHN GOLDEN'S New York
stage hit

By GLADYS UNGER

ALFRED E. GREEN
Production

PAID TO LOVE

Youth versus Beauty in a High-Tension
Love Story Romantically Unfolded

with
GEORGE O'BRIEN
VIRGINIA VALLI
J. Farrell Macdonald
William Powell

Story by HARRY CARR
Scenario by WILLIAM COUNSELMAN

HOWARD HAWKS
Production

THE JOY GIRL

The Matrimonial Mixups of a Fortune
Hunting Flapper

with
OLIVE BORDEN
Neil Hamilton Helen Chandler
Marie Dressler Mary Alden
Jerry Miley Jimmy Grainger, Jr.
and

A Flying Squadron of Palm Beach
Beauties

A Saturday Evening Post Story
by MAY EDGINTON

ALLAN DWAN
Production

SILK HATS

A Story of the Underworld

Made for Your Box Office

with
MADGE BELLAMY
VICTOR McLAGLEN
EDMUND LOWE

RAOUL WALSH
Production

LUNA PARK

All the Life, Color and Thrills of
Carnival Life

with
VICTOR McLAGLEN
GRETA NISSEN
CHARLES FARRELL

HOWARD HAWKS
Production

A Comedy of Two Rookies Who Went

A.W.O.L.

(temporary title)

with
TED McNAMARA
SAMMY COHEN

Betty Francisco
Judy King
Holmes Herbert

Story by WILLIAM COUNSELMAN and
EDWARD MARSHALL

BEN STOLOFF
Production

THE ESCAPE

A Melodrama Extraordinary based on
PAUL ARMSTRONG'S Stage Hit

with
JANET GAYNOR
and
CHARLES FARRELL
(The Immortal team from "7th Heaven")

RAOUL WALSH
Production

A Mystery Drama Laid in the Streets,
Cafes and on the Roof-tops of Paris

BALAOO

An American adaption of GASTON LEROUX'S
tremendous stage success

VICTOR
SCHERTZINGER
Production

Youth, Glorious Youth Dominates

THE GIRL DOWNSTAIRS

with
OLIVE BORDEN
EDMUND LOWE
Clifford Holland

Written by MAY EDGINTON, author of
"THE JOY GIRL"

FRANK BORZAGE
Production

also
The World's Greatest
Motion Picture
WHAT PRICE GLORY
with
VICTOR McLAGLEN - EDMUND LOWE
DOLORES DEL RIO
From the stage play by
LAURENCE STALLINGS and MAXWELL ANDERSON
RAOUL WALSH production

Just a small part of the greater
box office hits **FOX** offers you for the
coming season

for Irene Rich. It is no different from any of the other ones where mother must sacrifice herself for son; latter not appreciative and then reaches his senses when something almost tragic happens. Not an expensive production, but a most satisfactory one for the program houses, as the exhibitor will never be hi-jacked for the rentals with the summer season the great time to show it in first run houses. Will not break house records, but should always keep the exhibitor out of the red.

Miss Rich has opportunity here to show her emotional and devotional sides. The background for this is perfect with her performance practically the same as it is in all pictures of this type. William Collier, Jr., as the spoiled and weakling son, gets away with his role nicely even down to the point of retribution.

Edna Murphy is the girl but has little opportunity. She is a looker and might do things if given the chance. Anders Randolph as a millionaire publisher who always wants to do things accomplishes his mission in a parental way without at any time having an ulterior motive.

Richard Tucker showed up well as the cabaret keeper, who respects his star and sees that everything comes out right in the end. Arthur Rankin and David Mir, school companions to the boy, and who edge him on, give excellent interpretations.

Archie Mayo directed and got several good touches in that they had exceptional comedy value. One is where the boy acts his story to the publisher. Another in cabaret where "Dearie" does one of those Tex Gulnan's and asks for the "Give the girls a hand," etc. Toward the finish the story drags a bit with what seem several anti-climaxes. About three minutes can easily be cut from these ending scenes without affecting the story value any.

Photography very good, with settings adequate.

Dorothy and Katherine Irving added to First National's "American Beauty."

Brandon Hurst added to "Love," M-G-M.

Walter Anthony to title "The Chinese Parrot," U.

Burr McIntosh for "The Four Flushers," U.

Naughty But Nice

First National release produced by John McCormick; directed by Millard Webb. Based on story by Lewis Allen Brown entitled "The Higanists." Scenario by Carey Wilson. Starring Colleen Moore, Al Sward, New York, week July 3. Running time about one hour.

Colleen Moore was given in the story was a series of more or less lachrymose situations from which she was asked to derive humor. She has put every ounce of facial dexterity and genius for mimicry into the picture with the result that in addition to selling herself as one of filmdom's greatest comedienne, she almost succeeds in lending an illusion of cleverness and comedy to the story. The illusion is strong enough to satisfy the mob out front and the picture can be counted on for good returns, given a fair break with the weather over the summer.

Brown's original story may possibly have been different. In its present state the tale is of the freaky country girl whose uncle has suddenly grown wealthy through oil. She is sent to a finishing school in the east with the usual awkwardness attributed to country maidens. Suffers the usual sneers, etc., until the roommate puts her wise to beauty parlors and bobbed hair minus spectacles.

Romance flirts with Berenice from the moment she falls off the train attired in a masculine raccoon coat which a catalog had assured her was extremely "collegiate." While powdering her nose Paul Carroll, the village cutup, flies past in a cream-colored limousine, splashing mud all over the Berenician countenance. After that it's love at first sight with the girl, while Paul turns up the aristocratic nose and deposits her at the servants' entrance of the school she was to attend.

After Berenice is all polished up to look beautiful for the school dance she cuts the boy dead but later repents.

Serious complications finally set in owing to the girl's lying propensities. Judge Altwood's daughter, Alice, is vaguely identified as the roommate. To avoid a reprimand from the school teacher for being in a hotel lobby unchaperoned Berenice tells of a visit to the fictitious "Gardners."

Miss Perkins accompanies the girls to the room. They enter to find a young man before a mirror putting on a shirt. The only flaw in this scene is that he hasn't his trousers on. Hide and seek for a few seconds, the inevitable discovery and ensuing embarrassment. The young man, Hallam Coolley, gets behind a trunk.

Meantime the judge and his wife have been advised their daughter is visiting the Gardners. They enter the room as the two girls are leaving. On the spur of the moment Berenice says she is Mrs. Gardner, married the same day. Coolley is in the diplomatic service and is ordered to Judge Altwood's house for duty. There the well meaning Mrs. Altwood insists on putting Berenice into the same bedroom with her alleged husband for the night.

The high spot for laughs is where Coolley is behind the trunk trying to get his trousers on and almost does a half dozen times, but for interruptions. He finally gets them on backwards.

A strong cast in support of Miss Moore. Can't miss with this one.

THE CIRCUS ACE

Fox production and release. Tom Mix starred. At Hippodrome, New York, week July 4. Running time, 57 minutes.

Tom Mix in a good story is a double pleasure.

"The Circus Ace" as a story probably ranks any regular program release a western star has had in years. It's consistent with proper continuity, and while the basic ingredients are of the formula, they are secreted here as far as the picture going public is concerned.

For the western fans, this picture is there a mile; for the Mix fans, it's perfect and at the Keith-Albee Woolworth stand for a week, all of the fans besides those who grow stubbed-nosed looking at westerns will take to the film.

It's a nice evenly balanced picture, and that it has a new leading woman or at least one who sounds new, Natalie Joyce, a girl who can do something else besides wearing make-up, may be lending an added charm. Miss Joyce is an athlete or gymnast. Despite any doubling or camera faking, the girl handles herself like an aerialist. This is made evident when she goes into the cradle to take off on the trapeze. Even though that cradle were on the ground a girl couldn't do it the way she does without experience. And Miss Joyce can smile without her mouth looking like a purple chasm.

Background is a small town tent outfit, one ring, one lion and one elephant. Also a boxing kangaroo that lands some of the several laughs in the running. Mix does stunts in and about the circus, acrobatics, climbing, jumping, riding, shooting, lassoing—in fact he works in almost all of his tricks.

At one time it seemed as though Tom was about to set a new world's record by lassoing an elephant, but instead he roped the girl on the animal.

The picture starts at a fast pace with a balloon ascension with Miss Joyce as the parachute jumper. Imagine a balloon ascension with a two-car show! Nellie Revell will die over that one.

Mix is a careless cowboy, always whittling wood. His whittling grows into a steady laugh as the picture progresses, also giving a pretty little fadeout, as, after the customary marriage, the "little chip of the old block" is seen to have picked up his pop's best habit. Tom hauls the girl off the parachute, cradling her act and she bawls him for it.

But Tom likes the gal and wants another lamp. So he watches the circus parade the following morning. Seeing some toy balloons escaping he stops the calamity by shooting them while in the air. The shots frighten the elephant his lady friend is gracing, and the big beast starts off on a swift gallop, with Tom racing after to lasso the jane.

Then comes the villain, the political boss of Sage, Ariz. If there is a tank in Arizona by the name of Sage, its political leader had better take air or else. The boss wants the gal, holds a mortgage on the show but is willing to forego payment if, etc. And then Tom with "Tony," and the kid whittler.

An excellent Mix picture, so much so it may be said that "The Circus Ace" is the best picture the Hippodrome thus far has played, although to give the Hip due consideration, it had to play the P. D. C's.

The Roxy could have used this Mix film. It would have been a good change for the Roxy picture end and a great chance to send Mix away over on Broadway, for "The Circus Ace" is more interesting as a program release than 70 percent of the stuff the Broadway houses have been using in recent months.

Paul Sloane, director, given a new contract by DeMille.

Lena Malena for "The Fighting Eagle," Rod La Rocque special. De Mille. Donald Crisp directing.

STREETS OF SORROW

Drama of German origin, designated Sofar Film production. From novel by Hugo Bettauer. Directed by G. W. Pabst. At Cameo, New York, week July 2. Running time, 85 minutes.

Greta Garbo.....Greta Garbo
Maria Lechner.....Anita Nielsen
Lieut. Davy, U. S. A.....Einar Hanson
The Butcher of Mercholt Street.....Werner Kraus
Councillor Rumfort.....Jaro Furth
Hosa Rumfort.....Loni Nest
Maria's Father.....Max Kohlhaase
Maria's Mother.....Silvia Torf
Mr. Rosenow.....Karl Etlinger
His Wife.....Edna Merstein
His Daughter, Regina.....Countess Agnes Esterhazy
Dr. Feld, a lawyer.....Alexander Mursky
Ila Feld, his wife.....Tamara
Don Alfonso Canes.....Robert Garrison
Egon Striner, his secretary.....Henry Stuart
Col. Irving, U. S. A.....Mario Cumlich
Frau Greifer.....Valeska Gert
Frau Henricke.....Countess Tolstol
Frau Merkel.....Edna Merstein
Else.....Hertha von Walther
The Waiter.....Grigori Chmura
Treibsch.....Raskoff
An American Soldier.....Kraft Raschig

The picture's only commercial value is the presence at the head of the cast of Greta Garbo, featured in the Cameo billing. It's a lobby asset rather than a screen recommendation, for the role is a poor one of a rather furtive and bedraggled heroine which does not gain much sympathy.

The picture has minor virtues and major defects. The principal drawback is that it's fearfully long and

dull, besides being hard to follow in its complications. The central idea is good. It deals with the middle class enmity in Europe toward the post-war social upstarts, rich war profiteers and dealers in the necessities of life who oppress the poor and become wealthy on hard-wrung profits. Probably the novel dealt more adequately with these materials.

The screen story gets them tangled up with shoddy melodrama in what one takes to be the red-light district of Vienna. Probably the unabridged picture would have a sex kick in some of the scenes in the equivalent of a house of assignment, but these passages have been deleted for American exposition. What is left is a long-drawn-out and generally prosy picture that bores.

The pure girl who is lured into the house of ill-fame doesn't deliver much of a sensation here. Neither does the murder mystery. One solves the mystery immediately and there isn't any suspense.

Some of the character types—the pompous butcher and the two fat, sleek profiteers among others—are excellent in portraiture, and the settings are generally interesting because they are different from the level of sameness in American productions. But the women are impossible. Nothing stimulating about a semi-slum high life. A pretty

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dingy lot are these Vienna daughters of joy. Several elaborate bits are introduced apparently with the intent to exploit the gay night life of Vienna. It doesn't register gaudily, but rather drab squalor.

The story constantly jumps about in a confusing manner—something like a Dickens novel. This is the result of poor continuity construction. They have tried to screen the whole book instead of using skillful selection and making a clear-cut, unified story out of the matter chosen. Pictures made from novels often have this grave defect, a particularly annoying one in this case.

Photography far from high grade. Often the quality is thin and sometimes blurred, the best effects being in the handling of heavy light and shade masses. Worst of all, the whole affair has an atmosphere of artificiality and the consequent absence of illusion.

RIDING TO FAME

Elizbeth picture, presented by W. T. Lackey. Director not billed. Photographed by K. C. MacLean and Leonard Cline. Cast includes Gladys McConnell, Arthur Rankin, Bert Tansey, Rosemary Theby, George Fawcett, Henry Sedley, Dora Baker. At Loew's New York, one day, July 1, on double-feature bill. Running time, 69 minutes.

Outside Loew's New York, George Fawcett was getting exclusive billing on this picture. Inside, Mr. Fawcett unhappily died almost immediately after the picture

opened, but not before the picture had his "name" in its lineup.

This hiring of a "name" for just a few feet of film and giving him extensive billing is a common trick among the quickie factories. In case that doesn't peg the type of film this is, it might be mentioned that in the three separate horse races the same grandstand shots are used. A chubby gent in the foreground became quite well known before the picture had ended.

Still, this stuff has a market. Several people leaving the house were heard to remark that it was "nice." And if they think so there must be plenty more like 'em.

Technically, the picture is rancid. Director neglected to carry his love theme and the fadeout of the juvenile team with a baby between them looked almost immoral. There had been no reason given previously for that.

Numerous "cheater" insertions for the horse races were too obvious and tended to hurt some genuine shots. Acting muffed almost all around.

The title isn't in the story. It's about a crippled dame left one horse and no dough by her old man. She wants to be operated on so she can walk. Three former employees of her dad manage to win a race for her, and get some coin. Then she marries the jockey.

Photography not annoying. If you book it, Finnegan, it's in again, out again.

in the picture or in Neal O'Hara's titles. If Mr. O'Hara is new at titling, that's an excuse; if not, he'd better snap 'em up and plenty.

It's about a girl who wants to go to war, but her father and fiancé interpose an objection just about as she is going on the transport. Back home, pop tells her she can do anything if only remaining at home. With her fiancé not going across, she returns his ring a couple of times, and then invites doughboys waiting for their boat to come up to the house. They do in squads and companies. It drives father to his club.

Over there, through a couple of location scenes, the same soldiers receive a form letter from her, all saying that upon their return she will marry them. Each receiving the letter, cherishes it and when returning, look up to her house in a mob for her promise. To evade them, the girl confesses her love for Elmer Murphy, a former plumber, thought to have been killed. Elmer arrived the same day, probably by airplane. To escape him after an ordinary chase the girl marries her fiancé in a justice's court.

Babe London is the other girl and needs to be fitted with a role or clothes. She's all right. The men play all right for what's needed. It didn't just turn out, that's all. And two people had to write it. For the regulars it's a yawner. *Sime.*

FIRE AND STEEL

W. T. Lackey presents "Fire and Steel" with Mary McAlister, Burr McIntosh, Philo McCullough, Cissy Fitzgerald and Jack Perrin in the cast. Directed by Bertram Bracken. Distributed by Elizbeth at Stanley, New York, July 1, one day. Running time, 62 minutes.

Hot times around a steel plant any old day in the year it is running on all furnaces. That "hot" applies to the heat necessary to turn out finished steel. Now and then a picture concern comes along and figures a steel story just about fills a long felt want, very often filled in the past.

In this one the plot was almost lost in the running once the furnace scenes were being shown and for much of the way the players seemed to be running around in circles.

Story pretty thin, hackneyed in theme. It made one wonder how old this picture could be. Credit must be given the director and the camera man for some very fine shots inside the plant.

Several players tried hard to make mountains out of molehills.

Even the lustre of such "names" from the dramatic annals as Burr McIntosh and Cissy Fitzgerald failed to lift the picture very high. They handled several scenes nicely but there was too apparent a "padding."

NO CONTROL

F. D. C. release featuring Phyllis Haver and Harrison Ford. Directed by Scott Sidney. In cast, Jack Duffy, Tom Wilson. Running time, 60 minutes. On double bill, Tivoli, New York, one day, June 30.

Limited time, thought and bank-roll seemingly in this expanded two-reeler. Silly plot of the farce type and indifferent score on laughs taking the reaction of the Tivoli audience as the gauge.

Phyllis Haver and Harrison Ford are featured. Miss Haver's value here is her increasing box office power. Ford also may have a following, particularly where this picture is apt to be played as he's been in nothing else but for quite a spell. The weight of that drawing power should be the answer for the exhibitor who asks himself: "Shall I book it?"

In the hodge-podge of hokum is the toothless Jack Duffy, of two-reel fame, and Tom Wilson with his familiar blackface character.

There is a horse with lots of speed but an unreliable disposition. He is afraid of lions. Radio ear phones are attached to the equine ears and the roaring of a lion is broadcast for the special benefit of the nag. The \$10,000 purse is won by the horse who thinks a lion is at his heels.

Frank Condon, a scribe of some note, is credited with the story.

Shamrock and the Rose

Chadwick production. Adaptation of Owen Davis play. Directed by Jack Nelson. Cast includes Mack Swain, Olive Hassbrook, Edmund Burns, Maurice Costello, Wm. Straus, Dot Farley. At Loew's New York one day, July 1, on double-feature bill. Running time, about 55 minutes.

Owen Davis may have written something like this, and again maybe not. The flies carry no record of such a play. And the story is a puzzle in familiarity.

If any of the smaller stands have had much luck with the Jewish-Irish pictures they can use this one. It's like the rest, except not so good. Photography terrible. Yet a day in the one-days all right.

Two families, one Jewish and other Irish. Irish son loves the Jewish daughter, but the parents don't like the idea. Family feud on for some time. After the young-

sters have secretly married, reconciliation.

Yes, there have been other pictures something like this.

Acting isn't bad. Mack Swain does a slapstick Irishman with good results, and William Straus, the racial antithesis, gets his comedy, also. Others do enough for the money. Costello has a minor part, although given exclusive billing outside the house.

Photography is the worst of the picture; direction fairly close second.

SHORT FILMS

CAMPUS ROMEO

F. B. O. two-reeler with Fatty Alexander, Kewpie Ross, Fat Carr and Lou Bayl. Direction and gags uncredited. In projection room. June 29.

Fat man comedy with three heavy boys. Title means nothing. Comedy runs swiftly, jumping from one bit of business to another so that if some of the stuff isn't so funny there is no complaint on the score of length.

Opens on a train with the three fatties beating the railroad. Landing in the town they separate, each with a suitcase to "high power" their wares to the good housewives.

Some laughs but limited utility for the film booker. Will hardly do for the better houses.

THE CALIFORNIA CLOWN



EDDIE MORAN SAYS

So I'm here already—so what—so I came—to Los Angeles, I mean, with my sponsor, Georgie Jessel—vacationing I am—so what—so to work I am going—for Fanchon and Marco it is—and soon—so what—so money I will make—but who cares—California's glad it is that back I am—Howard O. Pierce, when do I return to State, Detroit?—Alright—so I'll wait—Regarda, Mr. Pierce and Charlie Nelson—

Ah faw—few—Few.

AIN'T LOVE FUNNY?

F. B. O. production and release with Alberta Vaughn featured. Story by Tilla Godley and Kay Klonera. Directed by Del Andrews. At Arena, 8th avenue, New York, one-half double bill one day, July 1. Running time, 53 minutes.

"Aint Love Funny?" may be a self-answer as a usual thing, but here the answer is "No." This F. B. O. near-comedy on a double bill at the Arena could be a one-dayer anywhere else. Not over that with the far side neighborhoods preferred, or in such houses as don't care how long they run if they are cheap enough.

Nothing particularly the matter with the picture, except that it failed to turn out as designed. A nice performance by Alberta Vaughn is its single recommendation. There are some types that will strike some neighborhoods as humorous in their looks and make up; there are a couple of laughs also for the same neighborhoods, but there's mighty little comedy

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Benny Meroff

Chicago, Ill., June 28th, 1927

Mr. Jack Osterman,
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My Dear Jack:

This being your first picture house engagement I want you to know that you were the biggest hit the writer has ever seen at the Granada and Marbro Theatres.

The applause and cheers were unbelievable. As a showman you are at your best, and as a drawing card the box office showed a record in receipts.

Mr. Murray Bloom, general booking manager for Marks Bros. Theatres, offers you for the first time to any act a return engagement, alternating Granada and Marbro Theatres.

With continued success, I remain,

Your Pal,
Benny Meroff

Musical Director,
Granada and Marbro Theatres,
Chicago, Ill.

HELD OVER JULY 3 AND 11, GRANADA AND MARBRO THEATRES, CHICAGO

Have declined many flattering offers. Returning to my wonderful "Bosses," J. J. and Lee Shubert. Opening New York in August as a featured member of the new "ARTISTS AND MODELS" of 1927-28

JAMES RENNIE and Co.

Sailor! Sailor! (Comedy)
15 Mins.; Full Stage
Palace (St. V.)

James Rennie of Broadway production fame, comes into the two-day with a so-so offering of the comedy type, "Sailor! Sailor!" the writing responsibility of which so far as the program is concerned no one wants to assume. Just as well, if the person who turned it out wants to continue writing vaude turns.

It is one of those obvious and unnecessary things the writing of which possibly did not take more than five minutes. It seemed crude and ill-knit together, really doing a great injustice to this player who merited something. All he had to do was to listlessly go through his lines and let it go at that.

The story is that of a girl being driven into her home by her father because she was hanging around roughneck sailors. He told a girl friend there to keep an eagle eye over the daughter, so that she would not run afoul of the sailors. The girl friend also had a crush on a sailor and was expecting him to call.

Then the author found an excuse for this girl to leave the house to get some cigarettes, which brought the sailor to the place. He asked for the girl, who was out.

The other girl tried to entertain him by giving him liquor and attempting to make love. Sailor tried to repulse her, with the girl finally trying to get him to become more familiar by telling him something is itching her back.

He searches, and as he does, the other girl opens the door, flashes at what is taking place and disappears.

The girl with the back asks him to show her something. He takes off his shirt to show a tattoo mark on the arm. As he is trying to get the shirt on again, the other girl and father appear, with the old man taking comedy jabs at the sailor, who in turn administers one of those burlesque knockouts. Other girl then sees he is not her lover and asks what he is doing there. He explains that her sweetheart gave him message to take to her saying he was married that morning. Then twist comes around, which seems cruelly placed that brings about curtain. When Rennie asks what is wrong with the other girl and is informed that she needs a little necking party. He accommodates by exclaiming "Why did you not say so in the first place," and grabs her to his lap on the sofa with curtain going down.

As the girl who wants the necking party Helen Baxter seemed to have a hard time wading through her dialog. Nellie Leach and Raymond Northcut are just incidental so far as action of skit was concerned, had little to do and can get by.

This act, if Rennie means anything at a box office, might carry him, otherwise it should be forgotten.

Ung.

EMIL and DOLLY CASPER

Blackface
17 Mins.; One
American (V-P)

This team was spotted next-to-closing at the American and didn't make the grade. They needed earlier spotting.

The comic is in blackface; the partner in brown. Talk concerns his desire to marry the gal. She looks upon him as generally worthless. This dialog isn't worked for half of what it should get. To atone in part the man never failed to draw laughs on gestures.

Aside from the talk is a song by the girl and a good comedy dance by the man.

Act gets along fairly well.

GRANT and DALEY

Piano and Songs
12 Mins.; One
American Roof (V.-P.)

Acceptable duo for the smaller houses with possibilities of further development. Grant is billed as a composer and Daley as a society girl.

Miss Daley should have no difficulty in selling herself over the footlights. She seems to carry the major burden putting over several numbers successfully with Grant accompanying.

Miss Daley has a clear pleasant voice marred only by an attempt at tricky vocalizing. There is no need for this as the tone is good enough for straight warbling. Novelty should be in the lyrics not in the throat in this case.

JOE FEJER and CO. (8)

Music, Song, Dancing
18 Mins.; Full (Special)
Palace (St. V.)

Joe Fejer has a new hookup with his six-piece Hungarian orchestra that includes himself. He has Vivian Hart, California prima donna, doing the chanting portion of the proceedings, with Trevor and Harris, English ball room dancers, accommodating with the terpsichore.

It is a well blended and classy hook-up for him. Should he care to stray away from vaude and get into one of those smart hotel dance rooms he might be able to show the society folks something very nifty besides his music.

The orchestra routine consists of a trio of classical selections by the string aggregation, which include "The Blue Danube." Miss Hart for her share does an operatic number and a couple of pop ballads, after which she does "The Danube" chant for the finish when the dancing turn does the waltz. This duo also do a Spanish number. They are a class team and one that would easily stand out in the ball room class of terpsichorean delineators.

For the vaude houses this turn is a natural to give tone to a bill and undoubtedly on Fejer's reputation might even have considerable value at the box office, which would be justified after the wares are dispensed.

Ung.

GEORGE MATTHEWS and

Carolina Nighthawks

Band
17 Mins.; Goldcloth drop and drapes
Audubon (V-P)

George Matthews is a young director who fiddles at times, but devotes most of his stage period to steaming up his musicians, 12 in all. The band is strong on brass and when they turn on full steam their music fills up the biggest houses. Their numbers run to the topical tunes for the most part and their program would do for either vaude or picture houses.

Not a bad looking array of men, wearing blazer summerish outfits of a collegiate style.

On music conduct the band is most satisfactory, but it seems short in the vocal and individual specialties generally dished up generously by most of the bands now in eastern vaude houses.

There are four saxes, two trombones, two cornets, bass tuba, drums, pianist, banjoist, with Matthews getting in occasionally with his violin.

The band pleased immensely at the uptown house.

Mark.

FIVE HARMANIACS

15 Mins.; Full (Special)
American (V-P)

A freak musical quintet, made known somewhat through recording, and desirable for any house because of highly novel qualities.

Introductory monolog is by one of the men. He states the boys play anything they can get their hands on, partially proven in the routine. Harmony is enticed from various kazoes, washboard, jars, funnels, string attached to a drum, etc., accompanied by banjos and guitar.

Everything fast and hot and can't fall to click. Act's threadbare spot is the fly monologizing. Several of his gags flop completely while others catch faintly. Replacements are needed. Costumes and back-drop are western.

Vaudeville can use this novelty.

LANE and LEA

"Locked Out" (Skit)
18 Mins.; Two (Special)
58th St. (V-P)

Fred Allen authored this collection of nifties and snappy cross-fire. The man is a milkman winding up his rounds in front of an apartment house where a girl tenant who has forgotten her key is seated on the stoop waiting for the janitor to arrive.

Couple are skillful and handle the bright material to full advantage. A little patter here and there to relieve the talk.

Held 'em all the way and finished good. Can duplicate almost anywhere.

JAMES LEE REVUE (3)

Dancing
12 Mins.; Full (Special)
58th St. (V-P)

Modest dance act graceful enough to rate for the lesser dates but not for the important assignments.

James Lee (apparently) is the juvenile who speaks a few lines at the start and thereafter is dancing partner to one of the two girls. The second girl does acrobatic contortionist stuff solo.

Mounted and dressed neatly.

HYMAN, MANN and DILSON

"Long Distance Love" (Comedy)
20 Mins.; Full
Hennepin-Orpheum, Minneapolis (V-P)

Robert Hyman and John Dilson played leads with the Bainbridge Players (dramatic stock) at the Shubert here this season. Virginia Mann (Mrs. Hyman) was with the same company. Hyman and Dilson are local favorites with large followings. When it was announced that they would not return next season, Manager C. S. Williams, of the Hennepin-Orpheum, engaged them to top last week's bill, announcing the engagement as their farewell appearance in Minneapolis.

"Long Distance Love," comedy sketch, served Mr. and Mrs. Hyman in vaudeville a number of seasons ago. Elsewhere, of course, the names of this trio will mean nothing as far as the box-office is concerned. However, "Long Distance Love" will make a pleasing unit on any big time bill. Despite age, it still seems fresh and up-to-the-minute. It impresses as infinitely better than the vast majority of sketches which have been seen at the Hennepin-Orpheum during the past season.

While "Long Distance Love" in itself holds the interest and contains some lines and situations good for chuckles if not hearty laughs, the chief merit lies in the playing. Hyman and Dilson are experienced actors of high skill. Miss Mann also does everything entrusted to her more than satisfactorily.

If one were to take "Long Distance Love" seriously, no traveling man would get married. According to its argument, it's unfair to go away on the road, even if business requires this, and expect wife at home to remain satisfied and eschew the company of other males.

It perhaps purposely muffed the traveling men who can't get other positions that will keep them at home.

"MUSIC BOX REVUE" (11)

Singing and Dancing
18 Mins.; Three (Special)
B'way (V-P)

Henry Bellitt is credited with production of this one that hits heavy for talent and class, also carrying sartorial embellishments and scenic equipment that should set it for anywhere. Making its showing here none of the principals nor the five-piece jazz combination is mentioned in billing.

Arrangement is handled in a song scene manner with a cutout in back drop displaying a special setting for each number, six in all, and with costume changes for each. The line-up comprises a male baritone, prima and four dancing girls, in addition to the music combination of piano, violin, cornet, sax and drums.

Band is a good combination for its size with the girls knowing their instruments and working hard in spacing the ensembles with selections and with one or two contributing solos with associates for background.

"Chinese Tea Cup" provided scope for Oriental setting and costuming well carried out. "Romeo and Juliet" was another picturesque number that hit. Other numbers like the former were duetted by the singers with the dancing girls grouped behind for parades and dances. A fashion parade working into fast dancing provided plenty of pep and an adequate finale.

Corking flash for the best. It has been given some thought in casting and putting together. Went over big No. 5 on this bill.

Edna.

DAVE GARDINER and Co. (2)

Singing and Comedy
16 Mins.; One
American Roof (V.-P.)

Not an act yet owing to mixed routine which leaves an impression of distrust.

Gardiner starts out with a sudden jump onto the stage unloading a loud yell simultaneously. He rolls around the floor muttering uncertainly for a few minutes and then breaks into comedy talk with the girl. Songs and more talk follow with results weak.

He finally raised laughter with some by-play with the audience, throwing his hat and coat around. Laughs died quickly and Gardiner disappeared quietly. He stages a comeback with eccentric dancing while spinning a tray on his finger drawing enough for an excuse to bow out.

Evidently knows more about hoofing which would hit the roof mob right than anything else but isn't working at it.

The "Co." works well, especially in a slow motion scene.

"LUCKY GIRLS" (12)

Dance Production
15 Mins.; Full Stage
Proctor's 86th St (V-P)

The prestige of a ballet organization from a Broadway musical comedy may mean something on upper Lexington avenue, but for the cost represented, the "Lucky" girls from the piece of that name, now closed, come pretty high for neighborhood vaudeville.

Dancing is graceful, girls are pretty, and the settings and costuming lavish and slightly. But vaudeville has had a surfeit of flash dance revues. There is not enough strength in the superiority in this number over the general run of like attractions to give it important headline position and money. In the present instance it worked under the handicap of too much sight material ahead of it and no company to speak of.

Six girls opened in ballet ensemble, premiere ballerina soloing. A jazz soloist follows. Quartet of girls in futuristic costumes do eccentric routine with bizarre black bottom steps. A trio goes into Russian maneuvers in appropriate costume. A featured soloist takes up the routine in a Spanish number with some moderately sensational wriggle movements and for the finale all 12 girls, including four principals—Mignon Dallet, Rita Glynde, Ida Lanvin and Nona Otera—are on close up in line for some well managed unison ballet steps in the Tiller girl manner.

Good applause close for a slightly turn, but out of the ordinary in style or execution, and dressing up, rather than novelty of material.

Rush.

MARGOT and GERRY

With Davis' Le Paradis Band (10)
15 Mins.; Full (Special)
Keith's (V), Washington

Third Davis orchestra to play the local vaude houses within the past six weeks. Directed by Jack Golden the Le Paradis combination has long been a feature of the town's class.

In staging the turn Davis placed his feature dancers and the orchestra on an equal footing with a consequent click for each.

Orchestra arrangements are excellent with several solo bits included. One, a vocal by Dick Himber, Davis' production manager, was further enhanced by an obligato from a trio also vocalizing.

Jack Powers, sax, soloed with "Valse Vanity" and played it excellently.

Margot and Gerry are society youngsters turned professional dancers. Tango, waltz and one step were their contribution. Each well routine, effective and exceptionally well danced. Miss Margot's gowns are worthy of mention also.

Himber made a nice job of it as to the lighting and staging.

Meakin.

ALBERTA LEE and CO. (2)

Balancing and Juggling
11 Mins.; Three (Special)
American Roof (V-P)

Surefire closing or opening number. Man in Black Guard soldier uniform outside station house snaps into it by climbing to top of a balancing on head. Stays in this position for about five minutes, playing various musical instruments, drinking water and smoking. Jumps down for only a few seconds and again takes up his head stand, continuing until applause.

Alberta is on his head for approximately 10 minutes. The company is a girl who hands him the different articles needed. Did well closing here.

5 FUNSTERS DE LUXE

Comedians and Acrobats
5 Mins.; One and Full
State (V-P)

A lot of not-very-funny clowning talk and pieces of business by five acrobats are finally gotten through, with a minute of fast, furious and difficult tumbling closing the act to good applause.

What has been aimed at here seems to be "novelty." The result is something quite different. Where used it will be as an opener or closer.

MAYS, BURT and FENN (3)

Songs
8 Mins.; One
American Roof (V.-P.)

A trio of songsters working quickly through a series of songs and jokes and finishing strong with "Crazy Words, Crazy Tune."

In singing a few bars each of the boys show that longer solo efforts would be acceptable.

Material poorly chosen.

"THE CORNER DRUG STORE" (6)

Comedy
18 Mins.; Interior (Special)
Audubon (V-P)

The gag of using a country store or some rural sanctum for the conduct of business wherein the fem humdingers and the gosh-dern-its whiz in and out in comedy efforts with specialties thrown in has long passed the adult stage in vaude, but this one seemed to strike an uptown New York crowd as being most amusing. The corner drug store is brought a little up-to-date through the soda fountain clerk dispensing hooch to the town rums and also slipping a dash of the brew to a tall girl, which gave her a cue to step into an eccentric dance.

There isn't much to this old-fashioned type of comedy affair and it might have been a sorry thing had it not been for the feminine comedienne whose makeup, gestures and voice enabled her to jazz her talk up all the way.

The act seems to be a specially written concoction of many of its gags taken from Joe Miller's first vintage. However, the new generations are a few years out of step with Joe, so they sound brand new. The act is all hoke and a yard wide. The entire cast didn't look unusually talented nor expensive in the summarization, although they all strive hard to put it across. The soda fountain boy might have been a corking dancer, but he wasn't, and he might have been a whale of a singer, but anyway he pegs his lines along and keeps up the hoke tempo.

That tall girl, she's nearer seven than six, takes care of the dancing, or that which stands out as a specialty with a tap appearing her best bet. A juvenile pair expected to do some real musical comedy romancing and duetting; nothing extra but apparently suffices for the prospective aimed at by the producer. There isn't a "name" in the act; it was well handled, however, as far as the comedy exchange of lines was concerned. Its main weakness is its lack of diversity in specialties. But maybe the money is just right for an act of this type, carrying six persons, three men and three women.

If the Audubon returns were any criterion the act was a hit; otherwise it's a hokey layout of hoke, a few dances and songs, but nothing new, novel and unusual.

Mark.

"IN VALENCIA" (5)

Song and Dance Revue
20 Mins.; Full (Special Set)
American Roof (V-P)

Nicely planted with pretty trimmings this turn closed to practically negligible applause on account of conspicuous absence of anything resembling an acceptable hoofing routine. Almost a walk in every one of the dance numbers.

A female team in yellow costumes go half way on costuming and appearance then pass out for lack of anything to do. The gypsy girl is not appreciated on the same count. The man with two girls in green dresses doing tap dancing failed to raise interest.

The female vocalist has a continuous quaver in every bar of each of her numbers. It's a nice treble, but should be reserved for the proper occasion.

NINA OLIVETTE

Eccentric Dancer
6 Mins.; Full (Special)
Loew's Palace (Pcts), Washington

Brought in as one of many to create "Syncope Week" this dancer-comedienne from musical comedy was the "week."

Does but two numbers both of which she has done previously in musical comedy. One is the dance to "Violets" and the other a burlesque ballet.

Miss Olivette could have done 16 instead of the six minutes allotted her. They would have still been asking for more.

Meakin.

BIRTHS

Mr. and Mrs. Samuel Van Runkel, June 28, in Los Angeles, daughter. Father is producer for Universal.

Bill and Kitty Gahagan, June 29, at New York City, daughter. Parents were with "Kosher Kitty Kelly" last season.

Mr. and Mrs. J. Ward Cohen, June 30, in Los Angeles, daughter. Mother is known on the screen as Jacqueline Saunders.

Mr. and Mrs. Thomas Burke, June 19, son. The father is in the box office of the Lyric, New York. It is their second child.

John Winger will open a permanent stock at the Van der Vaart theatre, Sheboygan, Wis., early in August.

5th AVE.

(Vaude-Pets)

A young fellow in Chicago had come all the way from Oklahoma to make a name as a writer. He brought some money that he had saved and for a while lived in moderate ease, writing leisurely and sending his stuff to the magazines. Just about the time his money gave out, the first thing he had written came back with a rejection slip. And by the time the last thing came back the kid was discouraged and broke.

He bowed his head to commercialism and hired himself out as a copy writer for an advertising agency. The advertising agency went broke. The kid tried other agencies, but it seems the first job had been just a lucky break.

So the kid wrote a poem about his dreams. He visualized them as freight cars and saw them coming back to him... a string of empties.

When finishing the poem the kid's eyes were blurred with tears. Then he read it over, and his face lighted. Here, he figured, was something that might bring in some dough. It was a pretty little poem and it had a trick of tugging at the heart. Why not sell it—why not capitalize on failure?

The poem was sent to a magazine. It was returned. It was sent to another magazine. Returned again. And again.

It was just another empty coming back.

And at the 5th Avenue Monday night there were plenty of empties. Of course it was the Fourth of July... of course, the weather's pretty warm... things like that.

But when it isn't the Fourth of July—what about the empties? Vaudeville is full of them.

Empties coming back... coming back from vaudeville's dogmatic refusal to keep up with the times.

This kid—after a while he gave up his dreams and set out to make lowdown dough. He attended vaudeville shows and wrote down the gags that he heard. Then he fixed them up, used them as material for a cartoon strip. And he sold the strip.

The kid had it all figured out. As long as there were so few patrons of vaudeville left the gags he swiped would be new to practically every one.

Capitalizing on failure. Capitalizing at last on empties. Not his own, but vaudeville's empties coming back.

No room left for the 5th Avenue's bill.

Just as well. It was an empty.

PALACE

(St Vaude)

With Fourth of July ushering a new week, the powers who regulate Palace vaudeville and what it should be set a new standard of admission for the two-day summer entertainment by raising the downstairs patrons \$2.75 a head. The customers took it pretty on the chin, as only about 20 of the side loges were without occupants.

Anyhow, they would have little chance to squawk, as when they entered they heard the Roberts orchestra play "The Star-Spangled Banner," which riveted them to attention and made them feel real solemn though inwardly perhaps remorseful. To further show the cash buyers that they were getting a proper observance of the day for the extra tap a bit of film leader telling all about American history in the last 151 years was flashed on the screen with Lindbergh's achievement noted as the biggest event.

But when the customers got over the preliminary functions and sat through that \$2.75 show they were not as patriotic in spirit as the management wanted them to be. James Rennie, presumably the headliner (New Acts), in the tray spot in a skit, "Sailor, Sailor," did not at all come up to the clicking point. He had one of those so-soes that seemed meaningless and received fleeting approbation. Frank Fay, down as master of ceremonies besides doing his turn next to closing, sort of cheated, too. He did not appear until the Rennie turn was slated to come on, with the customers wondering what was wrong with Fay. When he did appear he more than atoned for his absence.

Fay, doing mimicry, song and talk, found it a cinch for some 33 minutes. In the last five he brought forth Patsy Kelly and Lew Mann as foils and tied the proceedings into a knot. Fay is that finished and classy sort of solo entertainer who is capable of twisting his audience around his thumb at will and indications of what he accomplished Monday night are that four weeks or so will be none too long a sojourn in this house.

The other outstanding turn was Charles Withers in "Withers' Opry." Opening intermission it was a snap for the eccentric comedian and his gang of boke manipulators. They gave the bill the only Fourth of July touch with the fireworks and manipulation of contraptions and proved to be the sole show stopper until Fay came forth.

Opening were Hayes, Marsh and Hayes, two girls and man, with songs and dances. Dancing is outstanding. Blonde damsel is a whiz bang on the toes, with the other girl

doing her share of terpsichore creditably, while the efforts of male were directed more to song than dancing, with the latter seeming more desirable.

Debuting it came Ted and Al Waldman, doing needless conversation before they got down to the harmonica playing, the high spot. Following Rennie's playlet was Johnny Dooley, aided by Cliff O'Rourke, vocalist and feeder. Dooley let the customers have his usual songs, comedy falls and acrobatics, with O'Rourke filling in with a couple of numbers. It was rather hard grade for Dooley to make and find the audience little better than lukewarm after witnessing him do a lot of sure fire stuff for 17 minutes. Possible reason for this was slow bill that preceded and having to follow a sketch that did not melt what probably was expected of it.

Closing first part Joe Fejer's Hungarian string aggregation (New Acts) with Vivian Hart, prima donna, and Trevor and Harris, dancers, showed a nice flash and class turn which will blend nicely into the summer vaude programs.

Coming on at 11:03 and closing the show were Jim Jam Jems, three versatile acrobats, who did ground work, hand-to-hand and juggling. However, the big parade was on with result they probably saw more backs than faces. *Unq.*

STATE

(Vaude-Pets)

The fly, flip and fast talk of Toney and Norman seemed to sail way over the bleachers Monday night at the State. The team was headlined, underscored, ballyhooed, up in lights and whatnot. When all through, a young lady customer remarked: "They weren't as funny as last time." And so far as the assemblage was concerned that statement can stand as both veracious and pithy.

The boys and girls held the Jean Granesse turn in the highest esteem. Only let a man in a red necktie stand up in a box or an aisle seat and start to interrupt the ballad singer on the stage, only let another goofy looking person come down the opposite aisle and start waving his arms and saying "pst-pst"—only let these familiar, time worn devices of the "sure-fire" act be trotted out and the State goes into a fit of merriment. A couple of weeks ago Jack Boyle's act of similar type knotted them. Monday night Granesse and his assistants had a push-over.

On the same bill is an act in which there is an earnest effort to be "novel." It is the Five Funsters DeLuxe (New Acts). The boys are acrobats dressed in golf togs, forgetting that song and dance teams run in twos, not fives. Their ambitions and their talents create quite a collision engendering the thought that any wholesale campaign to make vaudeville "different" would succeed altogether too well and the advocates of "novelty" might finish by wishing vaudeville back in the old humdrum ways.

This show also included a xylophonist, Michel, of moderate talents in an over-crowded field. The show closed with Braille and Paillo, double plus ultra adagio dancers, who have modified their turn in details without effecting their essential position as a wow act. "Cabaret," feature film.

81ST ST.

(Vaude-Pet)

With only one act apparently capable of dishing out the kind of comedy that in other days was generally given in most abundant concoctions, the 81st Street bill Monday was indeed a dismal affair. That act had Harry Mayo and Basil Lynn, vaude vets, who sure were a welcome relief to that show.

No question but that biz is off. Monday night, cool, almost like fall, and a holiday, the house wasn't half full downstairs. The picture, "Tubber Heels" (Ed Wynne) didn't help. It was a two-reel tynotype of other years stretched to the 5-reel bursting point.

Lalla Albini and Bert Albert opened in "one." They didn't get much, although Miss Albini worked hard. A much better impression when the act went into more stage space for the trick bike stunts. Albert is an animal impersonator and has done this sort of pantomime work so long it seems very easy for him to do his bag of leaps and slides in the feline outfit.

Cahill and Willis just about passed out with what little talk they had, and they went into their singing routine for better results. One of the duo seemed to have a cold which affected his top notes. This act has comedy makeup, but best classed as a warbling duo.

With a batch of songs in their turn another vocal deluge came when Margarette Padula and Co. the latter including Monroe Purcell who also plays a piano and strums. Miss Padula has a pretty stage layout and most of her numbers run to the love lyrics, yet the 81st street crowd seemed to enjoy her immensely.

Then Mayo and Lynn. Once they swung into their talk the score was never in doubt. They haven't been seen in this neck o' th' woods for

nearly a year. On such a bill shy comedy they stepped in a real out-and-out life saver.

Capman Brothers and their band, feminine array billed as The Fashinettes, closed the vaude. The brothers get away slowly notwithstanding their try for comedy with the rubber makeup and the old-fashioned duds the girls wore for an introduction. Outfits amusing, but for a fleeting moment only. The Capmans are dancers and as such should strive for the biggest results in that. The band isn't a world-beater, but it gives the boys a feminine background and their accompaniment suffices, and little else matters.

Badly framed show and ran the way it was framed. *Mark.*

AMERICAN ROOF

(Vaude-Pets)

Vaudeville standards swooped to a new low Monday night. July 4 crowds filled and refilled the house in an unending stream all day with buyers even as late as 10 p. m. The merry-makers wanted amusement and weren't particular about quality.

Looked a little like tryout night on the Roof. Five new acts on the bill and only one of the three "regulars" clicking. Eddie Carr and Co., oil shark and the country hick preparing to be divorced from \$27,500, raised laughs from the opening with comedy cross chatter and delivery.

Sam Hearn, next to closing, couldn't put one over for a real laugh to save his makeup. All Hearn got was feeble titters in the last few rows. Material seemed to fall flat, not one of the gags scoring. Hearn woke them up with a few minutes of fast fiddling, bowing out gracefully. The fiddle came a little late and the effect was spoiled through Hearn's attempt to put over more dead ones in monolog.

Alberta Lee and Co (New Acts), acrobat, closed. Alberta is a man. The company is invisible through the major portion of the act, her arms only appearing to hand over things. The girl appears at the last minute for a bow.

Grant and Daley (New Acts), two-spotted with songs and piano. Grant is billed as a composer and Miss Daley as a "society girl." Genaro Girls, acrobats, preceded.

Dave Gardiner and Co. (New Acts) appeared third with comedy, songs and dancing. Gardiner missed out owing to faulty routing of the act, closing to light returns despite a clincher that deserved better.

"In Valencia" (New Acts), singing and dancing revue, followed. Well staged and effectively presented with suitable costumes and scenic settings, but lacking in worthy hoofing exhibitions.

Mays, Burt and Fenn (New Acts), male songsters, sang loudly but ineffectively until the last four or five minutes. Finished nicely.

"Venus of Venice," feature film.

86TH ST.

(Vaude-Pets)

A showy, flash specialty bill for a beautiful new theatre. An almost vaudeville program was assembled. Then they killed off its specialty tone by topping off the evening with a bit of what some bookers consider swank. The Albertina Rasch "Lucky" Girls (New Acts), from the late production of that name, closed the show, which sorely needed a laugh riot instead of a dance flash.

This program number probably drew down the real money of the bill, being paid for a flash act that contributed little to the juke, besides adding no strength to the comedy side, an element that was sadly lacking in the program. Moran and Mack, repeating their two-for-one idea, stood out. One comedy act out of five is not a rich percentage.

Fred and Hazel Gardner's dogs made a novel opening, the style being different. Hazel does simple acrobatic feats with the dogs introduced as incidentals to trapeze and ground tumbling. The routine was rough and halting Monday night, apparently due to the trainer's slow method. Feature tricks are unusual, bull terriers being used and their teeth-holds featured in well conceived bits. Comedy is a minor consideration.

Rorer Williams is a first rate specialist. His imitations of string instruments are unique and striking for fidelity. The reproduction of organ tones with the tremolo stop are remarkable and the material is skillfully moulded into a showmanly turn. Radio effects are interesting and some of his bits have some quiet comedy. Altogether an enjoyable act, but still no comedy riot.

The Mayhows are now two girls and a young man, violinist and singer. Apparently Japanese. It's a light number made up of dance duets by the girls in pretty Japanese costumes, varied by violin solos by the boy who later sings. Pretty and artistic number, the girls being expert acrobatic steppers in many varieties of style, including a quaint version of black bottom. Stage settings are extremely pretty, particularly the opening in a novel arrangement with a back drop giving

(Continued on page 55)

PRESENTATIONS

ISHAM JONES and His Brunswick Recording Orchestra (23)

30 Mins.; Three (Special Set) Strand, N. Y. (Pcts)

Isaham Jones has come back with a new jazz band including 15 players, backed by a dozen brightly dressed steppers and a winner in Betsy Rees, toe dancer.

On Broadway, Jones can always be counted upon to draw from a host of former admirers. The billing as a recording artist plus the fast-moving combination he has assembled are powerful enough to bring them in and keep them in almost anywhere.

The Strand is Jones' only appearance on Broadway. Following this engagement he is booked around the New England States, returning to New York in the fall.

The band starts off with a smooth, natural swing, the leader conveying perfect rhythm and assurance with a nonchalant swing of his right shoulder.

Following one or two openers Jones attaches himself to the piano to lead for his own song hits, starting with "Swinging Down the Lane," "Spain," "It Had to Be You," and finishing with "I'll See You in My Dreams." All of the selections are well received, and, in addition, the recitals are good pluses for the sale of records or sheet music.

Bourman's Steppers, 12 girls in silver and rose costumes, with silver stars in their hair, contribute a brief number preceding Betsy Rees, who can easily be stretched into a couple of encores if needed to make time. Miss Rees does her stuff on a square platform draped with silver cloth.

About six of the players are given an opportunity to bid for applause through solos, with the cornetist drawing heaviest.

The three saxophones blending with a pair of violins are the finest combination offered, but none of the saxophones soloed.

A great bet for the picture houses.

"RADIO FROLICS" (44)

35 Mins.; One and Full Loew's State, Newark, N. J.

A well conceived and cleverly executed radio revue given by a number of the winners in the recent Radio Artists' Contest sponsored by the Newark "Sunday Call" and the Imperial Laundry. The production was sponsored also by the Newark "Star-Eagle," "Ledger," and of course Loew's State. With the tie-ups (Imperial Laundry, for example, used a great deal of space advertising the show) it is bound to draw and can be duplicated to advantage essentially in any city where there is a commercial broadcasting station.

A film prolog showed a family group outdoors and then called within to listen to the radio tuned in on Loew's Frolics. Just enough time was given to this to establish the atmosphere. The screen lifted to disclose a dark set with Bradford Browne, regular director at WCCP, announcing at a desk before the microphone, picked out by a spot. Lights revealed an attractive full set in which no attempt was made to reproduce actual studio conditions, contrary to advance announcements. To have done so would have been absurd.

Erv Bradley and Clint Blackwell got off first with a piano duet and singing and violin playing. John Barry, who was in the regular Loew vaudeville bill (John Barry and Co.) was then announced as a great announcer and he walked into the act, clowning at intervals. He pulled the biggest laugh of the evening by going to the mike and carefully announcing "this is station 21.0 London," and then explaining to the audience that that would give the crystal set bounds something to think about.

The Grange Jubilee Quartet, dignified and classy colored four, followed with some effective harmonizing and gave way to Blanche Barvo, girl with real personality. She sang popular lyrics to the accompaniment of the ukulele. Grover Givens and Henry Jones did a bit with sax and piano, and then the Imperial Laundry Imps (Lawrence Hansen, Vincent Howard and James Brennan) sang briefly with pleasing results. As a great number of the evening a different one was used by the Newark Singing Society's male chorus, over 30 strong. They sang two German numbers with beautiful part work and admirable precision. Though cordially received they plainly were over the heads of many of the patrons.

A clever skit called, "A Trip

Across the Dials," came next. On a dark stage the members of the group represented each a separate station. One would start giving what might be heard on a station to be cut off immediately by the next. As each spoke he flashed on the letters of his station. The show ended with a song about radio. This bit was also done by the English group in Carroll's "Varieties."

The whole was most effectively staged and produced by William Phillips, manager of the house. No slips or any slowness. The clowning of Barry, shifts to "radio" and changes in lighting prevented any possible monotony.

Decidedly noticeable throughout the performance was an utter difference in radio technique and stage technique, particularly in the use of the voice. Every one of the radio artists used a suppressed, rather sweet tone which was in general unsuited to the stage as presumably it is to the microphone. The contrast between the voices of these and the vocalization of those on the regular bill was pronounced. It seemed as if each one in the revue was trying to be as "d" and muffled as possible, and be perfectly audible, revealing excellent voice control, it grew decidedly irritating. It was a relief to hear the German singers sing. The tone suppression prevented the turns from getting as good a reception as they deserved. *Austin.*

"OLD HEIDELBERG" (23)

Light Opera 18 Mins.; Full (Special) Chicago, Chicago

This presentation was an out and out take of "The Student Prince," here for a year at the Great Northern. Roy Cropper, the tenor-hero of the legit version, was the principal in this. Dorothy Berke, danseuse, male chorus of 12 dressed as students of Heidelberg, five ballet girls and a female quartet dressed as barmaids comprised the support. The set, a Teutonic beer garden, was applauded the moment the audience saw it.

The four barmaids sang an explanatory number, after which the students were heard offstage. After the male chorus had finished on the stage, the dancers contributed their item. Amid hurrahs, the prince (Roy Cropper) came on and favored with a solo. Cropper's singing was a treat. Then all but the prince and danseuse exited.

Dorothy Berke did her nifty dance at this spot. Cropper sang the well-known serenade to her, working it up for a forte finish. The finale showed the two embraced, with the balance of the cast in suitable poses. Electrically lighted arches and flower bowers were lowered.

This presentation was the result of the joint efforts of H. Leopold Spitalny, conductor of the house orchestra, and Boris Petroff, of the Public producing staff. It was made up for a special three weeks' Chicago engagement, taking the place of the usual New York (Public) unit. Spitalny and his pit orchestra formed a part of the performance.

"HELLO, LINDY"

Ben Krueger Band 45 Mins.; Full (Special) Tivoli, Chicago

"Hello, Lindy," caption of the Tivoli theatre presentation last week, is a sure-fire that smacked approval with the public. Ben Krueger and his band accompanied the opening, aeroplane serim upstage, with a Lindbergh song number.

Krueger wore a flying costume, with the bandmen in white shirts and pants. Band is okay. Krueger's unassuming attitude can be banked on as popular with neighborhood localities.

Stanley and Lee, two girl dancers, followed. Costumes colorful but dances too slow, showing little practice. Ross and Gilbert, two-man comedy, next, rioted in this house as they have in all other B and K. houses. They spoll the act with a song by both. Clipped, and act is okay. Wallace and Carpo, two man dancers, speeded up as though having a date. Ordinary dance and too short.

Perry Bender wowed with three songs. She's clever, cute and an ace in the hole for picture houses. Lloyd and Bruce, two male comedy numbers, preceded the closing number and cackled.

Krueger gave a saxophone solo. The show closed with the curtains on the upper stage parting and an imitation aeroplane descended from the flies accompanied by the noise of a motor, and a Lindbergh song number by the band. Pip of a novelty closing.

ROXY

(NEW YORK)

New York, July 2. For July Fourth week the Roxy gave the customers plenty of show. It ran some 2 hours and 20 minutes on the second de luxe performance Saturday afternoon, with the only possibility of cutting things being through tightening the screen feature, "Dearie," in draggy spots toward the end.

Naturally Roxy had his usual "Hip, Hip, Hooley" for the fire cracker week slammed in the hit spot at the closing of the prolog, showing Grandpa squeezing the Freedom cheer out of the big bell with the onlookers in the form of the ensemble. It was all that Roxy expected, a scenic and impressive flash that was all over within a minute.

The mob that frequents this house or that comes in to give it a look sure get an eye and ear full for the nominal outlay.

The sight of three boys industriously laboring over the three consoles as the mob come in and out for the show is a most impressive one for the "show me" folks who come to see and hear. They had a quartet of tunes to pump out with three hit numbers from local musical shows.

After that Erno Rapee had his chance to show how 110 men can be handled on a "dumb waiter" and turn out the classical Wagner overture, "Rienzi." The boys labored for some 11 minutes, with the brass division having the abundance of the chores to perform. The string boys got in on plenty, too, as no doubt Roxy does not want any of his talent too idle too long at any time.

"Bill, Bill," the sure fire chant with its interpreter Gladys Rice, was held over from the week before, as was the ballet scene program as "Wedgewood."

"Viennese Impressions," with a gorgeous background and 100 or more on the stage was the opening stanza of the presentation division. It allowed for chanting by Douglas Stanbury and the Roxy chorus mixed, and also for the rendition of a number by Beatrice Belkin and Charles Magnete, with the Ballet Corps supplying the color and Marie Gambarelli given a chance to do her toe work.

A Grandland Rice spotlight picture showing the canines doing their stuff in tracing and helping get tame and wild birds ran about 5 minutes, proving a nice diversion.

The magazine (or weekly, as they call it in other de luxe houses) gave Fox news the best of the breaks (of course), with International cutting in with a few of the transatlantic fliers and Lindbergh scenes. Movie-tone was brought into commission, showing the get-off of the Commander Byrd expedition. First one heard the droning of the triple motors, then Byrd and his companions as well as the builder of the "America" told all about the plane and the mission. Though the device is mechanical and crude in many respects the picture house patrons are sure of a thrill when they hear what Byrd and his bunch had to say before the long hop.

Roxy for less than the even dollar in daylight time seems to give the biggest thing so far as variety of entertainment is concerned on one bill. Whether the customers are regulars at this house or just the once overs, it is doubtful whether their impressions of this vast theatre, will be other than favorable whether the stage or screen show, individually or collectively, are good, bad or indifferent, for some time to come.

Ung.

PARAMOUNT

(NEW YORK)

New York, July 2. Unless they intend and are able to continue the peppy stage acts with which Paul Whiteman has been identified, the Paramount might better have never enjoyed the present happy state of affairs. Whiteman leaves after next week, and after having broken the ice for the stage band think in this house.

It will be painful by contrast if the house goes back to its old pretty but dull presentation tableaux.

"Fireworks" they call the stage act in which Chamberlin and Hines, Evelyn Hoey and John R. Walsh are assisting the band and the ballet. It's in patriotic tempo with electric pinwheels and effects for the final curtain. The hand of Jack Partington was visible in these mechanical contrivances. Partington is of the coast. It is understood he is to give these touches to the Publix shows here. The moving stage moved more this week than it probably has ever done in one performance.

Paul Ash's Invariable trick of working up his entrance, generally for a gag, always for applause, is not used by Whiteman. He is discovered on the stage when the music starts and the curtains part. That kills a natural tendency of the audience to give him a hand but there is no question. The fans are with Paul.

For a hip-hip-nooray number commemorating the Fourth, Evelyn Hoey sings "The Dream of the Big Parade" in "one" with some movies of the late war. Meanwhile the Whitemanites duck around to the back of the house and

presently break forth in all the military strength of their hefty brass marching down the aisles toward the stage. This shook the rafters. Out west stage bands have frequently paraded the aisles and have even popped up in boxes and in the balcony. New York may come to that.

A "West Point" drill team on the moving stage over the band presented a nifty tap routine. An unprogrammed male hoover led the 12 Paramount Girls. Great flash.

Chamberlin and Hoey, holding over, wowed with their hoke Apache. Three boys, two of them Crosby and Rinker, the blues yodeling plebs from Spokane, had a "cute" number in front of the band, using pop guns. The presentation was zippy, colorful entertainment all the way and relished heartily by the patrons.

The surrounding program included a novelty short bearing the trade mark of Castle Films, "Little Feet," it is called.

The overture of the Paramount pit orchestra was "a compilation of symphonic, comic opera, popular, and grand opera gems." It was formula stuff, but well received. Three for International and four for Kinograms the count in the news-reel.

Reginald Denny in "Fast and Furious" (U) on the screen.

MARBRO

(CHICAGO)

Chicago, June 29.

The current and local film house engagement of Jack Osterman is, or should be, of no little importance to show business in general and vaudeville and picture theatres in particular. The conversion of Jack from vaudevillian to presentation player and his subsequent success in the latter role provides much thought.

Though he tosses no new light on the status of Chicago vaudeville in relation to Chicago film houses, Osterman certainly turns on a brighter one. His ultra violet ray places conditions in such an apparent light that they cannot possibly be denied to exist, even by vaude, which persistently doubted and alibied, meanwhile the most hurt notwithstanding.

Osterman's salary in film houses not only exceeds but more than doubles that which he received in vaude. By contract he is getting \$750 for first week, \$1,000 for second, and the latter for each of two additional weeks that have since been added. That pyramidal minimum is what vaude would call a top-heavy maximum. Straight vaude wouldn't pay that money when it could afford to.

Secondly, Osterman routs all claims that 12 or 15 minutes of straight talk will never seem at home on a picture house stage. Let the doubters catch Mr. Osterman at the Marbro. Let them see a fly, ad lib comic talk to an audience for that distance and make 'em yell for more—talk.

The case of Jack Osterman is cited alone here simply because it is most convenient. There are many others, many who can and are proving the present day pudding just as clearly. Combined they show the why of things; why almost 90 percent of Chicago money spent for theatre entertainment goes to picture houses; why there are 11 large de luxe picture-presentations theatres against one two-a-day straight vaude house in Chicago.

The Marbro, among the 11, is the newest in Chicago. With 5,000 seats it is probably the largest neighborhood theatre in the country. Not in the best or most densely populated section either, and not without heavy competition, the Marks Bros. theatre seems to be doing great business. Whatever heights it has reached, however, have been due to the sheer strength of its stage policy as its feature pictures are still of a comparatively inferior quality, performance.

This week's stage show had Osterman co-starred with the band conductor, Benny Meroff. A combo that would be difficult to better. They worked together, smoothly and smartly, and most of the power the show possessed was theirs.

The bill was a dancing one, as are the majority that surround Meroff. In other cases, with few exceptions, the idea is, when the stage band director sings, keep out the good voices, and when he dances, keep out the good dancers. There was some fancy dancing in this show, but Meroff out-danced everyone. He's a sweet attraction and about as versatile as they come. From practically an unknown five years ago he has developed into a showman. A solid attraction in the neighborhoods but that's the extent of his picture house career. What he would do and how he would fare in the Loop is a problem. It would be worth a try.

With Osterman, Meroff and the band, Stuart Sisters, Sylvester and Wirth, Kohn and DePinto, Jazz Lips Richardson and the house chorus (8) were included in "Ship Ahoy" (Presentations). Good line-up, fast working and varied.

Another point is that brought forward by Sylvester and Wirth, acrobats. Straight hand-to-hand workers, they looked fine and did extremely well before the stage band. The suitability of comedy acrobats for presentations has previously

been shown, but it now appears that straight teams, providing they don't carry too much paraphernalia, have also found a new field. If nothing else, and that's vaudeville, too.

From the performance of Edward House it is gleaned that congregational organ work isn't totally dead when tipped up with a new angle. Possessing a fine singing voice himself, House is distinctive. In a tit for tat bit he had the audience sing one number and he would sing the next, and so on. Collective response was extraordinarily good. Besides his vocal ability, House can pump the pipes.

"Slaves of Beauty," feature picture, was yessed by Fables, Topics and the perennial and necessary news reel.

Sizeable crowd at the Marbro Monday night showed that there is room for both this house and the Senate in the section. Both are waging heavy competitive warfare and both are getting their share of customers, from accounts. Loop.

STATE

(MINNEAPOLIS)

Minneapolis, July 2.

The Minneapolis-movie, "Pleasure Pirates," produced for Finkelstein & Ruben by Berkova Productions, Inc., of Hollywood, under the sponsorship of the Minneapolis "Journal," was the box office draw on last week's State program, and a real one.

This reporter caught the show at a week-day matinee when the temperature on the outside registered 96. The large lower floor of the cool and comfortable theatre held close to 1,200 people or near-capacity at 3 p. m. and there also was a good-sized crowd in the commodious balcony. It was very evident that the interest in "Pleasure Pirates" was in a large measure responsible for the unusually big week-day afternoon attendance. Splendid exploitation had piqued this interest to an unusual degree.

The performance was minus the adjunct of the regular house orchestra of 18 pieces, this feature having been eliminated for the week-day matinees several weeks ago. If the orchestra was missed, there was nothing to indicate it. Judging by the applause, laughter and general comment heard, the auditors were highly pleased with the show as a whole and well satisfied with the fine musical accompaniment provided by the superb organ.

International Newsreel opened with its "shots" mostly given over to the get-away of the "America." Then came "Pleasure Pirates," based on a \$100-prize scenario contest promoted by the "Journal" and with a cast made up entirely of local amateurs selected through competition.

"Pleasure Pirates" seemed a crude affair, even making allowances for the fact that it was pretty much amateur. Highly reminiscent of the very earliest one and two-reel products of the movies' infant days. However, there is no gainsaying that it served its purpose of attracting the shekels—there was nothing else on the program calculated to draw in the public—and it apparently was not so bad that it hurt the show as a whole, even as far as the average movie fan uninterested in any member of the cast was concerned. The local interest covered a multitude of technical and other sins.

The slender plot told how a young Minneapolis "Journal" reporter succeeded in getting in the good graces of the father of the girl whom he loved by outwitting a villainous bond salesman who had attempted to rob the father.

The interiors for the girl's house were taken in a mansion donated for the purpose. The other interiors were terrible—inexcusably so. The direction and acting were likewise.

Waring's Pennsylvanians comprised the Vitaphone contribution. Their snappy numbers were deservedly well received. "Rolled Stockings," feature film, had many amusing spots, but seemed rather long-drawn out. It found favor with the audience, and was all the more impressive after "Pleasure Pirates." It seemed ironical to put the cream of Minneapolis movie amateurs on the same bill with the Paramount junior stars.

The stage presentation, "A Russian Fantasy," proved a pleasing singing act nicely staged and costumed. Setting, interior of a Russian hut, extremely well done. A girl in Russian village costume was heard as the curtain arose singing in a fair soprano voice of her lover. The latter soon made his appearance with five other singers in Russian Cossack garb. The lover, who appeared to be genuinely Russian, displayed a good voice and put dash and spirit into his vocal efforts. The five other men comprised a good chorus for the pair's duets. The songs were all of Russia and by Russian composers, except the exceedingly effective finale, Gershwin's "Song of the Flame." One of the numbers was a particularly effective Russian folk song.

Even without any orchestra overture, the show ran about two hours and 10 minutes, provided a good money's worth and was more than acceptable to the audience. Recs.

MAINSTREET

(KANSAS CITY, MO.)

Kansas City, July 1.

Resplendent in gold and scarlet, with thick, velvety carpets and draperies to match, the Mainstreet has emerged from its first renovation, a beautiful, glittering playhouse, and its bill this week is the biggest bargain the regulars have had in months.

Milton Sills is featured in "Framed," but the picture was far from being the feature. That honor went to George Dawsey Washington, modest negro barytone, who came out next to closing, sang a song and was kept there until he had given four more. It's a good thing that he did not open the bill, as there would have been nothing more to it.

Opening, the Louisville Loons, with the house orchestra added, making 25 men on the stage, started things with a whiz. "I Wonder How I Look When I'm Asleep" was the novelty song and gave several members of the gang an opportunity to soloize. Harlan Christie, banjolist of the Loons, and no mean comic, presented the following acts in a different manner from that of his predecessors, and the customers liked his style.

Eddie Matthews, dancer, was first and did some real, old-time gun juggling with his stepping.

Hearst Brothers, juvenile entertainers, next. After singing a couple of nifty selections they stopped the show with the old-timer, "Do, Do." They were forced to sing several spasms of "Crazy Tune" before they could get away. Marguerite Ball, formerly of "Topsy and Eva," followed and, oh boy, how that yellow-haired kid can dance. She is a living bunch of springs and muscles, and her kicks, both back and sides, brought honest-to-God applause.

The Loons went into action again here and featured "The Song of the Wanderer," with many interpolations by the individual members, including Master of Ceremonies Christie as a nurse maid with a baby buggy, offering "Minding My Business," wow for laughs.

Taylor and Lake, blond and brunette, were harmonizers but failed to live up to their billing. The girls are good to look at, but the bunch did not warm up to them and they did not come back.

George Hunter was the featured comic and started his act with a "song" which flopped with a thud; in fact, its reception was so cold that the thud was easily heard. He then told a number of stories, some of them pretty flat, but a few new ones which went over better than his singing. Then Miss Ball returned for a few minutes of fast tap dancing on her toes. This girl was a favorite with the audience and the applause was generous.

Washington was next, and as he had played the house two weeks ago, was given a reception. He sang "Keep Smiling," "Mandalay" and "I Love You." Applause steady. He tried a couple of bows, but it was no use, so he came back and sang "Sundown," but it was not until he gave 'em "Me and My Shadow" and made a clever little speech that the show was permitted to go on. Eddie Matthews was on for another dancing bit, and the stage show was over.

The screen feature followed, and after that came the Pathe News, "Pick and Pet," a short and interesting novelty; Fables and the trailers for the coming attraction, making a show almost two and a half hours long for 25 cents any seat in the house during the day, and 50 cents for the lower floor at night.

Hughes.

UPTOWN

(LOS ANGELES)

Los Angeles, July 1.

Friday night at this West Coast house saw the b.o. doing nicely. Upper loges were quiet. Everything on the bill was given a break. In the newsreel, Lindy got the edge though glimpsed but twice. Byrd was also given applause. A rousing reception was accorded the big trio, Lindbergh, Byrd and Chamberlin in a group. Eight news items in all and all international.

"Jungle Heart," Mermald comedy with Al St. John, unreelied for about 10 minutes, with Herb Kern, house organist, going in for the community singing bee idea next. Kern plays well and shows good judgment in subjects but runs away with himself at times. Lowering his speed tempo and accentuating his notes more would aid materially. He is a likable personality at the console and has no trouble in getting the folks to exercise their vocal chords.

Dave Good and the stage band were in the next unit, with a specialty program featuring Ivan Bankoff and Beth Cannon. Two other acts were Harry Vernon, pop singer, and Jane Shirley, miniature copy of Sophie Tucker, and a couple of other syncopated mammas. Bankoff, with his dancing master idea, delightfully aided by Miss Cannon, elicited praise and applause for both of them and more or less clouded his way through. In his own specialty, Bankoff flashed here and there some of the Russian spine and floor work he is noted for. Beth Cannon's solo hit

the bell a couple of times and displayed a charming poise and some agile limb work. The turn as it stands is in the "class" rank and a cinch for picture emporiums or anywhere else.

Dave Good, the house band leader, appears to be taking a good foothold in his present position and is making himself liked. A versatile chap of clean cut appearance, he has enough compository ability to get over with the neighborhood patrons of this house. The boys in the band number 12 and blend nicely in rhythm. The combination as a whole, is pleasantly entertaining, without becoming boisterous. An introductory pop number was executed by them in good fashion, displaying good sense in color and variations. Ralph Scott, vocal soloist, doubled from his instrument for a ballad that showed little.

Harry Vernon, who has played this house a number of times and is known by his first name to the customers, was a rousing hit. Vernon has a good pair of pipes and a style of delivery that is both showmanly and personable. His style of work is suitable anywhere from ballads to comedy numbers, ably disposing of either. At this performance Vernon was obliged to take several encores, with the mob howling their choice of numbers.

Jane Shirley, youngster of five or six, showed a lot of hot blues and cinched with a brand of acrobatic stepping that started conversation. The kid is a trouper, but should be toned down a few degrees. Too much sophistication detracting from an otherwise clever and capable little girl.

"Beware of Widows," film feature.

STRAND

(NEW YORK)

New York, July 4.

A short but compact and entertaining program this week.

"Naughty but Nice," the feature film attraction, is endowed with a good box office title. The picture keeps them laughing all the way through.

Another Charlie Chaplin revival, "The Immigrant," released by the Export and Import Film Corporation. Returns are strong and seem to show that Chaplin's domestic fracas will bear lightly on future releases.

The opening scenes have been changed slightly, with a crap game inserted on board ship. Worth 15 minutes in any theatre and ought to draw considerably if generally released.

Isham Jones and his Brunswick Recording Orchestra (Presentations) furnish the entire stage show. About 30 minutes in all, with solos by several of the boys, a toe-dancing effort by Betsy Rees and an ensemble number furnished by Bourman's Steppers.

Interest in the transatlantic fliers has taken a long drop as far as picture house audiences are concerned, according to the Strand. A flash of Byrd, Lindbergh and Chamberlin was barely acknowledged with light applause this afternoon. The holders of the long-distance flight record of 2,400 miles across the Pacific were received better.

ILL AND INJURED

Mrs. Walter S. Duggan, wife of the former manager of the Selwyn theatre, Chicago, was operated upon for arthritis at St. Mary's Hospital, Milwaukee, June 27.

Arthur Bryson, colored vaude hoover, who was shot twice in the leg recently in the Nest, Harlem night club, is around again.

MARRIAGES

Jane Winton to Charles Arthur Kenyon, playwright, at Los Angeles, June 27. Bride is featured with First National. Kenyon is under contract to Universal.

Charles (Geep) Bowman to Anne Higgins in New York, June 30. Bride is a non-professional. The groom is in the New Amsterdam box office. They were kid sweethearts.

Edward Frederick Masters to Helen Katherine Wrenn, June 29, in Lockwood, Mo. The groom was former manager of the Newman, Kansas City.

Norah Elizabeth Deslys, who with her sister, Essie, spent many years on stage here and in England, was married June 4 at Salem, Ore., to John T. Bond, Tacoma candy manufacturer. The Deslys sisters closed their act on Orpheum time May 22. The girls are the daughters of Mrs. George Herbert of Hollywood. Kay (Kathleen), a sister of the girls, is in pictures at Hollywood.

The Bonds will live in Tacoma. Fred LeComte, manager of the Orpheum, Sioux City, Iowa, to Mrs. Agnes Brown, non-professional, June 30, at First Congregational Church of Sioux City.

The regular midsummer executive session of the International Alliance of Stagehands and Motion Picture Operators will be held in New York, July 11.

N. V. A. ADVANCE PROGRAM 'SLUG' WITH DEDUCTIONS FROM SALARY

Newest Gag to "Touch" Actors in Vaudeville for Advertising Next May—Deduction Every Working Week—"Stools" Known to Profession

Selling advertising on the weekly payment plan a year in advance of issue is the latest gag resorted to by the N. V. A. to separate vaudeville performers from their coin.

Members and non-members have been circularized with contract enclosed, which, if signed, authorizes a weekly deduction of a percentage of salary in Keith-Albee and Orpheum houses until the amount subscribed for has been liquidated. The advertising solicited is for the annual N. V. A. benefit program usually held in May, but with collections on contracts beginning in August. A persuasive paragraph in the accompanying letter suggests that acts working 20 weeks or more should be quite generous in space selection.

Another strategic gesture which may or may not have the desired effect in whipping all performers into line is a notation claiming that both members and non-members should be well represented.

Once signed by performers the money will be deducted every working week with nothing said about the following lay-off weeks, and with the performer obligated to carry through the terms of contract despite.

Performers receiving the slug circular are squawking loud about this new idea tap, but not within earshot of the N. V. A. stools, who are pretty well known.

LA MAE'S FACE GONE OVER FOR FIXING

Dancer's Irregular Nose and Protruding Lower Lip Looked After

La Mae of La Mae and Josine, dancers, had a plastic surgical operation performed on him yesterday (Tuesday) morning by Dr. Mandelbaum in New York City. La Mae's nose was straightened out and the unusual practice of tucking in a large, protruding lower lip was also essayed. The operation was strictly for professional purposes, the team being exhibition ballroom dancers.

They were a standard all last season at Janssen's midtown Hofbrau-Haus, New York, and cancelled their opening at the Castilian Royal (Pelham, N. Y., roadhouse) last week, owing to Miss Josine recovering from an operation for appendicitis.

Doctor's orders forbidding Josine to dance, her partner decided to take advantage of the lay-off for his plastic surgical treatment. They open at the roadhouse in two weeks.

Soph Rings in on Lindy

Chicago, July 5.

Sophie Tucker will be Col. Charles A. Lindbergh's official escort when Lindy hits Chicago.

Mayor William Hale Thompson plans a reception that will top everything, according to plans, and the "Gay Parce" star was designated by the Mayor as the intrepid flyer's escort.

ANOTHER UP IN THE AIR

Chicago, July 5.

Chicago now has its own "Shipwreck" Kelly. Joe Powers is perched on the flagpole of the Morrison Hotel, 637 feet from the ground. He intends to stay there two weeks, angling for a vaude contract meanwhile.

Crawford and Betty Byron Act

Byron and Haig have dissolved their vaude partnership.

Betty Byron has formed a new alliance with Lester Crawford (Crawford and Broderick).

Hermine Shone, agent, organized the new partnership and will handle the bookings.

40 Years Later

San Francisco, July 5.

June 30, 1887, Jim Haswell was a smart young fella' with a pair of pink tights doing a trapeze act on the stage of the Orpheum theatre opening that night. Jim was a member of the Original Phoebes troupe in "A Night of Terror." Forty years later Jim is taking tickets on the front door of the Capitol theatre, the only one of that bill of 40 years ago alive to tell about it.

Cliff Work, manager of the present Orpheum, in celebrating the anniversary of the opening many years ago, had Jim up on the stage to meet the customers of today. More than 50 old timers who were in the theatre that night so long ago were holding a reunion and theatre party.

Mosconis in Pictures, Leaving Vaude Flat

St. Louis, July 5.

The Orpheum circuit took another hard wallop here yesterday. When the Fourth of July fireworks smoke had cleared away, another of its few remaining headline acts was listed among the departed, as far as future booking in St. Louis is concerned. The latest defection is the Mosconis Brothers' dancing turn, headliners on this week's bill at the Orpheum's St. Louis theatre.

Their sudden determination to leave vaudeville for pictures leaves the circuit so nearly devoid of real headline acts that Mordecai "Miner" Brown, once famous baseball pitcher and now in the printing business in St. Louis, soliloquized last night that he thought he could count the Orpheum stars of today on digits of that famous "three-fingered" hand.

The Mosconis have announced they will cancel all of their vaude engagements after this month and enter the picture field under the Cecil B. DeMille banner. They attracted DeMille's attention while playing in Los Angeles recently.

Booze Selling in B. O.?

All kinds of alibis are floating through Harlem as to why Bernard Burt, 43, manager of the Lafayette theatre (Harlem) and Ethel Carrington, 25, Lafayette's cashier, were taken into custody last week, the girl charged with selling booze and the man having possession, and both later released on \$1,000 bail.

Policeman Roberts of the 6th Division did the pinching, the cop claiming he sought to buy a drink in the box office and got it.

Both Burt and Miss Carrington denied they had been making a speakeasy of the Lafayette box office.

Trudy's Ma Edges In

Harry Kellar was all ready to go to the coast as press agent for Gertrude Ederle, who is entering films in "Swim, Girls' Swim," with Bebe Daniels, but something happened at the last minute. Kellar was all ready, had his tickets and was checked out. But when he reached Grand Central last week the channel swimmer's mother informed Kellar that a new press agent had been selected.

It appears to have been none other than Ma Ederle herself. Kellar handled an exploitation for Miss Ederle during her vaudeville and picture house appearances. He did not particularly care to make the coast jaunt.

Jimmy Duffy with Ziggy

Jimmy Duffy has been signed by Florenz Ziegfeld for next season. Duffy's assignment is uncertain at present.



Good-bye, folks! I'm homeward bound for my Southland planning on happy days of work and play on the beach of GALVESTON. I open there July 6th at the HOLLYWOOD CLUB.

The rendezvous of the elite of the South.

LEE MORSE

International Columbia Record Star P. S.—Just recorded two more of my own compositions entitled, "Kosita" and "Two Looked All Over." The latter published by Harms, Inc.

MRS. CARMAN'S SUIT MAY START THINGS

Pretty Well Known to Claim Chicago Residence Without a Diagram

Chicago, July 5.

The divorce suit of Mrs. Irene Schoelkopf-Carman, started here Thursday, may be a thunderclap with a back kick that is likely to knock the local divorce racket as far as the Walker-Flowers decision kicked the boxing gag.

Chicago has a law requiring one year's residence. Chicago never admits it lets that law be edged. There are cases where no one thinks to ask too many impertinent or even pertinent questions, so now and then outsiders do come here to make a Mecca of this burg for divorces—in fact, on the quiet, it has been as good as Paris, Reno or Yucatan.

But—along comes the lady who was robbed in New York when she was the wife of a Buffalo millionaire. Divorced in Paris, she married Barrett Carman, ex-impersonator, in Honolulu, and lived with him at Great Neck, Long Island. Now she turns up to ask a divorce—in Chicago.

A woman whose affairs have been as notoriously reported as Mrs. Schoelkopf's may start some inquiries as to when and how she got this way—or got out this way—to sue as a "resident." To make it more conspicuous, the Herald-Examiner scooped the town on the forthcoming affair Wednesday and played it up, which primed the publicity.

Male Chorus of 18

J. Humbird Duffy, tenor in Winthrop Ames's revival of "Iolanthe" will shortly enter vaudeville assisted by 18 male chorists offering a cycle of selections from the Gilbert and Sullivan operetta.

The act will be called "The Iolanthe Ensemble" and handled by John Schultz, of the K-A Circuit production department.

Bobbe Arnst Placed

Bobbe Arnst, the girl who was in vaudeville with the Ted Lewis act for several seasons, has been placed under a long term personal contract by Ralph G. Farnum. He has arranged for her appearance in Rosalie Stewart's new "A la Carte" revue.

KENT WITH ASTAIRES

William Kent and a company of four are playing a vaude engagement. Kent is under contract to appear in the new Fred and Adele Astaire show in the early fall.

The Astaire show goes into rehearsal in New York the first week in August.

ORPHEUM CIRCUIT TAKES OVER FILM MEN'S BELMONT, CHICAGO

Mrs. Kohl's Victoria Failed to See Orpheum's Promise Fulfilled—Lots of Losers in Chicago Past Season—Lincoln's \$80,000 Profit Turns to Red

Chicago, July 5.

Orpheum Circuit will take over the Belmont theatre, Lubliner & Trinz, and operate it as a vaude-pictures combination house. Vaude will be either from Jr. Orph or Ass'n. The Belmont will practically take the place of the Lincoln Hipp, which will be demolished shortly when the Lincoln avenue widening project goes through.

Opened by L. & T. as a presentation theatre last fall, the Belmont possesses quite a history. Prior to opening it was offered to Orpheum. After deliberating, Orpheum turned it down, seeing a chance to do Mrs. Kohl, principal stockholder in the vaude circuit, a "favor."

The Lincoln Hipp at the time was showing a profit of \$80,000 per annum. Mrs. Kohl owns the Victoria, straight picture house near both the Lincoln and the Belmont and currently dark. Mrs. Kohl was informed that instead of taking the Belmont, Orpheum would switch the Lincoln's vaude to her Victoria.

Instead of going through with this, Orpheum postponed the transfer date, meanwhile keeping Mrs. Kohl's house dark on promise of the move that never materialized.

When informed of the Belmont deal last week, Mrs. Kohl is said to have burst up. With Orpheum operating the spacious Belmont it would have no room for the small Victoria.

Situated unfavorably, the Belmont failed with its presentation policy and changed to combination, which it is now employing without success. While not drawing its own weight, the Belmont served to place the Lincoln in the red. The latter's former \$80,000 profit recently dwindled to minus and the house was forced to cut to one vaude performance a day.

Amount of consideration in the Belmont deal has not been revealed. It is understood the agreement calls for straight rental; with Orpheum and the owners splitting on percentage of the profit, if any.

Other Houses Lost

Other local houses similarly operated lost considerable ground and money this season just past. The Towner, Riviera, Diversey and Northshore theatres, leased by Orph or playing Orph vaude, all failed to show a profit. Excepting the Northshore, new, the above combination theatres were former money makers.

Another deal involving Orpheum and L. & T. is hanging fire and may or may not be closed by this time. It pertains to transfer of lease on L. & T.'s Senate, west side picture-presentation theatre, to Orpheum.

The Senate was the first de luxe film house in Chicago and the original home of stage band presentations, now known as the "Paul Ash Policy." Art Kahn was conductor at the time. Later the Senate formed a wheel with the Harding and Belmont theatres, playing the same policy, and is now rotating stage bands with the Harding.

Until the recent opening of the Marbro, the Senate had the west side practically to itself. Purchase by L. & T. of National Playhouses' (Coney Bros.) partially built Paradise is the presumable cause for unloading the Senate. The Paradise is just around the corner from the Marbro while the Senate is about a mile away.

HARRY PINCUS' ATTACKS

Grave concern was manifest Monday around the Loew Circuit booking offices over the condition of Harry Pincus. He had had several bad heart attacks which had him in an alarming condition the fore part of the week.

'VARIETY' OVER SUMMER \$1.75 for 3 MONTHS

Enclose remittance with address, to

VARIETY

154 West 45th St., New York City

The Biggest Novelty HIT in Chicago!

"YOU DON'T LIKE IT— —NOT MUCH!"

by Ned Miller

Art Kahn and Chester Cohn

A Rare Treat for Ballad Singers

"LOVE IS JUST A LITTLE BIT OF HEAVEN"

by AL BRYAN and ABEL BAER

"HE'S THE LAST WORD"

The Hottest Tune In Town!
by GUS KAHN & WALTER DONALDSON

A Better Class Ballad!

"JUST WOND'RING"

by GUS KAHN and
GRACE LE BOY KAHN

You Can't Go Wrong
With Any 'FEIST' Song"

Walter Don
Master

"A SUNDAY"

A Vocal
All
Irresistible
Fox T

The Outstanding Waltz Hit!

"HONOLULU MOON"

by
FRED LAWRENCE

and WA

711 SEVENTH AVE.,

LEO FEIST

SAN FRANCISCO
935 Market St.
BOSTON
181 Tremont St.

CINCINNATI
707-8 Lyric Theatre Bldg.
TORONTO
193 Yonge St.

PHILADELPHIA
1228 Market St.
DETROIT
1020 Randolph St.

Donaldson's
piece

**T
DOWN**

cal Gem—
An
sistable
Trot!

One-a-two-a-three-a Cheers for

"SALU-TA"

A Wow! Wow! Novelty Fox Trot Song

by Gus Kahn & Walter Donaldson

Another "Sailor's Sweetheart!"

"OH! WHAT A PAL WAS WHOOZIS!"

by GUS KAHN and
JOE BURKE

A Solid Hit From Coast To Coast!

"IF YOU SEE SALLY"

by GUS KAHN
RAY EGAN
WALTER DONALDSON

That Frenchy Fox Trot Song!

"COLLETTE"

by Gus Kahn & Abel Baer

Everybodys Gonna Get It!

"SHE'S GOT 'IT!'"

BENNY DAVIS
L. WOLFE GILBERT
& HARRY AKST

ELIST INC.

NEW YORK N. Y.

KANSAS CITY
Gayety Theatre Bldg.
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167 No. Clark St.
MINNEAPOLIS
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Dance
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50¢ FROM YOUR DEALER
OR DIRECT!

TED LEWIS FOR PARAMOUNT: NO CONCERN OVER "OPPOSITION"

**Publix Playing Comedian-Leader and Band Shortly
After Strand's Engagement—Opening July 23—
Making It Easier for Bands and Acts**

A booking of Ted Lewis and his band for the Paramount (Publix) theatre on Broadway, for week of July 23 is equivalent to a declaration by Publix it has no concern for bands playing "opposition."

It's but a few weeks ago that Lewis, after closing with LeMaire's "Affairs," appeared for one week at the Strand, New York, at a salary of \$6,500.

Lewis will follow Gertrude Lawrence, who will be the draw feature at the Paramount week July 16 at \$3,500, as a part of the first Andre Charlot unit for Publix. Immediately thereafter Miss Lawrence must sail for London to rehearse with the English company of "Oh Key." The Paul Whiteman current run at the same Paramount will conclude July 15.

The Lewis-Publix booking may ease the minds of many orchestra leaders if the precedent holds good as a regular rule. It's a booking system so widely divergent from the custom in former and present vaudeville that the fact will probably attract the attention of all of the variety theatres and their people.

5-Year Old Violinist Pantages' Biggest Hit

Minneapolis, July 5.

Arlo Tillisch, five-year-old violinist of this city, boasts the honor of having scored the biggest hit of any performer that ever has appeared at Pantages.

The tiny Tillisch, discovery of Manager Bostick of the theatre, making his first public appearance, was an applause riot at every performance last week. The youngster was the star of a kiddies' revue staged by Bostick in conjunction with the head of a local dancing school.

After performance several difficult numbers with the showmanship of a veteran, Tillisch volunteered to play on his violin any selection requested by the audience. His repertory of memory pieces is so large, despite his tender years, that he seldom was stumped, and even on those few occasions covered up his failure in such a witty fashion that he won laughs and applause. He never failed to stop the show. His sister, also a violinist, and several years older, appeared with him in the revue.

Because of his extreme youth, Tillisch will not be booked over the Pantages circuit.

DESMOND BACK TO FILMS

William Desmond winds up his vaude tour in "The Dude Bandit" in three weeks to return to screen work.

Desmond is under contract to make a new serial for Universal called "The Vanishing Rider."

Norma Phillips' Act

Norma Phillips, pictures, is entering vaudeville under direction of Ben Boyer in "Just Like a Woman." Allan Devitt, William Friend and Charles Lewis comprise the support cast.

OLD TIMERS ARRAYED AGAINST YOUTH IN 'EAST SIDE, WEST SIDE'

**Erlanger-Dillingham New Show by Eddie Dowling
and Jimmy Hanley Has Odd Cast Formation—
20 Revellers and Chorus of 100**

BROWN'S CONFESSION

**Convicted of Stealing Diamond Pin,
Under Arrest Again**

Looks kinda bad for the colored vaudevillian Dewey (Limehouse) Brown who was recently turned over to the Grand Jury for action and put under \$1,500 bail on the charge of having stolen a \$560 diamond ring from Mabel Goins (Goins and Goins). When questioned before Magistrate Douras as to his past he was asked if he had been convicted of stealing a diamond pin from Maude Russell at Connie's Inn. Much to the surprise of everybody in the courtroom Brown replied that he had.

The judge then slipped the case to the Grand Jury.

Brown had been a guest of the Goins at the time the ring disappeared. He also appeared with the Goins and Goins act when it was three-act some months ago.

Cantor's Tryout Dates Off

Eddie Cantor's proposed two weeks in vaudeville were nipped in the bud by Florenz Ziegfeld, Jr., who exercised a producer's prerogative in refusing to grant permission for Cantor's appearance at the Albee, Brooklyn, the current week or Loew's Hillside, Jamaica, next week.

Too much ado and too heavily publicized on Cantor's incoming to vaudeville crabbled the dates. Ziggy didn't like the billing as "star of the forthcoming Ziegfeld 'Follies,'" figuring the 50c top in the vaude houses would not stampede the New Amsterdam at \$5.50 when Cantor opens with the new edition of "Ziegfeld Follies" in August.

Glenn and Jenkins' Show

Glenn and Jenkins are heading their own show, an all-colored troupe styled "Midnight Steppers" of 1927. It is making its initial New York appearance at the Lafayette (Harlem) this week.

With the Negro comics are the Dixie Four, Freddie Johnson, Blanche Thompson, Mary Preyal, Frank Radcliffe, Buster and Rogers and Elmer Lowden's band.

Leonard Harper staged it.

Brady and Wells Together

Florence Brady (Brady and Wells) is back in America a week in advance of her husband, Gilbert Wells.

A matrimonial and professional split abroad occurred but Wells has since cabled he is coming over and the couple will reunite after the temporary breach.

Sam Morton, Elizabeth Murray, Barney Fagan, Josephine Sabel, Fiske O'Hara, James Thornton, Joe Smith and Charles Dale (Smith and Dale-Avons) are the old timers engaged for the Erlanger-Dillingham new musical comedy, "East Side, West Side," with book and lyrics by Eddie Dowling; music by Jimmy Hanley.

This quartet of veterans will be arrayed in line up against the youth of the casting, with Ray Dooley, to be featured, Dick Keene, Dolores Ferris, Rubye Keeler and Linda.

Besides the principals on the stage will be 20 Revellers and a chorus of 100. The show is to shortly commence rehearsals and will open next month.

It's an odd cast formation with its octet of vets against the sextet of present day principals. All of the old timers are and have been standard vaudeville attractions, headlining now or in the past with the exception of Fiske O'Hara, the legit attraction.

A garage scene will bring out the old timers, with the best bits of their famous specialties of 20 or more years ago. Sam Morton will principally play opposite Miss Murray. During the scene Miss Murray will do the cross-fire routine of the Sam and Kitty Morton turn, the eating bit, an epic of vaudeville.

While the list of eight vets together might stagger the knowing, aware of their vaudeville salaries, it is said that Dowling, who cast the show, has been able to keep the overhead reasonably down.

Dowling will not personally appear in "East Side, West Side," he continuing on his record-breaking run as the starrng-writer of "Honeymoon Lane" at the Knickerbocker, at Broadway and 38th street.

TINSEL METAL CLOTH FOR DROPS

36 in. wide at 75c a yd. and up

A full line of gold and silver brocades, metal cloths, gold and silver trimmings, rhinestones, spangles, lights, opera hose, etc., etc., for stage costumes. Samples upon request.

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NEW YORK

AU REVOIR



EDITH CLIFFORD

"PLEASING TO THE EYE AND EAR"

Sailing July 15 on the S. S. Samona from San Francisco for a year's engagement in Australia, New Zealand and South Africa, with London and Paris to follow.

CARL KILLARD Assisting at the Piano

Booked by **WILLIAM MORRIS**

Good-bye to All My Friends

PHIL DE ANGELIS and MORRIS CAIN

STARRING

CHAS. B.

LEORA

MIDDLETON and SPELLMEN

IN

"KONGO"

Just Finished Five Weeks in Pittsburgh. Three Weeks in Boston. Playing Vaudeville 'Till July 18, Then Freeport, L. I., for Summer

WILL AUBREY

VARIETY, June 22, Said:

"Will Aubrey was the favorite of the bill with his uncanny personality, his 14-karat tenor and his confidential way of working. He's timber for big craft."

"THE ROLLING STONE"

Direction **MANDELL** and **ROSE**

2 "GAG" DECISIONS

Johnny Dooley and Puck and White Using Smith's Material

Two decisions were handed down last week by the Vaudeville Managers' Protective Association in favor of the E. K. Nadel office, which had charged two acts in vaudeville with using material and gags without permission of that office.

One was against Johnny Dooley, who, upon notification of the V. M. P. A. to eliminate the stuff that he had been doing since last season when under the direction of Nadel and playing material furnished by him, agreed to pay a nominal royalty.

The other decision ordered Eva Puck and Sammy White to drop the Niagara Falls gag, credited to Paul Gerard Smith, who wrote it for the "Greenwich Village Follies," where it was done by Puck and White.

FRANKIE VAN HOVEN,
Care Broadway, N. Y.

Dear Frankie:

We wish that we could have the same retiring sense of modesty Colonel Lindbergh has, but we must tell you that we think we must have SOMETHING or the headlines like Frank Van Hoven, Van and Schenck and Ben Bernie wouldn't take, so much interest in us and all want to help us get set.

Ask me another?

MORT and BETTY

HARVEY

NEW HOTEL ANNAPOLIS



Washington, D. C.
R. H. FATT, Mgr
In the Heart of
Theatre District
11-12 and H Sts.

VAN HOVEN'S "CRACK" OFFENDED PATRON

Wealthy Buffalonian Wanted
Handkerchief Back—Waited
for 2d Show

Paris, July 5.

A story here names Frank Van Hoven as the aggressor in a peculiar controversy. While playing the Great Lakes (Fox) several weeks ago, Van Hoven borrowed a handkerchief from a patron for use in his act. At the conclusion of his turn, Van forgot to return the kerchief with unusual result.

The lender happened to be a wealthy real estate man who is noted for his eccentricities. Waiting for the next show, he publicly called on the magician to return his property. Van is reported to have cracked: "It's a small world, and some people are even too small to live in it."

The irate patron burned up and took his complaint to the manager, alleging he had been insulted and held up to ridicule before his friends, besides being deprived of his handkerchief.

Not satisfied with the house treatment, he has submitted his grievance to the Fox offices in New York.

At last reports he is said to be considering legal action for defamation, as well as for his handkerchief. Those knowing him state he is likely to carry the matter to almost any lengths.

Houses Closing

Mayfair, Brooklyn, went into a straight picture policy Monday. Harry Lewis, manager of the house, has resigned.

JOHNNY MORRIS' FILM JOB

Los Angeles, July 5.

Johnny Morris (Morris and Towne) is playing a comedy relief role in Emil Jannings' second picture for Paramount entitled "Hitting for Heaven."

Mauritz Stiller is directing.

MRS. LAMONT'S FAT MAN

Harry Lamont Saw Wife in His Arms—Divorce

Los Angeles, July 5.

Harry Lamont, vaudeville actor, obtained a decree of divorce in Superior Judge Summerfield's court from Mrs. Louise Lamont after stating he found his wife in the arms of a fat man during a party given at his home.

Lamont did a double act with his wife.

Rose Rebel Discharged; Wrongful Accusation

Rose Rebel, 18, dancer of 640 West 153 street, was acquitted in Special Sessions of a charge of having heroin in her possession. The girl was arrested at Broadway and 48th street on Jan. 18 by Policeman John Reilly of the narcotic squad.

The officer charged he found a quantity of white powder in the girl's possession. She claimed the stuff was a headache powder. The analysis proved the powder to be harmless and the justices dismissed the complaint.

Unity Gets 11 Houses

The Unity Vaudeville Agency, through Sydney Rheingold, its general manager, has signed contracts to handle exclusive vaude bookings next season of the Joelsen Circuit and Stelner and Blinderman Circuit. The acquisition of bookings for both chains will bring 11 additional houses to the books of Unity.

Five More for Acts

Where four of the Stanley-Fabian houses played vaude this past season in conjunction with the pictures five more of the S-F group are now designated to install vaude next season.

These houses, booked by K-A, will be split between Lawrence Golde and another booker on his floor.

RYE MIXED WITH SCOTCH WHEN PISANOS WED

Gen.'s June Bride Is Pro.

Charlotte Cochran—Fire-
man Assisted

Generosa Pisanos took unto himself a wife last Thursday night, June 30. The bride is Charlotte Cochran, appearing in the Gen's act for three years and a very nice girl. Lottie wanted to be a June bride. As it was the last day of the month, they had to have quick action.

They agreed to settle it together before a justice of peace at Rye, N. Y., but the judge never had heard of scotch. The answers were all right, but the evidence appeared to be that Lottie got married July 1 after all. The witnesses could barely recall that when the marriage man started the works it was past midnight.

Before the ceremony the party visited the Rye firehouse. It is quite a dump with plenty of good looking equipment. The guy in charge was trying to find what happened to Byrd's oceanic hop but shut off the radio and went along to see the fireworks.

It seems that anytime Diero and the Gen play the same bill, something happens. The Gen admits he throws out the chest but claims the flappers at the matinees really come to lamp Diero. Now Lottie has a legal right to check up.

Anyhow, everybody found that sometimes Rye does mix with Scotch. Arthur Ungar and Joe Lee signed the papers as the chief witnesses.

ATHOL TIER IN N. Y.

Athol Tier, British comedian, who recently completed a two years' tour of Australia and Africa, will arrive in New York next week to open on the K-A. Circuit under direction of Frank Evans.

The comic, supported by Peggy Ross, will do a skit by Fred Allen entitled "Silly But Soothing."

SAME RAY GORDON?

One Arrested for Arson Alleges
Himself an Actor

Efforts in New York to establish the stage record of Ray Gordon, who claimed to be an actor, held in Indianapolis on charges of arson, resulted in discovering a "Ray Gordon" being known in vaudeville some time ago but whether it's the same Gordon nobody in New York seems to know.

The Gordon arrested in Indianapolis June 23 and imprisoned there with his bail placed at \$25,000 is believed to be a drug addict whose mind has been unbalanced through incendiary desires. He's charged with setting fire to three Catholic churches there.

When taken into custody Gordon had a complete directory of Catholic churches in Indianapolis. Churches set afire were St. Patrick's Church (south side), Our Lady of Lourdes Church and St. Joan of Arc Church.

CHAPTER No. 1

H. C. Stimmel presents
The World's Most Versatile Musician

Galla-Rini and SISTER

Now—On Vacation—Now

F "Daily News," San Francisco, Calif., says:
A "Orpheum, Galla-Rini and his adorable little sister are allowed to leave the stage only after they have played an inconceivable number of instruments. There are horns and piccolos, trumpets and saxophones and flutes and cornets. But their most popular performances were done on accordions."

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ROSE & CURTIS ALF. T. WILTON
Continued Next Week

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Motion pictures plus the auto have made every key city in the world a metropolis.

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"Variety's" 3rd International Number will be issued late this month or early in August.

USE IT FOR AN INTERNATIONAL MEDIUM

FORWARD COPY TO VARIETY, NEW YORK CITY

Stage Hand Situation Is Nothing Unusual

A report has gained credence that the worst slump in the history of the stagehands and motion picture operators is being experienced. The report had it that but an average of 400 out of 3,000 men were working on this day and date.

William F. Canavan, president of the stagehands, denied the rumor and gave his personal belief that conditions are for the most part better as a whole than last summer.

Canavan explained that the dearth of operative legitimate theatres throughout the country might cause such a report; that were the stagehands and operators to depend upon the legit for a living they would starve to death.

According to Mr. Canavan there are some 25,000 members of the I. A. subject to any slump that might arise in show sections. As far as the legitimate aspect is concerned there are only a few cities regarded as really worth while from the point of actual legit placements, he said.

'HERB' WILLIAMS

"BIG TIME"
Reminiscences

This Week 17 Years Ago
Attended Jeffries-Johnson
Fight at Reno

This Week 13 Years Ago
GARDEN PIER
Atlantic City

1. NELSON and NELSON
2. CLAUDE GOLDEN
3. EDGAR DUDLEY and LORAINE
4. ALEXANDER and SCOTT
5. GUS EDWARDS and MATINEE
6. GIRLS with GEORGE PRICE and CUDDLES (now LILA LEE)
7. "HERB" WILLIAMS and WOLFUS
8. SIX AMERICAN DANCERS

This Week 9 Years Ago
RIVERSIDE
New York

1. CATHARINE POWELL
2. KARL EMMY'S PETS
3. JANET ALFRED and CO.
4. JANET ADAIR and MISS ADELITA
5. T. ROY BARNES and MISS CRAWFORD
6. AMES and WINTHROP
7. ANNA WHEATON and HARRY CARROLL
8. "HERB" WILLIAMS and WOLFUS
9. TARZAN

NOTE—Scoring terrifically at present in Australia.

With 57 Ticket Offices Palace, Chi, Biz Off

Chicago, July 5. Palace theatre seats are on sale in 57 branch box offices located in various shops and stores throughout the city. Despite this the Palace, an Orpheum big timer, and the only two-a-day vaude theatre in Chicago, played to 800 people at a Sunday matinee. Its capacity is 3,000. The same Sunday night, Chicago's biggest show time, it held but half capacity.

Downtown ticket brokers are now getting some of the Palace's seats, but they are independent of the theatre, since the tickets may be purchased at b. o. prices at any of the branches.

There is little call for the Palace in the agencies.

Ill. Dumb Animal Act Bill Withdrawn

Chicago, July 5.

A bill, "making it unlawful to cause dumb animals to perform tricks as a part of performances at theatres, parks, or other places of amusement, and fixing the penalty at \$500 or six months' imprisonment, was introduced in the Illinois State Legislature March 23. It had reached the second reading, recently, when Senator Adolph Marks of Chicago took a hand in the proceedings. The bill, which would have kept animal acts out of Illinois, was withdrawn through Senator Marks' efforts.

Cohen Regains Houses

George Cohen assumed legal possession last week of Opera house, Newburgh, N. Y., and Rialto, Poughkeepsie, N. Y., foreclosing on Charles Swauze and associates, previous lessees, for non-payment of rent.

Cohen will operate the houses again reopening them in August with pictures and vaudeville booked by A. & B. Dow.

With the change in lessees the Dows who had booked the houses under the Cohen regime lost them to the Jack Linder Agency.

Ails Keeps Obligation

Roscoe Ails cancelled the Victoria and Gates dates on the Loew Circuit next week to fulfill a previously obligated independent date.

Cancellation was made through agreement with the Loew Circuit, with Ails picking up the unplayed dates later.

ARBUCKLE ON LOEW TIME

Roscoe ("Fatty") Arbuckle has been routed for four weeks on the Loew Circuit opening this week at Loew's State, Cleveland.

Arbuckle's route will be played within five weeks, after which it is announced he will attempt a comeback in films.

FREEMAN SAYS PARIS LADY FLIER IS IT

Knows the Gal, But Stuck for
Machine—Needs Some
Coin Also

"This flying to Paris is growing too common," observed Freeman Bernstein, New York's best fixer, although cheerfully admitted by Mr. Bernstein he oft has been unable to fix for himself. "And I'm glad that so far none of them bird guys fell for the show thing. It might have ruined my racket."

"I've got a dame under cover who's ready to go just as soon as I can land an airship. I went down on them flying fields in Long Island and seen lots of airships, but nobody offered to let me have one. What's one ship among so many, and this dame is a nice girl too."

"It's a terrible summer otherwise and I just must make a scratch or they'll get me. Just figure up this flying biz. Look at the billing: 'The Only Paris Lady Flier.' Why, bozo, I would have that dame playing in five places at one time."

A Masked Flier

"Here's the stunt, but for heavens sake hold it under your belt. She's going over masked, to fool the picture men, and she'll keep masked in Paris. Then when I bring her back and enter her for the show thing, she'll still have the mask on, so that every Jane I send in with a mask will be the original 'Paris Lady Flier,' the only one in the world to go over the Atlantic Ocean without taking a drink. Ain't that the dorb?"

"This thing has got to be promoted. You can't put over big stunts without coin. I'm full of ideas I never collect on but this ain't an idea; it's an inspiration. The dame I captured who's going to do the flying I taught myself, on the ground. Took her in to see some of the Lindbergh pictures as he was leaving and told her how easy it was. She said it looked easy too. She wanted to see my airship but I told her it was coming to New York from the coast by way of Panama. That gives me 17 days to get the works started."

Must Have Dough

"I must have dough. Who were those four Wall Street bankers the paper said wanted to put up money for a Lindbergh picture? Tell me the name of any one. He should be a mark for this stunt, and the dame's a looker too. Red hair besides. Ain't it a shame to hide a queen like that?"

"Got to get coin and first, I can fix on the airship if I have to get it on Sam's credit. But the money thing is important. How about 500 men at \$100 each, each to have a split on the money she earns afterward. How much is that? Only \$50,000. This ain't no petty larceny stuff. I'd rather have 50 men at \$1,000 each."

"You must dope some scheme to reach them people. First make up a list of about 250 that would give \$1,000 for a worthy cause. Then make up a selling talk. You can use a picture of the girl for that. I'll get some of them beauty winners' photos, all in bathing suits. Then send me some smooth spellers that's been taking 'em for a long while and know the route. I'll give (Continued on page 55)

HOUSE OPENINGS

John Robbins is booking the Strand, Rockwell Center, Long Island, week-ends and Arcola Park, Hackensack, full week.

The Garden, New London, Conn., will resume vaudeville next week, playing five acts on a split week booked through A. & B. Dow Agency.

**WATCH
ME GROW**
MAX (Action) LANDAU
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CHICAGO

Stage Hand Controversy With Change in Operation

Memphis, July 5.

With the local stage hands union, No. 144, affiliated with the International Alliance, unable to effect a settlement with the Loew Circuit over conditions at the Palace here, operated by Loew for Paramount-Public, Field Representative Finney, of the I. A., came here for a conference with the Loew's district manager.

When the Loew interests moved in it did not continue the Public presentations, but instead installed the pop vaude policy. The house formerly had used three picture operators with the Loew management wanting to use only two. The union objected and a controversy resulted.

Dr. Amey Ill

Ulcers of the stomach, a complaint which confined Dr. J. Willis Amey to his home for some time in the early spring, again attacked him Friday, causing his removal to the Park West Hospital at 170 West 76th street.

His condition was reported serious upon entering the hospital, but early this week he had shown a slight improvement, although remaining in a serious condition. No one is permitted to see him for the present.

Upon returning to New York following his recent recovery, and after the Amey sanatorium had been demolished, Dr. Amey opened a temporary office at 253 West 75th street. He had intended to go west to spend the summer, resting.

'All in Fun' Closed Twice

Keith office closed "All in Fun," a tab act featuring Sammy Wright, former burlesque comic, at the Capitol, Trenton, following its third performance.

It was the second attempt within a month to launch the act.

Eltinge's Orph Unit

Julian Eltinge will return to vaudeville next season, heading his own road show over the Orpheum Circuit.

The Eltinge unit will open in September.

PORTLAND DEAL

Portland, Ore., July 5.

A deal is understood to be pending between West Coast Theatres and Ackerman & Harris, whereby the latter firm will close its Hippodrome and shunt the road shows into the Liberty, West Coast house now closed for repairs.

IN AND OUT

Russell and Fields canceled the first half at the Central, Jersey City, this week with Jim and Betty Page replacing.

Russell and Mack were compelled to cancel the first half at the Folly, Brooklyn, through Mack suffering a slight attack of laryngitis. Donia and Mack bridged the gap.

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Bldg.
Seattle
Empress
Bldg.
Los Angeles
Bldg.
Denver
Tabor O.H.
Bldg.
Dallas
Melba
Bldg.

Seabury Act Booked 1st Half in 2 Houses

Elton Rich and Girls, vaudeville flash failed to open the first half at the Broadway, New York, through the act having booked two first half dates in a mix-up. Besides the Broadway the act had been booked for the first half at the Patchogue, Patchogue, L. I., by Arthur Fisher, Independent. Both were play or pay dates.

When the booking jam came up and Fischer refused release to play the Broadway date the controversy was taken before the V. M. P. A. for settlement, with the latter claiming that both houses were entitled to the services of the flash and that Rich could take his choice as to which to play with a possibility of being liable for the week's salary at the unemployed house if complaint was made.

No complaint had been made up to Tuesday.

The booking jam is said to have evaporated through William Seabury, producer of the act, having angled for the Broadway, New York, date while Rich had authorized an agent to accept the Patchogue date unaware that Seabury had booked the act.

Henry Bellitt's "Music Box Revue" replaced at the Broadway.

**CARL
FREED
AND HIS
ORCHESTRA**



ALTO SAX, BUD BOYER

**DIRECTION
HARRY ROGERS**

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BOOKING AGENCY**

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BOOKING MANAGER

CHICAGO OFFICE
600 WOODS THEATRE B'LD'G
JOHNNY JONES
IN CHARGE

NEWS FROM THE DAILIES

This department contains rewritten theatrical news items as published during the week in the daily papers of New York, Chicago and the Pacific Coast. Variety takes no credit for these news items; each has been rewritten from a daily paper.

NEW YORK

Phillip Dunning has been made general stage director for the seven companies of "Broadway." The Boston company goes into rehearsal Aug. 1.

Roberta Starr-Semple, 16-year-old daughter of Almee Semple McPherson, will open an evangelistic campaign in New York in the fall.

Bert N. Garten, an advertising man of Louisville, Ky., was sentenced as a fourth offender under the Baumes Law to life imprisonment.

A. E. Thomas' play, "Just Suppose," will open in the fall as a musical comedy and will be called "Just Fancy."

Fire was caused by defective wiring in the marquee of the George M. Cohan theatre.

Cora C. Wilkenning has asked the Supreme Court to cancel a judgment of \$498.92 obtained against her in 1919 by Mary Pickford. The case deals with commissions claimed as a theatrical agent.

Maria Vero, singer, now playing vaudeville, settled outside of court the suit for \$2,825 for instruction in voice culture brought by Giuseppe Mauro, who says he gave her lessons for two years while she was a shop girl.

Eddie Cantor's proposed break-in of his "Follies" material at Loew's Hillside and other houses has been called off at the instance of Florenz Ziegfeld.

George Hassel, of "The Circus Princess," says he refused \$100,000 to make four pictures for United Artists.

C. Worthington Minor, technical director of the Actors theatre and stage manager of "Saturday's Children," has been appointed to the faculty of Columbia University to lecture on the "mechanics of the theatre."

Charles Fulton Oursler, playwright and executive of McFadden Publications, was required to post \$20,000 bond on complaint of his former wife, Rose K. Oursler, that he intended leaving for Europe.

The body of a man found in the Hudson river at Weehawken was identified as that of Arthur J. Brookfield, 80, retired actor of 13 Berkeley place, Brooklyn.

The Paris prize in architecture of the Beaux Arts Institute of Design was awarded to Donald S. Nelson of Chicago for his design of a radio broadcasting station. The scholarship award is worth \$3,600, and provides for two and one-half years' study in Paris.

Electric flash games on the Boardwalk at Atlantic City were closed by the vice squad, acting under instructions of Chief of Police Doran. These games were banned last summer.

Sidney A. Marks, ex-convict and promoter of a mythical production called "Spices of 1927," was sentenced by Judge Allen in General Sessions to 10 years in Sing Sing on a charge of grand larceny.

Mrs. Mena F. Ring's suit for \$50,000 against Thomas C. J. Rooney has been settled out of court. Mrs. Ring, who is the mother of Blanche Ring, sought that amount when her husband was killed in 1924 by Rooney's car.

The \$100,000 damage suit brought against Edward West Browning by Renee Shapiro, actress, for an alleged attack in the real estate dealer's office, was dismissed by Supreme Court Justice Mullan. Browning's counsel said a stipulation had been entered into between the parties.

The Appellate division in Brooklyn sustained an additional allowance of \$4,384 to Mrs. Frances Heenan (Peaches) Browning for expenses in the separation action, won by Browning.

"The Graphic," tabloid, was dismissed of charges brought against it in Special Sessions court by John S. Sumner, superintendent of the Society for the Suppression of Vice. The charge was based on accounts of the Browning and Shaw cases in the tab, together with the composite pictures printed.

A half interest in the leases of the Rivoli and Rialto theatres has been sold by Paramount to United Artists. The consideration is \$1,250,000. In-

curred in the contract is an agreement to change the name of the Rivoli to Rivoli-United Artists.

The United Cigar Stores Co. has chartered a plane which will tour the leading cities of the country as a "flying cigar store." The plane is to carry merchandise and sales will be made.

Jennie M. Benchley, mother of Robert Benchley, the dramatic critic, was severely injured by an automobile near her home in Worcester, Mass.

The State Symphony Orchestra of New York has entered suit for \$1,090 against the Gaelic Music Society of America, claiming the society failed to pay for music furnished at three concerts.

McCorinick Steele, husband of Marion Fairbanks of the Fairbanks twins, spent the Fourth of July in a cell for expressing a desire to fight with a cop.

CHICAGO

Majority vote of justices of the state Supreme Court grants Russell T. Scott, under sentence of death for murder, a new trial on grounds that the previous decision to hang him was rendered under biased opinions and therefore technically invalid. While setting aside the verdict, the Supreme Court severely criticized Judge Marcus Kavanaugh, who signed the death order, and State's Attorney Robert E. Crowe, who prosecuted.

Six times Scott has been yanked from the shadow of the gallows, four times on last-minute orders.

Scott is accused of murdering Joseph Maurer, clerk, during the holdup of a Loop drug store four years ago. Scott was first saved from death when his younger brother, Robert, who also took part in the holdup, confessed he was the murderer. Young Scott was sentenced to life.

Scott was an actor at 20 and 10 years later a millionaire member of a Canadian bridge construction company. Forced out of the company, he soon lost his fortune and was practically destitute at the time of the crime.

Ravinia Park was formally opened with the opera "Chenier" last Saturday night. Very good attendance and promise of a successful season.

Samuel Klein, Chicago jeweler, and his father, Morris Klein, left Chicago by auto June 28 in attempt to beat the train time to Los Angeles. Near Council Grove, Kansas, the car hit a concrete culvert, killing Samuel Klein and fatally injuring the father.

"Tommy," current New York play, is scheduled for the Cort Theatre about September.

Eleanor Coleman, Olympic swimming star, and Laverne (Larry) Dilweg, all American end in 1925, were married June 14 at Crown Point, Ind.

The bill to annex "No Man's Land," a strip of land between Wilmette and Kenilworth, thereby killing Sunday movies in that territory, was defeated in the Illinois Legislature.

Chicago radio people held a dinner dance at the Hotel Davis July 1 in honor of Ann Howe. Gene Rouse of WERH acted as master of ceremonies.

Station WQJ is being moved from the Rainbow Gardens to the Hotel La Salle, alongside WMAQ. Both stations operate on the same wave length.

LOS ANGELES

Mrs. Sarah Kerriek and four co-defendants, convicted of manslaughter in connection with the shooting of Tom Kerriek, picture cowboy, April 27 last during a "wild gun party," were sentenced by Superior Judge Carlos Hardy to serve terms of from one to 10 years each in San Quentin penitentiary. The other four are Anita Davis, Iris Burns, Henry Isabell and Joe Hunt. The sentence came as a surprise after Judge Hardy denied probation, recommended by the district attorney's office. Their motion for bail was denied. Oral notice of appeal was immediately filed by defense attorney Stanley Visel. The verdict was unique in that it is the only one in history in which five persons have been found guilty of the same murder.

Slim Cole, screen stunt man, was struck by a hit-and-run driver

JOAN COLLETTE DOUBLE SUICIDE TRY IN VAIN

Dancer Took Veronal and Jumped Out of Window— "Wouldn't Sell Herself"

Milwaukee, July 5.

Writing a note to a Milwaukee burlesque theatre attache, her only friend here, that she would rather die than "sell herself for a career," Joan Collette, 18, Chicago, dancer at Sam Pick's roadhouse here, attempted suicide by poison and jumping from a hotel window.

The girl, known as Joan Cole in private life, came to Milwaukee a few weeks ago from an Ernie Young revue to take a job at the Pick place. According to reports from the police, she was discharged last week by Pick, who told her "she wasn't a good dancer and was too burlesque-like." She returned to her hotel and took an overdose of veronal.

Guests in the hotel, hearing her moans, broke into her room and, noting her condition, called the police ambulance. While the rescuers were phoning the girl leaped from her bed and out of a window. She fell on the roof of the hotel kitchen, two stories below, only slightly shaken up.

Taken to the emergency hospital, a stomach pump was employed and the poison removed.

Two notes were found in the girl's room, one to the theatre man asking him to send her remains to Chicago; another to her mother.

On regaining consciousness the girl said she wrote the note to the theatre man because he was the only one here who had befriended her, having received a letter of introduction to him from a Chicago friend.

No charges were pressed against the girl, and she was taken to Chicago by her mother.

Mutual at Toledo

Controversy over the future of the Empire, Toledo, when Hurtig & Seamon swung over from Columbia Circuit to Mutual Wheel this season, was readjusted when the Columbia agreed to waive its booking contract for the house, operated by H. & S.

NORTHWEST WELCOMES TABS

Milwaukee, Wis., July 5.

After two weeks in Marinette, establishing a record for tabs in that town, where they heretofore have played only one week at the most, the LeVoy players were booked back into Menominee, twincity to the border town, for three more days.

From Marinette, the troupe went to Green Bay for four days and their success there has resulted in their being re-booked indefinitely, starting last Monday.

ANOTHER STOCK BLOWS

Stock burlesque folded up at the Cadillac, Detroit, after five weeks. The house will reopen in August, playing Mutual wheel attractions.

Cleveland Stock Quits

Stock burlesque has closed at the Columbia, Cleveland, with the house going dark.

It reopens next month with a stock policy.

125th St. Dark

Stock burlesque has flopped again at the 125th street, New York, with the house going dark.

while riding a motorcycle on Ventura boulevard. Minor injuries.

D. Wrotenberg, former light-weight boxer known in the ring as Dick Hyland, was arrested and is in the Orange county jail charged with failure to stop and render aid after an automobile accident, intoxication and possession of liquor.

Iris Burns and Anita Davis, sentenced with Mrs. Sarah Kerriek, Joe Hunt and Henry Isabell to one to 10 years in San Quentin penitentiary for manslaughter in the death of Tom Kerriek, film cowboy, made confessions to Chief Probation Officer W. H. Holland that Sarah Kerriek killed her husband. The confession failed to move Judge Hardy, who sentenced the five. An appeal will be made to Governor C. C. Young for a pardon for the two women.

Norma Donaldson, four-year-old film actress, known on the screen as Norma, was struck by a car.

(Continued on page 51)

Scribner-Herk Talking Again?

Reports are about that Sam Scribner of the Columbia and I. H. Herk of the Mutual wheels are speaking once more to one another.

Whether that presages anything beyond a reunited friendliness of spirit between the two burlesque leaders isn't mentioned in the rumors.

For some time through business conflicts Messrs. Scribner and Herk have passed each other up, in conversation and on the street or offices. Lately, however, they have been reported meeting one another, at lunch or in some hideaway with the usual speculation as to "deals" between the two wheels, or individual matters of theatres or shows.

BURLESQUE CHANGES

Jake Potar has completed the cast for "Kandy Kids" (Mutual) next season. It includes Jessie McDonald, Max Coleman, Joe Hill, Marion O'Neill, Irving Jacobs, Jack McSorley, Gladys McCormack.

Cast for Otto Klive's "Ginger Girls" (Mutual) for next season includes Harry Clex, Art Mayfield, Fritz White, George Wald, Mae Lorraine, Fred Faire, Anna De Voe.

Cast for next season's "Laffin' Thru" (Mutual) includes Joe Van, Billy De Gray, Mae Serpos, Jimmy Spera, Jack Price, Althea Collins and Mickey Young.

Complete cast for next season's edition of "The Bandbox Revue" (Mutual) includes Jimmy Dugan, Al Flatic, Shickie, Mary Ryan, Ruth Darling, Clyde Schaeffer, Margie Burke and Saxo Sextet.

Eddie Sullivan's "Dimpled Darlings" (Mutual) for next season includes George Leon, Bessie Brooks, Dolly Beranger, Abe Sherr, Eddie Lorraine, Walter Marvin.

Norma Noel and Bryant Wolf have been engaged by Hurtig & Seamon to head one of the trio of shows which the producers will operate over the Mutual Wheel next season.

Next season's cast for "Stolen Sweets" (Mutual) includes Charles "Bimbo" Davis, Gus Flaig, Edna Somers, Bee Bell, Artie Lewis, Thelma Lewis, Mildred Barr, Arlene Winks.

Joe Catalano has completed cast for "Bright Eyes" (Mutual) next season. It comprises Harry LeVine, Joe Moss, Kitty Starr, Edna Sears, Ruth Levine, Babe Moss, Harry Hils, Sylvester Roy, Bailey Twins and Tangee.

Billy Miffin supplanted Chuck Wilson with the Trocadero stock, Philadelphia, this week. Joe Moss, Lew Petelle and Ann Claire have been added.

Mutual Wheel's Opening

The Mutual Wheel will begin its season August 29 with 38 weeks and as many attractions set.

Some of the houses listed may open a week or two previously for a preliminary season, but the official opening of the season will be the above date.

List of houses and franchise holders will be released by I. H. Herk, head of Mutual, next week.

"Africana" at Daly's

Ethel Waters, in a new show entitled "Africana," opens July 11 at Daly's, New York.

This show is said to also be a part of "Black Cargo," which Miss Waters used as a revue over the T. O. B. A. circuit.

In the show are Gulfport and Brown, Whitford and Mills, and Taskara Four. Soubert is Fayte Boyd.

Bennett's Mutual Show

Jim Bennett has been awarded a producing franchise on the Mutual Burlesque Wheel for next season. He will operate a show captioned "Bennett's Big Banner Burlesque."

Bennett is heading the show and is currently in New York rounding up supporting cast. Among those engaged are Blossom La Valle, Tommy O'Neill, Jack Reynolds, Ella Scare and Toots DeVonde.

Mutual at Akron

Grand, Akron, Ohio, will play Mutual Wheel attractions next season, the stand having been added to the Mutual itinerary last week.

OLYMPIC STOCK

("Pleasure")

Stock burlesque, "Pleasure," book staged by Walter Brown and James X. Francis; numbers staged by Billy Knott; reviewed July 4. At Olympic on 14th street.

Shultz.....Walter Brown
Jimmy.....James X. Francis
Shorty.....Richie McAllister
Ludwig.....Johnny Weber
Chie.....Chie Hunter
Peggy.....Peggy Gilpin
Anita.....Anita Rose
Irene.....Irene Samuels
Jerry.....Jerry McCauley

In 1892, at the World's Fair in Chicago, there came to the Midway Plaisance a dancer with a new type of wiggle. She became immortal as "Little Egypt," and her opium went into posterity as the posterior and titular series of gestures venerated "the Hoochy Coochy." Familiarly breeding contempt, slanged it to "the Cooch."

Little Egypt put the fair over and wiggled it off the nut. She has probably writhed to her just reward. But her soul and the rest of her go wiggling on. At the Olympic, on 14th street, adjacent to Tammany Hall, it is the sole stand-by of "Pleasure."

How 16 numbers can be put on and put across, each with no less than six encores on stage and up and down two aisle runways, and every variation and adaptation of each start, remain and finish as a cooch movement, seems incredible. But much about the Olympic stock is that way.

There are several big-time comics of this craft, known to the foremost wheels—Walter Brown, Johnny Weber, Shorty McAllister, Chie Hunter, Anita Rose, for instance. The piece is, excusably, thrown together hastily—that has always been the fodder for stock burlesque; and the book is a repetition of all the time-battered gimmick bits, stage-money passes, dips, shills, fake bookies—yes, not letting out the "So Long" gag, the "earfare" weep, the picketpocket license racket—everything but "Irish Justice" and "Levin's Pawnshop" (with both suggested).

Comedy is crude, rude, blue and brutal. But that is just what the 14th street craves, and what it gets. The dames are of the expected types, with one or two youngsters looking snappy. None can lift a foot higher than the other knee—and that takes in the dancing principals—but every last one can toss a torso with the Girl in Blue of sainted recollections, and does so through probably 96 series of shakes and shivers per routine.

They wriggle forward, they wriggle backward; they wriggle through ballads and they wriggle through jazz; they wriggle on, they wriggle through and they wriggle off—with an extra little wriggle in the exit for a wriggle-away; they wriggle slow and they wriggle fast, they wriggle standing, sitting, bending, lying down, crawling, jumping, Charlestoning, bucking, winging, singing, talking, ogling, laughing, and—

The first act finale is a cold steal on the "Hallelujah" number of "Hit the Deck," lifted lock, stock and barrel, all the lyrics and music and business, the mass formation, the hands up, down and outward, the prayer-salute, and all; but as the olio comes down the show goes into itself for a second and the whole troupe does what? Wriggles.

They don't wriggle only their middle zones—they wriggle all departments. They wear one set of blue briefs, nothing behind except slender white elastic, and one who sits through it can see bobbing blue in his dreams for a week if his dreams are wriggles.

The admission top is \$1.10, with the seats along the runways the choice. The house was orderly for its personnel. No loud clattering for encores, no whistling or stamping. One clap—even by a blouse usher—was enough to light up the runways and start the gals wriggling up and back again once more. The girls kept rotating endlessly so that the same girl never landed in the same wriggling location twice, thus protecting against monotony and giving each patron a close-up of each wriggler in the course of the evening.

"Pleasure" measures up to entertainment in this section, which has long been one of the surviving stands of stock burlesque in summer. It must be O. K. or it wouldn't last so long and stick so steadily. The usual low patches with prize-package candy, books exposing kys and even paper hily cups for a drink of water were ballyhooed in the intermissions. The book tipping off the "traps and tricks" of "Dunco Stealers" endorses Detective Clifford Woodbridge of the Chicago police department (who was dropped from the force in 1907) and tells of swindles against farmers at the Northwestern station there (demolished in 1909).

The book of the piece is of even more archaic vintage. But such things go on forever, like the spirit and technique of Little Egypt. And if they have lost the flavor of novelty, they have acquired the flavor of genuine antiquity. As such they intrigue the historic if not the historic appetite. **Luft.**

PRESENTATIONS—BILLS

THIS WEEK (July 4)

NEXT WEEK (July 11)

Shows carrying numerals such as (3) or (4) indicate opening this week on Sunday or Monday, as date may be. For next week (10) or (11) with split weeks also indicated by dates.

An asterisk (*) before name signifies act is new to city, doing a new turn, reappearing after absence or appearing for first time.

Pictures include in classification picture policy with vaudeville or presentation as adjunct.

PARIS

This Week (July 3)

Empire	Leon Leger
Al Loyal	Katell Agri
Carjol	Garrar
Andrews 3	Les Remos
Cuvard	Karl Ditan
Ehambard	Rex
Charlot	Perchicot
Lysans	Fidji
Lorla Nice	Germaine Lix
Andre Zim	Johnny & Black
Joe Croket	Juan & Pieroty
Gregore	Poulot
	E P Loyal
Moulin Rouge	Palace
Mistinguet	Florence Walton
Andree Randall	Aileen Hamilton
Cebrens Norbena	Geo Carpentier
Yvonne Legay	Leon Lettrun
Rica Mae	Alice Cox
Nadia Keen	Honriette Leblond
Florlane	Lunka Sio
Carrol	Agnes Souret
Madiah & Kail	Romsey & Walker
Ya & Wata	Nell & Harum
Jackson Girls	Manello Titous
Dandy & Gayto	Georges Plateau
Pierat & Jay	Geo Alex
	Gachery
Olympia	Nadia
Kateo	Regine
Garanis	

LONDON

This Week (July 4)

FINSBURY PARK	Empire
Helo Chaston Rev	
HACKNEY	Empire
Jackson's Rev	
Hermanos Williams	
Charlton	
Van Dock	
B Stevens Co	
Jack Edge	
Al Thomas	
LONDON	NEW CROSS
Alhambra	Empire
Hodges & Fields	Yes, Sir Rev
Rammy Shields	
Auntie	
Tex McLeod	
Norman Long	
Ben Blue Ward	
Ben Dohy	
Coliseum	SHIELDS BUSH
Herschel Henlere	Empire
Jim & Jack	A Haakomb Co
Will Pyffe	Victor Andre
A C Astor	Fordham Kids
	Jack Le Dair
	Kirks
STRATFORD	LEICESTER
Empire	Palace
Contrasts Rev	Harry Herbert
LIVERPOOL	MANCHESTER
Empire	Hippodrome
Archle Rev	Herbert Mundin Co
	Harmony Kings
	Robert Easton
	Pichel & Ptar
	Adelenna Peel
	2 Watsons
	Lola Menzoll
BRADFORD	NEWCASTLE
Alhambra	Empire
Irish Follies Rev	Just for Fun Rev
BRISTOL	NEWPORT
Hippodrome	Empire
Parks Sla	Wonder Show Rev
Renee Reel	
CARDIFF	NOTTINGHAM
Empire	Empire
Too Many Crooks	Miss 1927 Rev
CIATHAM	PORTSMOUTH
Empire	Royal
Nerworks Rev	Where M A M Rev
CHISWICK	SOUTHSEA
Empire	Kings
Mirthquake Rev	Safety First Rev
EDINBURGH	SWANSEA
Empire	Empire
Seeing Life Rev	Magical Moments
GLASGOW	WOOD GREEN
Empire	Empire
Punch Bowl Rev	Glover & Lester
HANLEY	Grand
Grand	Jack Barty
False Alarms Rev	

PROVINCIAL ENGLAND

ARDWICK GREEN	HULL
Empire	Palace
Jim & Jack	Surprises Rev
Johnson Clark	
Scott Sanders	
Auntie	
Can Dock	
Henri Bekker	
BIRMINGHAM	LEICESTER
Empire	Palace
Rucker & Perria	Harry Herbert
Louis Maxim	
Lee Sla	
Nixon Grey	
Johnson Clark	
Roxy La Coca	
Lomas 6	
Grand	LIVERPOOL
Armour Boys	Empire
Randall & Leigh	Archle Rev
Sandress & Cop	
Cap Callon	
J Birmingham's Bd	
Vera Ruid	
4 Juliens	
BRADFORD	MANCHESTER
Alhambra	Hippodrome
Irish Follies Rev	Herbert Mundin Co
BRISTOL	NEWCASTLE
Hippodrome	Empire
Parks Sla	Just for Fun Rev
Renee Reel	
CARDIFF	NEWPORT
Empire	Empire
Too Many Crooks	Wonder Show Rev
CIATHAM	NOTTINGHAM
Empire	Empire
Nerworks Rev	Miss 1927 Rev
CHISWICK	PORTSMOUTH
Empire	Royal
Mirthquake Rev	Where M A M Rev
EDINBURGH	SOUTHSEA
Empire	Kings
Seeing Life Rev	Safety First Rev
GLASGOW	SWANSEA
Empire	Empire
Punch Bowl Rev	Magical Moments
HANLEY	WOOD GREEN
Grand	Empire
False Alarms Rev	Glover & Lester
	Jack Barty

Picture Theatres

NEW YORK CITY	Capitol (2)
William Robyn	Capitol 4
Cap Male Pins	"Fast & Furious"
Chester Hale Girls	
Joyce Coles	
John Trislaunt	
Cap Bal Corps	
"Annie Laurie"	
Paramount (2)	Strand (2)
Paul Whiteman Bd	Isham Jones Bd
Chamberin & H	Deety Rees

Bourman's Step

"Naughty but N"

Roxy (2)

Gladys Rice

Maria Gambarelli

Douglas Stanbury

Beatrice Helkin

Charles Magante

"Dearie"

CHICAGO, ILL.

Capitol (4)

Del Delbridge Bd

Shapiro & O'Mal

Jazz Lips Rich'd'n

Haliph Bart

William Gaede

Kurnicker Girls

"Yankee Clipper"

Chicago (4)

Spitalny Bd

Sports Rev

"Rockies"

Granada (4)

Benny Meroff Bd

Jack Osterman

Cleveland, O.

Allen (3)

Morton & Barrett

Steele & Winslow

3 Gibson Sla

Irving Edwards

Vitalo Orch

"The Unknown"

Park (3)

Sergt Ches Davis

Kay Maurene

Emerson Gill Bd

"The Brute"

DES MOINES, IA.

Des Moines (3)

Markel & Faun

DETROIT, MICH.

Capitol (3)

Ernie Young Girls

Sport & Desha

Ann Garrison

Lora Hoffman

Charles Olcott

Robert Clarke

Russ Morgan Bd

ARTISTS

DESIRING

ENGAGEMENTS

FOR NEXT

SEASON

in PRODUCTIONS

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OR CABARETS

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ALF T. WILTON

1560 BROADWAY

Suite 509

Bryant 2027-2028

Chas Wilkins

Saul Dorfman

Vitalphone

"Secret Studio"

Harding (4)

Mark Fisher Bd

Circus Week

"McFaddens Flats"

Marbro (4)

Chas Kaley Bd

Gardner & Douglas

Carroll & Grady

Brooks & Grady

Nip & Cinn

"Secret Studio"

Oriental (4)

Paul Ash Bd

Milton Watson

Lydia Harris

Wallace & Cappel

Collette Sla

Elinore Charlene

Paul Small

Tony Hillis

"World at Feet"

Senate (4)

Lou Kosloff

Stanley & Birnes

Lonny Bailey

Peaches & Poppy

Gould Dancers

"Rough It's Rosie"

Stratford

2d half (8-9)

Joe Pincus

Janlon Sla

Danny Graham

Fountelroy & Van

Ted Leary

M Hillblom Bd

Tivoli (4)

Waring's Penns

Roy Copper

"Rough Rosie"

Uptown (4)

Bennie Krueger Bd

Billy Glasen

Caltes Bros

G D Washington

"Naughty But N"

BALTIMORE, MD.

Century (3)

Yale C'low'n's Bd

Nina Olivette

Bennett Boys

"Special Delivery"

New (3)

Sybil Bowhan Co

"Little Advent'ra"

BOSTON, MASS.

Metropolitan (2)

Mitchell Bros

Gene Rodemich Co

"Man Power"

State (4)

Phil Spitalny Bd

Dolores Farria

Steve Weinger

"Capt Salvation"

BUFFALO, N. Y.

Buffalo (3)

Chief Capoulcan

Naid of the Mist

"Naughty but Nice"

Great Lakes (3)

Dalley Pakman Co

Manning & Clara

Covert & Motta

Whirl of Dance

"Fast & Furious"

Lafayette (3)

Joe Howard

Rev d'Art

Mountain & Dixon

Ward & Diamond

Julius Forest Co

"The Poor Nut"

Metropolitan (30)

Rube Wolf Orch

Fanchon & M Idea

Nell Kelly

Oscar Taylor

Armanda Chiroi

Jose Mercado

Heicher's Bal

Electric 2

"Man Power"

Million Dollar

Leo Forbstein Orch

PITTSBURGH

Aldine (3)

Benny Rubin

Dave Harmon Bd

Aldine Rockets

"Women Love D's"

Grand (3)

Ortman & Borr

Ilae Marvenga Co

"Framed"

PROV'DENCE, R. I.

Fay's (4)

Carolina & Stove

Alla & Pullman

Roscoe Alla Bd

(One to fill)

2d half (14-17)

Alberta Lee Co

Grant & Dalley

Johnny Wilbur & Co

Marie Stoddard

Edith Clasper Co

BROOKLYN

Bedford

1st half (11-13)

Alberta Lee Co

Johnny Wilbur & Co

Morgan & Sheldon

Clark & Villani

Chaney & Fox

2d half (14-17)

Selina's Clr

Johnny Herman

Edith Gear Co

Hall & Symonds

Bon Jon Girls

Gates Ave

1st half (11-13)

Romans

Johnny Herman

Eddie Gear Co

Fields & Pink

Lester Lane Co

2d half (14-17)

Prince Tokio Co

Bill Case

Mechan & Shannon

Alla & Pullman

Roscoe Alla Bd

Melba

1st half (11-13)

Green & Austin

7 Stylsh Steppers

(Three to fill)

2d half (14-17)

Chas Deagon

Fred Morton

J & E Parks

Fields & Pink

Paul Yocan Co

(One to fill)

Metropolitan (11)

3 Longfields

Michael Conolly 4

Seaman & Herman

Welford & Newton

LONDON, CAN.

Loew

1st half (11-13)

Wheeler & Potter

Jack Wilson Co

Brallie & P Rev

Palace

1st half (11-13)

Francis & Frank

Phillips & Devan

Saxton & Farrell

A Mexican Rom

Farnell & Florence
Holt Weir Co
2d half (13-16)
Australian Walter
Cantor & Duval
Johnson's Cadets
Lemarle & Ralston
(One to fill)

S'N ANTONIO, TX.
Majestic (10)
Milt Dill & Sis
Goode & Leighton
Toby Wilson Co
Newhoff & Phelps

Radio Fancies
TULSA, OKLA.
Orpheum
1st half (10-12)
Australian Walter
Cantor & Duval
Johnson's Cadets
Lemarle & Ralston
(One to fill)

2d half (13-16)
Monroe & Grant
Dezso Retter
Eddie Shubert Co
Ling Ting Foo Co
(One to fill)

Winchester & Ross
G & P Magley
Johnny Berkes
Carr Bros & Betty
(11)
Hickey Bros
Palerno's Dogs
Shaw & Carroll
Harold Naurot
Jack Hanley
Arnaut Bros

Jefferson
2d half (7-10)
LaRays
Millard & Marlin
Rule & Tenny
Sid Marion Co
Cole & Grant Rev
Senator Murphy

ALLEN TOWN, PA.
Colonial
3d half (7-10)
Casy & Warren
Jack Usher Co
Hasselt & Klatoff
Hall & Alman
James Bernie L'st
Paul Sydel & S

ASBURY PARK, N.J.
Broadway
2d half (7-10)
Lavine & Dale
Wilson Aubrey 3
Shuffle Along 4
Martha Pryor
(One to fill)

CHARLOTTE, N.C.
Broadway
3d half (7-10)
Paco Canino & J
Schleifer's W'd'tes
Elsie Clark
O'Neil Vermont
(One to fill)

CINCINNATI, O.
Palace (4)
G & L Gardner
Record & Caverly
Willard
Abbott & Bialand
7 Collegians
Rubin Beckwith
(11)

Jack George
3d half (14-17)
Jarva Marconi Co
Jack Joyce
Lee Ghezzi
Howard Harris Co
(Two to fill)

HARRISBURG, PA.
State
2d half (7-10)
Donovan & Lee
Jack Des Jours
A & J Croll
Our Ideals
(One to fill)

NORFOLK, VA.
Norva
2d half (7-10)
Texans
Wanda Hawley
Ann Francis & W
Carney & Jean
McKee & O'Connor
(One to fill)

N. ADAMS, PA.
Empire
2d half (7-10)
Burton & Ravin
J & J McKenna
Mary & Grey 6
Watts & Ringold
Hart & Francis

Sheridan Sq.
2d half (7-10)
Foster & Seamon
Geo B Alexander
Burton & Shiba
Nathane & Maybell
(One to fill)

PLAINFIELD, N. J.
Proctor's
2d half (7-10)
R & D Bradley
Lew Killy Co
(Three to fill)

SYRACUSE, N. Y.
Capitol
2d half (7-10)
The Thrillers
Ervel & Dell

UTICA, N. Y.
Gaiety
2d half (7-10)
Birch & Edge
West & Price
Jas Pierot Co
Masked Voice
Roy Rogers

WINGTON, D. C.
Fairle (3)
Watkins's Clr
Mae Francis

Orpheum

CHICAGO, ILL.
Diversity
2d half (7-10)
Kafka Stanley & M
Doyle & Shirma
Zelaya
Billy Pearl Co
Carleton & Ballaw
Sheldon Heft & L

Palace (4)
Long Tack Sam
Tom Smith
Dodge 2
3 Swifts
(Three to fill)

Bert Gordon Co
(Others to fill)

MILWAUKEE
Palace (4)
Edna Thomas
Lewis & Dody
3 Swifts
Ewing Weaton
Dainty Marie
(One to fill)

MINNEAPOLIS
Hennepin (4)
Jack Benny
Billy Shone Co
Cavanaugh & C's
4 Covelly Girls
(Two to fill)

THIS WEEK
EDDIE CARR and CO.
American and Greeley
MARVIN and WHITE
State, White Plains
THE LAMONTS
Scranton and Wilkes-Barre
Direction
CHAS. J. FITZPATRICK
160 West 46th Street, New York

Frank Farron
Lewis & Dody
Norwood & Hall
C'igna & Plappers
Lucy Henry Co
Diero
Roy & Harrison
Jean Adair

Tower
2d half (7-10)
Harry Woolf Co
Niles & Mansfield
Luster Bros
(Others to fill)

ST. LOUIS, MO.
St. Louis (4)
Mosconi Bros
Naughton & Gold
Jean Adair Co
Bobby Adams
Rody Jordan
Les Kemmys

SAN FRANCISCO
Golden Gate (4)
A & P Gypses
Frisco
Burt Shepherd
Norman Prescott
(One to fill)

Keith-Western

CLEVELAND, O.
Read's Hipp.
2d half (7-10)
Johnny & August
L & B Ryan
Sorrentino 4
Elliott & LaTour
Rhea & Santora Co
(One to fill)

DETROIT, MICH.
Grand Riviera (4)
Hanlon Bros
C & C Arren
Danny Murphy
Empire Comedy 4
(One to fill)

Murray & Maddox
(Three to fill)

INDIANAPOLIS
Palace
2d half (7-10)
Ergott & Herman
Simian Ent
Austin & Mack Co
(Two to fill)

LEXINGTON, KY.
Ben All
2d half (7-10)
3 Bardelands
Cornell U Orch
(Three to fill)

FT. WAYNE, IND.
Palace
2d half (7-10)
Joyner & Maddox
Hedhes Co
(Three to fill)

HAMMOND, IND.
Parthenon
2d half (7-10)
Georgalls 3
(One to fill)

SANDUSKY, O.
Schade
2d half (7-10)
Pisano & Landauer

WINDSOR, ONT.
Capitol
2d half (7-10)
Cowers Co
Nawahl
Swede Hall Co
Harlequins
(One to fill)

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Paula
Pepper Shakers
Frank Sinclair
Marino & Martin
Elton Rich & G
Weston & Lyons
Wills & Maxine
Prince Wong
(One to fill)

Coliseum
2d half (7-10)
Martinet & Crow
Weyth & Wynn
Mr & Mrs Coburn
Nick Huffard
Geo Dormond Co
(One to fill)

Ryan Sis
Foy Family
(Two to fill)

56th St.
2d half (7-10)
Paul Decker
Signa Andre
Norton & Brewer
Dance Carnival
Geo W Moore
Taylor & Bebbie

Fordham
2d half (7-10)
Martell & West
Harrington Sis
Nancy Gibbs
Hickey Bros
(One to fill)

PROSPECT
2d half (7-10)
Mel Klee
Sherman & Rose R
Jack Janis
(Two to fill)

AKRON, O.
Palace
2d half (7-10)
Hama & Yama
Pearson & And'ren
Fred Ardath
Garden of Melody
(One to fill)

BRADFORD, PA.
Bradford
2d half (7-10)
Russell & Wynn
Ed Martin
J & M Harkins
Morton Jewell
(One to fill)

BRIDGEPORT, CT.
Palace
2d half (7-10)
Ferra & Ellis
Loret's Concl'n
Bing Sis
B & G Carmon
(One to fill)

ELIZABETH, N. J.
City
2d half (7-10)
Arnold & Collier
Ray Conway & T
The Gals
Frank Hunter Co
Walter Murray

ELMIRA, N. Y.
Majestic
2d half (7-10)
Senna & Weber
Pisa Bros
Ina Alcova Co
Elmira
(One to fill)

ELIE, PA.
Erie (4)
Gaudin's
Winifred Byrd
Sydney Grant
Wells & Fay
(One to fill)

GLENS FALLS, N.Y.
Maitre
2d half (7-10)
The Bells
Doran & Soper
Earl & Mathews
Carroll Ford Co
(One to fill)

NEWARK, N. J.
Proctor's
2d half (7-10)
Gautier & P Boy
Traps
Jack Conway Co
Telle Frignaza
Ford Dancers
(One to fill)

M. B'SK'WK, N.J.
State
2d half (7-10)
Mitchell & Darling
Hunting & Mardo
(Three to fill)

NEWB'RGH, N. Y.
Academy
2d half (7-10)
Collins & Peterson
4 Harmony Girls
Lester & Irving 3
Rickard & Gray
(One to fill)

NEW HAVEN, CT.
Palace
2d half (7-10)
Hollywood Round
Adams & Bush
Boyd & Wallin
Frick & Peco
Chas Tobias

N. LONDON, CT.
Keith's
2d half (7-10)
Torrella & Clark
Junk & West Rev
Jinks & Ann
Southern 4
Eckert & Francis

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Murray Hill 7838-9

Clifford & Marion
Raymond & Bolger
(Two to fill)

PHILADELPHIA
Earle (4)
Sammy Gold
Bill Hamilton
Bert Errol
Jack Rube Clifford
Wally Sharplee
Act Beautiful

Nixon
2d half (7-10)
Ernie & Ernie
Geo Herman
Cardiff & Wales
(Two to fill)

ROCHESTER, N.Y.
Lyrie
2d half (7-10)
Cecil & Van
O'Connor & Wilson
Artie Mehlinger
Keno & Green
Dor Rae's Synco
(One to fill)

1st half (11-13)
Ernie & Ernie
Mickey Perley
Sam Albert Co
(Three to fill)

TRENTON, N. J.
Capitol
2d half (7-10)
Mary Eaves
Fashion Hints
Verna Dean Co
Cole & Snyder
(Two to fill)

TROY, N. Y.
Proctor's
2d half (7-10)
Gomez & Gomez
Eddie Olson Co
The Joy Weavers
Marvin & Davis
Al H Wilson

WATERBURY, CT.
Palace
2d half (7-10)
Lee & Arch
Anderson & Graves
Silks & Satins
Frank McNeil Co
Joyner & Hopkins

W'RC'STR, MASS.
Palace
2d half (7-10)
Marshall & LaRue
Donna Darling Rev
Adler & Dunbar
Pool & Corvin
Tramp Tramp Tr

BRITISH FILM FIELD

(Continued from page 16)

only 25 per cent. of the American were good as against 54½ per cent. of the British.

America dumped all her duds on us, he said, and told us if we made good films she would welcome them with open arms, but, in fact, she welcomed them with closed check books instead.

The Film Bill to Date

Little interest was shown in the last meeting of the Film Bill Committee, the session having to be suspended for a time because of the absence of a quorum. The clause by which a renter might transfer part of his quota if it exceeded his needs was struck out, and 18 other amendments were killed by the closure.

A new clause has been added, permitting distributors to combine with the permission of the Board of Trade, so long as one has acquired over six feature films under the quota and the total quota of the combining distributors equals the necessary percentage of them all.

Other clauses, covering territorial counting in the quota of films which have already been released (this is equivalent to State rights) in other territories, the barring of more than one count on a film admitted retrospectively, and the prohibition of distribution without license, were passed, while an amendment to reduce the penalty for offenses under the bill from \$100 to \$5 a day was rejected and the penalty clause was subsequently passed with the fine at \$100 a day for infringements of the act.

Production on Co-operative Basis

Federation of British Industries, the most powerful commercial organization in the kingdom, and the sponsor of the film bill, is working on a scheme for the training of directors, artists, film editors and continuity writers, in conjunction with the Appointments Board of the Universities. Plans also include mutual interchange of staffs between producers, the co-operative use of sets and the co-operative buying of stock, props, and other material.

Visions of our more egotistical directors being asked for the loan of a set by one of the smaller fry give us a very merry ha-ha!

Another Wilcox Venture

Herbert Wilcox, who has "Neil Gwynn" and "The Only Way" to his credit, and who also directed "London" and "Tiptoes," has formed yet another producing company, this time with Nelson Keys, stage actor. The capital is \$230,000 in 50,000 preferred \$1 shares and 100,000 25-cent deferred.

Kodak, Ltd., of London, has bought the plant and business of the Glanz-film A. G., of Berlin. This company has gone out of the raw stock business to devote itself to artificial silk production. Kodak will make X-ray, pack and movie film at its new German plant.

Agate Throws Another Story

James Agate, dramatic critic and opponent of the movies, some time ago advised the public to throw eggs at the screen. He has now broken out in a fresh place with a declaration, made at a meeting of the Leeds Women's Luncheon Club, where he said the government ought to give up worrying about night clubs and the letting tax and concern itself with the vulgarity of American films. The business sense of Americans caused them to send so many vulgar films here, as the British public was happy when it wallowed in drivel, said Agate.

As his own stuff is widely read perhaps he is right about public taste.

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GRAY MATTER

By MOLLIE GRAY
(TOMMY GRAY'S SISTER)

Jannings Makes "Flesh"

Without Emil Jannings "The Way of All Flesh" would be a most ordinary melodrama, calling for some credulity from the audience. Mr. Jannings makes it something fine and worth while. The agony was a bit too long drawn out. It won't be his last picture so that fine as his acting is some of it could be saved for the next time.

Phyllis Haver did surprisingly well and Donald Keith was very good as the son.

A Problem Solver

"The Shamrock and the Rose" makes an effort to solve the problem of the younger generation of the Jews and the Irish. Not that the younger generation needs the help; only the older ones see any problem, and it gives good advice to them. But it doesn't miss any chance for laughs to sugarcoat the medicine. Some of the laughs needed sugarcoating themselves.

Mike and Rose marry secretly because of opposition, and the girl is turned out of her home when it is discovered. Mike's parents take her to their hearts and the Irish always have room for one more there. A baby is the peacemaker, but this time in a different way.

Maurice Costello was the priest who evidently couldn't get a cassock to fit him; Rosa Rosenova and Dot Farley fought for business and pleasure, and Olive Hasbrouck made the girl seem fairly possible.

A short film called "The Trousseau" shows some nice gowns under pretense of a story. A green net for evening wear had a metallic slip under it and the ermine and white fox wrap was lined with metallic brocade. Crepe negligee was beige with ivory lace and the wedding gown was the usual satin but trimmed with lace and seed pearls. The average girl isn't going in for that type wedding dress any more and the "Big Reduction in Wedding Gowns During June" in store windows prove it. There are no more attics to keep them in for daughter's wedding and the modern girl is too practical to spend that much for something she can only use once. Not that she only expects to marry once but the other times she knows she won't make such a fuss.

Lindy Disguised

"Wedding Bills" are many and varied including a \$25,000 necklace expected to buy awkward correspondence written in the past—the dead past is always dear when it comes to life—and everybody enjoyed the modern struggle for "the papers" and the payment.

This bridegroom wanted to have his letters and what he paid for them too. But he was dealing with a blonde Russian which should have made any man hesitate but grooms-to-be have to rush in and out where bachelors can walk in and stay. It brought on an exciting chase after what must have been Lindy disguised as a pigeon. Ann Sheridan, Iris Stuart and Vivien Oakland shared in the fun but let Raymond Griffith do all the worrying and chasing.

Horrible Make-Up

Except for the horrible way Marie Corda made-up her eyes, hers would have been a fine performance in "Moon of Israel" (German made). She is not beautiful but has personality and ability and yet every view was an irritation completely spoiling her effective acting. The production is the chief interest and it is a fine one. Pharaoh himself couldn't have handled the hordes with greater ease.

Somebody has handled the Red Sea better in the past. There was no thrill in this, either opening or closing. As a spectacle the "Moon of Israel" is worth seeing, but as a story it leaves all the work to the audience and who goes to the movies to work?

Viola Vale's "Black Tears"

It was Viola Vale who shed the "Black Tears." That is she cried and had reason to but sensibly omitted the mascara during those scenes so as not to make it too realistic. A black streak isn't much better than a yellow one. The poor girl had the misfortune to love a sprig of Mayflower stock though she was only a Broadway drifter looking for the fare to go home to her mother who lived in Australia or London or even Chicago.

The young man agreed with her in sentiment but the old Pilgrim Rock got in the way and though they had been rather more than friends he evidently never knew that she really did have a sick mother to whom she sent all her money.

Hedda Hopper and Miriam Byron assisted the story which was interesting and sometimes funny.

Aunt Jemima's Strength

"Aunt Jemima" carried the feminine portion of the Colony Vitaphone program easily. She could have carried a Mack truck, too, apparently.

In the Days of Many Skirts

Real truth under the melodramatic story of "Captain Salvation," even though the young preacher used what should have been his first reason, "Christian charity," as a final argument for helping the rescued woman whom the town refused to accept.

This all took place in the days when a woman could spare a petticoat for bandages. It seemed strange that the old sailor didn't know what kind of ship was in front of his door when he could name others "by the way her sails are trimmed." Maybe his anxiety to get rid of the woman dimmed his vision. Good story otherwise and splendidly acted by Lars Hanson, especially, and Pauline Starke and Marceline Day.

At the Palace

It was a good thing Hayes, Marsh and Hayes opened the Palace show Monday as they were sure of their audience and the audience got the benefit of it. Sally Marsh and Lucille Hayes opened in simple black velvet coats and big black straw hats. Carrying out their youthful appearance were crepe de chine frocks, one blue, one pink, each ruffled as to skirt and plain bodices with the usual large hair bow and sash. A white fringed with a tuxedo collar of three pastel colors was more sophisticated. Framed in gold spangles a feather costume served as a lovely cover for the violin soloist. This had little beaded drapery at the shoulders. A navy blue sequin costume was worn and then pretty light blue lined with pink made with the bolero bodices for the end. Both pretty and clever.

Nellie Leach (with James Rennie) in a sketch that seemed a bit undignified for Rennie's standing, wore a crepe frock of an odd shade of green that had beige lace used prettily on the skirt and also forming the yoke. Helen Baxter as the other girl who loved sailors wore silk with its white background patterned with red and black dots, and a tiny opening at the neck laced in black.

Vivian Hart sang nicely in a white crepe embroidered with gold beads and spangles and carrying orchids on the shoulder. She later wore a net frock in violet made with the ruffled sides to the skirt and velvet girdle of the same shade. This one used roses for its floral effects.

Economy in Slipping Off Platforms

During the Paramount's "Musical Notions" Helen Yorke made an ambitious effort and held the high note long enough to get applause, for endurance if not for tonal quality. Her frock was a beautiful blue decorated with silver spangles. The Paul Whiteman brass ensemble also appeared in tuxedo suits on a platform that is the last word in

LASKY'S "CABINET"

(Continued from page 4)

causing delays and losses when actual shooting began.

Fineman's Solution

B. F. Fineman, the practical head of production during the absence of B. P. Schulberg, declared that a radical revision of production methods would have to be adopted for the purpose of eliminating every possible unnecessary expense before the picture began, declaring that the problems encountered in actual shooting should be anticipated to the last degree before the camera started making the first scene.

A consensus of opinion at this meeting voiced the sentiments of Lasky, who contends that in this way production cost can be but about 25 per cent.

Weekly Meetings

This cabinet is to meet once each week. While the cabinet will be depended upon for suggestions, John Fingerlin, who is a home office representative on production costs and budgets, is said to have been conferring with all department heads for the elimination of so-called dead wood.

It is said that Fingerlin has found a way whereby stenographers who have been assigned to writers and production heads on full time will divide their time between two and three bosses a day. On this item alone, he figures that around \$1,000 a week will be saved.

Fingerlin, it is also said, is looking over all contracts of writers, directors, supervisors and editorial heads, and after looking up the "morgue" on their respective abilities, has suggested that a large number now under contract be taken off the company payroll when their agreements expire.

Efforts are also being made to get a producer to release the corporation from a \$1,250 a week contract which he holds for another year. Several times he has been reported refusing to take a flat sum for the contract. Several writers who have contracts with the company calling for over \$50,000 a year have also turned down a similar proposition for their contracts, but it is understood efforts will again be made to have them reconsider.

BUILDING BOOM OFF

(Continued from page 5)

with the house until ready to open. With practically all the desirable pictures sewed up by B. & K., the new boys had to dig among what was left, with a consequent impairment of patronage. Stage programs also presented a great difficulty. To put on a program in keeping with those of a large circuit, with no other houses to split the original production costs, was considerable strain, mentally and financially.

Now in Chicago the over-seating is taking its toll. One concern has given up the ghost and turned its houses over to another organization. Others are constantly seeking loans to continue existence.

With conditions of this order, bond houses are becoming more wary about what to put their money into. This accounts for the slowup in construction among the independents.

The larger organizations, made wiser by heavy competition, are thinking things over twice before building nowadays.

economy—one man kept slipping off but that may have been the fault of his feet, not lack of space as it seemed.

So many things are on the bias these days that Paul's men in the true spirit of 1927 wear red, white and blue bands over one shoulder for "Fireworks." Large pinwheels on either side of the set and the flag finish could hardly be avoided after the singing of "My Dream of the Big Parade" by a nurse while various war pictures appeared on a shield with the red stripes showing. Evelyn Hoey wore an attractive white chiffon frock. Its long sleeves were tight to the elbow and flared from there and the only trimming was narrow black ribbon falling from the diamond brooch at the point of the V neckline. A drill by grey and white uniformed girls was well done, but when the band came through the audience playing and up to the stage would have been a better finish than the one used.

"Fast and Furious" Safe From "Ticket"

Certainly the racing cars in "Fast and Furious" were that, but all the rest was as calm and unexciting as a Coolidge speech. The only originality in it was used up in introducing the name and staff. Of course the doctor who turned out such a perfect specimen after mending spine, arms and head was original, too and the alcohol that made Reginald Henry a racing driver must have been some of the original kind, but the picture wouldn't act a better car speeding in Tortoisville.

Barbara Worth looked lovely.

NELLIE REVELL IN HOLLYWOOD

By NELLIE REVELL

With Will Rogers out of the hospital and Vilma Banky wedded to Rod La Roque, Beverly Hills is setting back to its accustomed calm and quiet, with hardly anything left to discuss except the threatened 10 per cent cut. Which some people consider plenty of topic.

Yes, I attended the nuptials. All moviedom was at the church and later at the reception and the rest of the world came to block the streets around the church. It had every earmark of some sort of royal ceremony, with crowds kept back by droves of policemen, cameramen by the score and even the necessity of showing one's invitation three blocks from the church so that a sticker might be pasted on the car's windshield, good for one approach to the church entrance.

Inside the church all was as magnificent as a DeMille super-special-feature, with gorgeously dressed bridesmaids, beetle-coated ushers and flowers in every conceivable niche. But splendid and solemn as it all was, there were laughs to lighten things. My seat mate was Raymond Hitchcock, very much the English gentleman with his monocle and top hat. And while I was admiring his regalia, up came Tom Mix in a stage coach drawn by four horses and topping this outfit was the famous Mix ten-gallon white sombrero. Later Barrett Keiskling also started a smile for me by appearing at the reception in a business suit and carrying a top hat and a cane. Afterward I found out that the hat and stick belonged to Cecil DeMille.

Just as the choir was beginning to peal "Here comes the bride," there was a slight hitch and there was quite a lapse before the entrance of the bride. The wait was to give the cameramen a chance to grind off a few feet of film. But Sid Grauman leaned over and suggested that Sam Goldwyn and Mr. DeMille were holding things up until they could decide how the gross should be divided.

Having collected enough shadow world fame to last for a couple of lifetimes, Wm. S. Hart has now gone in for something more solid. It is made of bronze, and is a monument just completed by the sculptor, Christodoro, which was dedicated at Billings, Mont., last week. The statue represents "A Ranger of the Yellowstone." Mr. Hart and his trusty Pinto pony posed for the central figure.

Dear Bill Page: All those nice things I said about you last week don't go—if they should get me sued by the editors of "Judge." I still think that card you sent me and, which I printed, is funny. But why didn't you tell me you had swiped it from "Judge," and not let me go ahead and give you all the credit?

A precocious stage child has always been one of my pet aversions but seeing a whole stage full of talented youngsters Sunday night at the Orpheum just naturally swept my distaste to the winds. The act was billed as "Pearl Hickman's Dimpled Darlings." It amazed me to see how talent can be brought out in a child under the proper direction. They were so clever that following them would have been a tough spot for any act, since they did all that grown-ups could do and did it even more charmingly.

Three of the children were particularly fine, one a girl who seemed to be about 14 and a comedienne. The other two were scarcely beyond the baby stage but they did an old-time Bowery dance of the sort that Lawrence and Harrington were famous for. And they did it just as well and as amusingly as though they had been trained by that very team.

FOOLIN' 'ROUND

(In Hollywood)

BY MISS EXRAY

Thursday.

Dear Mazie:

Florence Vidor has a stately walk and charming manner; also a gown of figured georgette for the picture she is making. Made in a style that hugs one moment and the next ripples o'er your figure. She had a right to be that way, as it was her lucky day. Managed to "cop" one of the champ camera men of this business. We all love to look our best at all times, and she has found that trick.

Theodore Van Eltz is playing opposite. He has quite an "air" about him and with a cute brush adorning his lip, bears a slight resemblance to Adolphe Menjou.

Gum's Good Point

Speaking of Menjou, he is as slender as a tweed. His dress clothes fit to perfection. He was giving his viewpoint on the versatility of actors to a woman interviewer. His leading lady, Ariette Marchal, was gorgeously gowned in a black chiffon velvet, relieved with white here and there.

And say, Maz, gum has its good points as well as bad. It is quite essential when sitting about darbed up in grease paint make-up to chew to your heart's content, as it is the secret of keeping your features relaxed.

From here I wandered over to the next scene of action. A bunch of roughnecks. Just the type gorillas that one would see around a waterfront. I was on the Emil Jannings' set, so stuck around. It was supposed to be a "pub" in dear old London. Atmospherically, I agree.

When they got going, I was pushed not so gently from my grandstand seat.

Pola Negri is back on the job after doctoring for an insect bite. It must have been one of the Florida brand that I have seen flying about lately. Some realtor who got stung down there brought it along in his trunk to use in his act out here and it flew the coop.

Another Lot

Friday.

Dear Mazie:

Another lot. All adutter. Virginia Lee Corbin and another gal were all tired out from posing for a publicity stunt. Virginia looks years younger, Maz, as slender as a fawn. Jack Mulhall also looks years younger than when I saw him last. As you know, Maz, that was quite some time ago.

Strawberry blonde Alice White, whom everyone thinks resembles Clara Bow, was pulling her usual peppy chatter. Thereby being the centre of attraction at that table. This gal is a publicity hound. No stunt is too hazardous, providing the lure is newspaper space.

Over on one of the stages I watched Flora Finch trying to twirl in a tricky fashion until I got dizzy myself. She was dolled up Spanish. One of those old fashioned gowns with plenty of petticoats, that takes one of the old-school to manipulate artistically. Mary Astor had the lead in this picture. Her gown of all lace showed off her sweet, saintly face to perfection.

On another set I saw Billie Dove. Her pretty hair was arranged in one mass of ringlets bringing out her features in cameo-like fashion.

MARION FAIRBANKS' HUBBY DISORDERLY

McCormick Steele Held in \$500 Bail, to Amazement of Wife—Sassed Cop

McCormick Steele, 23, stopping at the Winthrop Hotel, 47th street and Lexington avenue, and who stated that he was a broker, was arraigned in West Side Court on the charge of disorderly conduct. Magistrate Albert Vitale fixed bail at \$500 for examination. Steele spent quite a few hours in the West Side prison before being able to procure the bond.

At the hearing yesterday (Tuesday) morning he was fined \$15 or 3 days. He settled for cash.

Steele a few months ago married Marion Fairbanks whom "Folies" actress, (Fairbanks Twins). She was stunned when learning her husband was incarcerated. Steele was taken from his room at the hotel on a warrant issued by Magistrate Vitale. The broker was brought to the West 47th street station house by Motorcycle Policeman Jerome Heaney.

The "cycle" cop told reporters that Steele had been in an automobile with a woman, also another woman and a male companion. Someone in the auto shouted to the officer as the car came to a halt at 57th street and 8th avenue.

Believing that they sought information the cop approached the car. Heaney stated that Steele began to verbally abuse him. He advised the auto party to proceed. Instead, he

(Continued on page 55)

"WRONG ROOM" DEFENSE

But Not Enough for Dubonnet—Found in Eldon Smith's Room

Harry Dubonnet, 36, clerk, 411 West End avenue, was held without bail for Special Sessions when arraigned before Magistrate McAndrews in West Side Court on a charge of unlawful entry.

Dubonnet was arrested on complaint of Eldon Smith, 411 West End avenue, singer in "The Student Prince." Smith told the magistrate that he returned home Monday night, finding Dubonnet in his room and discovered that his suit case had been tampered with.

He notified Detective McDonald, West 68th street station, and Dubonnet was arrested. At the station house Dubonnet told the police that he returned home drunk and mistook Smith's room for his own. He denied that he had interfered with Smith's clothing.

In view of the fact that he had two previous convictions for burglary and for which he served terms in Sing Sing, Magistrate McAndrews decided to let the judges of Special Sessions thresh out the case.

10 Years for Marks

Sidney A. Marks, the super-swindler and self-styled theatrical producer, was sentenced to 10 years in Sing Sing by Judge William Allen in General Sessions, following his conviction of grand larceny by a jury. When released from prison he faces another term on a larceny charge in the Bronx.

During Marks' trial the names of many prominent persons along Broadway were mentioned.

According to the evidence, Marks represented to various people that he intended to put on a summer show which he called "The Sid Marks Spices of 1927." He induced many "suckers" to invest and before he was arrested, according to Assistant District Attorney Daniel J. O'Sullivan, the swindler had gathered in more than \$75,000.

Gamblers Only Fined

The seven gamblers arrested in a raid by the police on a luxurious apartment in the Briarfield apartment hotel at 215 West 83rd street, May 14 last, and who pleaded guilty to maintaining a room for gambling, were let off with fines by Judge Otto A. Rosalsky in General Sessions.

This winds up the "splash" the police mad at the time of the raid when they declared the arrest had broken up the biggest gambling ring in the city.

The release of the defendants on payment of fines would indicate the raid was of the "piker" variety.

Stick Up Spooners

St. Louis, July 5.

It's gettin' so a feller can't even take his Girl Friend out in the cooling breezes along the driveways in Forest Park after the show in the evening any more—that is with any degree of assurance that he'll have enough loose change left to buy gas on the way home.

Last Sunday night 10 couples, who had parked along the parks' Lovers' Lanes, were stuck up for all the earthly possessions they had with 'em.

The spooners forked over, as 'twere.

BULLHEADEDNESS COSTS QUEBEC BIG DOUGH

Tourist Trade Away Off—Reports of Typhoid Epidemic Responsible

Canada loses more than \$50,000,000 of American tourist money this year on account of the bull-headedness of one of the chief executives of the city of Montreal. In handling an affair which called for every wire in the field of diplomacy the executive took a great flop.

When the typhoid epidemic in Montreal broke out the American Consul stationed there called upon the official and asked to know the exact number of cases with specific information as to what was being done to prevent the spread of the disease for a "confidential report to the United States Government." Had this rightful request been acceded to nothing would have happened.

The Canadian official, it is reported, blew up and in a few choice words told the Consul it was none of his business. The story slipped out and the few typhoid cases were magnified into an epidemic. It is understood also that the Consulate sent a report of the epidemic to the Medical Convention then being held in Washington. The result was disastrous prominence of warnings in all United States newspapers about Montreal and the Province of Quebec.

Hotels in Quebec, which were so crowded this time last year that reservations had to be made two weeks in advance, now have plenty of space. Walters and bellhops report an 80 per cent. decrease in personal gross receipts. In one hotel it is known that some of the bellhops quit on account of slow trade. This hotel is one of the finest in Canada.

Lightning Change Watch But Thief Is Free

After Magistrate McAndrews in West Side Court had heard all the testimony, he dismissed charges of grand larceny against Jack Hoon, Ah King, Chinese, 353 West 58th street, and Samuel Silverstein, 470 Hlinsdale street, Brooklyn.

All three are employed in the Kentucky Club, 49th street near Broadway. According to the story told by Detective Edward Schnaible, West 100th street station, on May 3 the apartment of John McGregor, attorney, 500 Riverside drive, was entered and a watch valued at \$75 stolen.

An investigation resulted in finding the watch in a pawnshop pledged for \$10. The watch had been pledged in the name of King. Schnaible learned King's address and arrested him.

King admitted he had pawned the watch and said he had been asked to do so by Hoon. Hoon said he bought the watch from Silverstein. When Silverstein was apprehended he told Schnaible he had purchased the watch from a man named Joe.

He did not know Joe's last name or his address. In view of the fact that the three had had possession of the watch they were locked up. In court Silverstein admitted he bought the watch and said he knew Joe by sight and would be able to identify him if seeing him again.

McGregor told the magistrate he was of the belief that neither of the three men arrested had committed the theft and had come into its possession not knowing it was stolen property. After hearing this the magistrate dismissed the proceedings.

GOT ONE ON BUTTON' McNULTY VS. O'SULLIVAN

Actor Paid Stage Manager Friendly Call—Didn't Like Atmosphere—Bad Cut

Lawrence O'Sullivan, actor and singer, of 317 West 46th street, was the complainant in West Side Court against John T. McNulty, 28, who said that he was assistant stage manager of the Playhouse. McNulty was charged with assault. He gave his address as 816 6th avenue. The court fixed bail at \$500. McNulty sought friends to get him the necessary bond.

O'Sullivan, tall, broad and opposed to publicity, displayed a nasty cut on the left side of his chin necessitated several stitches. He received it from a right hand blow dealt by the assistant stage manager at 44th street and Broadway early Sunday morning, he said.

According to O'Sullivan, he and a friend referred to as McPherson were invited to McNulty's room for a drink. They had been in a thirst emporium when the invitation was extended. Arriving at McNulty's room, O'Sullivan said, he didn't like the atmosphere and he and McPherson left, he told reporters.

"I was just congratulating McPherson and myself how happy I was to be out of McNulty's place when McNulty ran after me and endeavored to strike me. I pushed him away. I feared to strike him because I would have made mince meat out of him," said O'Sullivan. "Before I knew it McNulty sneaked one over on the button. He must have had some instrument," said O'Sullivan.

Patrolman Emidio Tempera of the West 47th street station was attracted to the scene. He placed McNulty under arrest after much difficulty. McNulty aimed a kick at the bluecoat that was ward off by the cop's right wrist. The kick broke the crystal on the cop's wrist watch.

McNulty sought to explain his actions in court. Before he had progressed very far he asked the Magistrate for an adjournment which was granted.

Forgetful Drunk Lands In Court—Struck Girl

Bert Brant, 24, who stated that he was a manager for a Child's restaurant at 425 7th avenue, was found guilty on the charge of disorderly conduct in West Side Court by Magistrate Albert Vitale. Brant was finger-printed. He had no previous record. Today (Wednesday) Magistrate Vitale will impose sentence.

Brant was captured after a lively chase by Patrolman John O'Hare of the West 47th street station. He was arrested on the complaint of Emma Seaman, 21, phone operator in the Manger Hotel. Miss Seaman, who lives at 91 Stuyvesant street, Brooklyn, was on her way to a subway station when she alleged that she was insulted and struck by the defendant.

Miss Seaman was accompanied by Anna Gallagher, also a phone operator at the Manger. They had reached 51st street and 7th avenue when Brant is alleged to have insulted Miss Seaman. She resented his remark and was about to strike him. Brant seized her hand and with his free hand dealt her a blow on the forehead that stunned her, she said.

Miss Gallagher went to Miss Seaman's aid. Brant feared the wrath of both and fled. The phone girls set up a cry that brought several men who gave chase.

Brant stated to the Court he had been drinking, having attended a party. "Your Worship I don't recall a thing," he explained to Magistrate Vitale. The Court paroled him in his own recognizance pending an investigation by a probation officer. Brant is unmarried and lives at 256 West 108th street.

Free Shaves in Barber Shop

During a barbers' strike on New York's upper west side, one of the shops displayed a dozen or more safety razors in the window, with a sign reading:

"Come in and shave yourself free."

'ROUND THE SQUARE

Mrs. Dodge as Angel

Real estate operators who have fled the Florida boomland in checking the big losers recently agreed that the former Mrs. Horace E. Dodge, Sr., tops the list of those who were taken by a wide margin. The widow of the Detroit automobile manufacturer, now the wife of Hugh Dillman, actor, was "angel" for the Flornada Club development to the extent of \$3,000,000. Her son-in-law, James H. R. Cromwell, was president of the corporation which sponsored the ultra exclusive townsite south of Palm Beach. Dillman's marriage to Mrs. Dodge was followed immediately by that lady withdrawing her support with the result that the corporation went into bankruptcy with liabilities of over \$6,000,000 last year. In addition to her Flornada interests Mrs. Dodge purchased the Cosden estate in Palm Beach for \$2,800,000, Dillman acting as agent in the transaction and getting \$140,000 as his commission.

Long Beach Cut Up

The strand at Long Beach is one of the oddest and ugliest of the beaches, whereas it was formerly the most attractive around New York. The city has built high wooden jetties which cut the beach up every 100 yards or less. Last winter's storms ate away much of the beach and threatened the boardwalk. The jetties will bring the sand back eventually but the type used seems unnecessary. Atlantic City employs wide stone jetties but they are much lower and apparently more effective.

"Use-No-Other" Business

A new recruit to an eccentric business is the entrance of Bessie Jerome Fanshawe, granddaughter of William S. Jerome of the Jockey Club and related to Leonard Jerome, one of New York's first citizens, in the testimonial trade.

She has an office at 685 Madison avenue, and deals in testimonials and such for cold cream, straight eights, straight fronts or permanent waves.

"Social Directors" in Mountain Hotels

A new specie of summer entertainer has sprung up in the mountain resorts in the Catskills this summer. It is the social director, and always a young man. Usually he is a personable college grad of patience and ingenuity. His chief occupation is to keep the guests, especially the children, amused during the absence of the business-men-husbands on the week days.

Many little games, invented by the social directors have found a large following not only by the children but by their mammas.

No Pay; No Pray

In one of the orthodox Jewish churches where the custom is to charge an admission or exact a fee for entrance to non-seat holders on the Jewish high religious days, it is stated that an applicant with an accent walked up to the ticket taker, stating he had to see one of the pillars of the church on important business. The doorman, also with an accent, said it couldn't be done; that the man wanted was at prayer and to get in the applicant would have to pay the usual tariff, \$2.

The applicant expostulated and dilated upon the urgency of his business matter; that it meant a great deal to the man sought. Wearied by the argument, the doorman exclaimed: "All right, go in, but mind, don't you pray."

Chicago Drug Store Concern on Broadway

With about 60 drug stores operating in Chicago, the Walgreen Drug Company is about to open another, in the 44th street corner of the Paramount building on Broadway.

B'way Cigaret Smoker—Skirt

A woman walking through the Square smoking a cigarette nonchalantly was one of the Main Stem's afternoon flashes. In Atlantic City on the boardwalk it is not an unusual sight, particularly in the rolling chairs.

A SOUSED "VENUS"

Peggy Raymond, "22," Abused Fatherly Cop

Peggy Raymond, 29, 782 West End avenue, who said she was a musical comedy actress and known as "Venus of 1922," was arraigned before Magistrate Stern in West Side court on a charge of intoxication and received a suspended sentence.

Peggy was found at 116th street and Morningside avenue, in a helpless condition by Policeman Ryan, West 100th street station. When he tried to get her to go home she became abusive.

In court Peggy told Magistrate Stern she was sorry and that it would not occur again.

Stunt Flyer West Is Disorderly East

Henry Davies, 28, might be a stunt flyer, but his fly stunts don't seem to go with the New York cops. Davies is stopping at the Great Northern Hotel. He was arrested by Patrolman George Swoboda of the West 47th street station on the charge of disorderly conduct and fined \$5. He paid.

Swoboda came across Davies in a delicatessen store near the hotel. The bluecoat sought to quiet Davies. The latter indignantly declared that the cop would be in serious trouble. The bluecoat told reporters that Davies refused to be pacified. Hence his walk to the police station. He spent a few hours in the cell before court arraignment.

He wore a gold identification tag that bore the initials, (C. of E.). He said that this represented the Church of England. He said that he had taught many actors how to fly at Hollywood and had served with the Canadian flying forces. He was repentant in court and Magistrate McAndrews imposed the light fine.

The Mary Daniels Players wound up its season of stock at the Palace, Port Richmond, Staten Island, N. Y., last week.

B'way "We Boys" Grift Attacked by Business

J. H. Kenner, head of the Better Business Bureau, 280 Broadway, is about to institute a campaign against a new racket in Times Square in which a group of "We Boys" have been realizing fat 'r'-comes.

The game is a phone solicitation system in the interest of charity drives. Occasionally one of the sharpshooters hooks up with a legitimate fund raising project, but for the most part the solicitations are entirely phoney or at best shady in character.

The trick of the racket is to solicit only "prospects" from the operator's private sucker list, voicing the appeal in a way that conveys a veiled threat.

The town is absolutely loaded with rich and respectable citizens who have strictly private and confidential relations with Broadway after dark, and a charity appeal over the telephone couched in insinuating terms seldom fails to put him in an open hearted mood. Contributions commonly are collected on the minute by means of special messengers.

The racket is a variation of the old "Who's Who in Society" shake-down, and the solicitors are neatly hidden about the big Times Square office buildings where they have desk room. One of the operators has posed as a physician for a hospital drive, a rabbi for a Jewish charity, a Colonel in a raw Legion fake and a priest in a Catholic camp fund scheme, according to information sifted by the Bureau.

Leo Hoyt, touring for the past five years in "Abie's Irish Rose," left for Los Angeles Saturday to join the coast company. He will replace Nat Koff in the cast, resuming the role of Solomon Levy. Hoyt recently came in with the Southern "Abie."

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15 YEARS AGO

(From Variety and "Clipper")

Circumstantial stories were in circulation that the Keith office proposed to cut bills in the former Percy G. Williams houses from the old Williams average of \$5,250 to \$3,750 a week, partly by salary reductions.

The Sister act of Burnham and Greenwood, separated, Charlotte Greenwood going into the Winter Garden show.

The season for drafting production plans having arrived, show business was acting with caution, due to the impending presidential campaign.

Jake Wells virtually sewed up legit and vaudeville territory from Virginia to the Gulf, adding the Grand, Macon, and the Grand, Atlanta to his already large holdings.

Sol Bloom (now in Congress) sold his last theatre holding, consisting of a third interest in the Eltinge theatre, New York, to A. H. Woods.

Joseph M. Schenck signed Eva Tanguay as star in a specialty touring company after the manner introduced by Harry Lauder. Tanguay had been vaudeville's biggest "money name," but had quit big time after endless wrangles about salary.

Stock company rows are no new thing in Syracuse. Jane Murdock with the Kellard Stock at the Weitting, was in a wrangle with the management. She tried to tell her side to the audience and when they rang down on her she walked over the footlights, took a seat in the orchestra, and refused to move for the rest of the performance during which an understudy read her part.

Charlie Barnold, whose "drunk" dog was a sensation in animal acts, died abroad.

40 YEARS AGO

(From "Clipper")

James E. Woodward, president of the Hanover National Bank of New York bought Madison Square Garden from the New York & Harlem railroad for the staggering price of \$1,000,000. He formed a company capitalized at a million and a half and proposed to build a new garden.

Show business apparently was waking up to the merits of large theatre capacity. They tore out two rows of boxes in the Academy of Music, New York, 51 boxes in all, and filled the space with 425 single seats.

Thomas J. Ryan teamed up with Mal Richfield, the act to be thereafter known as Ryan and Richfield. (They became famous with the "Mike Haggerty" series of playlets.)

New engagements for the following season included Sam Bernard for Gracie Emmett's company and Eddie Foy for the Frank Daniels company playing "Little Puck."

Long Branch, N. J., was the popular summering place for the profession. It contained several de luxe gambling clubs, including Daly's Pennsylvania. (The house is still standing. A game was run there as recently as 1924, but strictly on a retail scale, instead of the prodigal play that once was the rule.)

Umpire Powers ruled that a baseball pitcher must not raise the ball of his right foot in delivering the ball, settling a disputed point of the rules.

Columbia lost to Harvard and Yale defeated Pennsylvania, both eight-oared events being contested at New London.

BEST FILM-MAKING SAFEGUARDS

Jesse Lasky in the role of the martyr for the motion picture producers mentioned a minimum cut of 10 per cent for salaried employees in the industry receiving \$50 a week or more as necessary. His employees outside of the star ranks did not take issue, they took the cut.

Lasky does not know that he also took the heart out of those same people. No longer do they stand in the studio yards and pledge themselves 100 per cent to Paramount-Famous-Lasky. They are now 90 per cent or less and don't care who knows it.

These employees and those at other studios who have taken the 10 per cent drop in wages are not at all reticent about telling how they will serve in the future. The time of toll will be regulated and when the day is done there will not be the loyalty shown so far as results are concerned of the past.

This pruning which started two weeks ago might lead the trade or public to believe the waste in salaries of actors, directors, or office personnel has been tremendous.

That is not the case, except in instances where bad bargaining might have been done in a zealous mood to outdo some producer in bidding, putting on the payroll some actor, director or writer not worth it.

Hardly a producing organization on the west coast which does not carry a lot of dead wood. This goes into every branch of the production organization. One will find it among production executives, directors, supervisors, scenario editors, writers, actors and technical workers. Producers know they have it. They carry this dead timber along. They will continue to carry it. Some of it because contracts compel, others because of political or family reasons.

Those salaries must be charged somewhere, whether earned or not. The net result is they show up in total overhead when negative cost is figured. Then comes, "our pictures are costing more than we can get! The industry must be stabilized!" That wail was heard three years ago, and three years before that.

It was not long after either time before the producers themselves started to spend more money than they had before. They went along for a year or two and did not complain. If they had, so soon after deciding to eliminate such waste and pledging themselves against foolish bargaining, they probably knew they would have pointed the finger against themselves.

One cannot say or give the inference that producing staffs are incompetent as the so-called high costs would indicate. They are not so entirely, except in their methods of operation. The film industry must be stabilized as Lasky pointed out. But the producers must start in and at the top. It is there where policy plans are made, where methods of operation are laid out. If the producers would choose the right way in making pictures and use the right people they might find their problem solved.

Firstly the producer should have the story properly prepared before a starting date is announced. When prepared it should be given the director to start with. But most of the producers try to handle so many productions at once that they let half a dozen start about the same time, with none having been completely prepared. Results, shooting starts, delay follows. There is a difference of opinion as to how the story should be told. High priced actors draw pay while loafing through no fault of theirs. Sets ordered are cast aside because some one altered the story sequences and situations. New ones must be built. More time is wasted. Then instead of turning a picture out on an average shooting schedule of around 21 to 28 days, the working time is doubled on an average six-figure estimated picture, with the cost exceeding sometimes by estimate as much as 200 to 300 per cent of the original estimate.

Possibly the biggest waste the producers have on production is the inability of executives to agree on story. Writers are called in to do an original or an adaptation of a stage play. Their views are listened to but generally not approved. Some executive has his story idea. He is supreme. A writer turns out the job as instructed. He comes to the sanctum with it. The power-that-is finds himself occupied. The writer sometimes has to wait three days, four days, a week maybe before let in.

By that time the executive has a new thought. The original writer will not do for that. Another is called in. He is told what to do. Does it. Then he goes through the wait racket. Sometimes they like his story. Most often a conference takes place. It is decided to have the two versions blend, with another writer called in. He does the blending. That may take a week, two weeks or more. If it is accepted, then continuity. Sometimes one, two and three writers are used for that. Salaries mount up. Possibly, the continuity is wrong or not up to the mark.

It seems as though some executives of no literary experience or aspirations may be substantially balanced otherwise, but he knows "the kind of a story it should be." Not only knows but insists upon it, against the suggestions and advice of a highly paid editorial staff.

The studio executives, crowded by the home office for the release, work started. The director starts with an incomplete script, unaware of how far he can go. Takes the continuity along, just like a newspaper copy reader handles a running story. He takes his chances, trusts to pot luck, finishes the picture the best way he can and then takes commendation or censure for his efforts.

On more than one lot the main trouble so far as production cost is concerned has been lack of preparation. On one lot very few pictures turned out there in the last year were cut as the director had made them. That could not be done; continuity was rough, did not dovetail. And retakes had to be made. Sometimes the original director did this; and sometimes another director was called in. That added cost and time to the production, and when the auditors got hold of cost sheets they found them away over budget. That was not the fault of the directors, the writer, the actor or the technician. The studio executive knew it, but could not afford to admit the inefficiency. The buck had to be passed. No better place to pass it on to the hirelings.

Pictures have been made on the Pacific coast which will never see the exhibitors' theatres. They have cost anywhere from \$100,000 to \$350,000. One studio has had as many as four negatives, costing over \$100,000 each, on the shelf during the past year. Their cost had to be distributed, and it was.

One company started making a sea picture. It cost into the hundreds of thousands. Suddenly it was announced that it would be made at a

INSIDE STUFF

ON VAUDE

With the present wide open gambling reign in Chicago, artists entering that city should ascertain whether any theatrical hotel has gone craps, roulette or Klondike. In a couple catering to the show business there has been rented an entire floor or so for gamblers only, with the lay outs in plain sight, seemingly without fear of interference.

Any guest of the hotels is considered legitimate prey. For those who prefer to remain away from places of that classification, this is issued.

The proposed benefit for the widow of the late Frank Fogarty, erstwhile vaude monologist, has been called off at the instigation of the comedian's widow. After retirement from stage work Fogarty became secretary to the Borough President of Kings County and held that position until time of his death several months ago.

Well meaning friends began arranging the benefit. Mrs. Fogarty, when apprised of it, declined with thanks.

A letter of warning received from Detroit suggests that no professional leave anything of value in a car while in that city. Even though the car be locked or standing near the hotel, all valuables should be removed. It is stated that a band of car robbers is operating in the city.

Vaudevillians who were wont to make the N. V. A. club their stopping place when in New York got the shock of their lives last week when they found that the rates had been cut. Just what brought about this shaving of the club room fees is still causing conjectures, although there were many squawks that the club rentals were high in comparison with other local hotels and inns where professionals are enabled to get a rate. The shave is a close one to be exact, only 25c being lopped off the \$2 rooms and the two bit slice also reported affecting each dollar's worth of charge on the rooms.

When the N. V. A. club first opened the rooms were spic and span and given such immaculate care that the first lodgers marveled at the condition of the rooms and the service. In the passing of years the appearance and service are said to have deteriorated, for no apparent reason. The gag about a summer rate cannot be used as other summers came and went without a penny being taken off the regulation room rent. Nothing is reported about a falling off in demand for the rooms or club.

INSIDE STUFF

LEGIT

Appropos of Variety's story of the "flop" of "Phantheon de la Guerre" at Madison Square Garden, it develops that the James S. Bretz mentioned as having paid the advertising is the Bretz who is president of the Ball Bearing Company of America, which has several factories in Lancaster, Pa.

The inside is that Bretz is around \$75,000 out as his contribution to keep the picture going.

Not without considerable glee A. H. Woods sent word from Vichy of a vacation clean-up. It seems that while at the French watering place he sat in a little game and when he arose from the table was winner to the tune of 350,000 francs. What he laughed about was the suggestion to Arch Selwyn and J. J. Shubert to "take a piece" of his game. They both had refused.

Sam Zolotow of the "Times" dramatic department in Europe on vacations almost broke into Monday's special story on the Byrd trans-Atlantic flight. The article told of how the "Times" staff in Paris separated when the "American" was reported nearing Paris. They scattered to various points with the idea of reaching the birdmen upon landing. Despite that they were not the first newspapermen to reach Byrd. Zolotow was identified as of the New York office, there on vacation. He was assigned to cover a certain point but got lost.

Later time. Most of the stuff taken was scrapped and a charge had to be placed somewhere. It was.

This studio has what are known as production and editorial supervisors. They receive salaries running into four figures a week. Some earn the money, most do not. They hold their jobs, nevertheless, as they are good social visitors, knowing how to be agreeable and humorous to the credit of the company when out among people. The studio heads know who these people are, but figure that something must be charged to "good-will" and the pay of these people is figured on that basis; on their knowledge of the production business.

The producers seem to have covered their ace in the hole with the deuce by another means of educating the actors a way as to their real worth. The producers farm them out to each other. Not at a 10 per cent carrying charge, as the producers once agreed, but at a profit, and a heavy one. It is nothing for one producer to ask another \$3,000 or \$4,000 a week for the services of an actor, even though the actor only receives \$1,000 or \$1,500 a week for himself. The actor does not share in this profit. When the actor hears what his employer is getting for him from another producer, he naturally figures he should be given as much, since that seems to stamp the earning power. He does not, and when his boss says "cut" and help us out, the actor replies, "Cut me in on the profit you got." Then the producer finds himself jammed. He can not argue with the farmed-out actor. The latter has it in black and white that he is not a burden, and he will not recede from that position. Some 50 contract stars and players in Hollywood are loaned out in this way week after week with their contract employer never letting them in on the profit.

The whole situation may be straightened out and should be if the producers will only forget about their vanity.

It is not necessary to ask the help to cut salary, especially the employee who gets \$50 a week, or the one who is just earning enough to get by. Producers know that the stars and featured contract players are not going to take it. The latter know that they have been announced in product for the coming year. They know that the producer can not go back on the exhibitor who has bought it. So the contracted players are going to sit tight and insist on getting what is coming to them.

Actors know that if they are box office values that when their contracts expire the producers are not going to let the renewal options go by default. So, regardless what the producers may say at this time as to their future plans, the actors, directors and writers are all of the same thought, that if they are worth what they ask of the producers, if the latter pay it, with the box office as the gauge.

A thought as expressed in the industry in general is that the producers are trying to show the bankers what they can do, but have made their declaration at the wrong time, and will probably have to eat their sour grapes alone, instead of having the entire industry do so with them.

TICKET MEN TO TESTIFY FOR RECORD

Change in Attitude by Prosecutor—Statement Coming

Ticket men who have followed the development of New York's excess premium ticket investigation, with the subsequent indictment of 12 agencies on the charge of violating the income tax law, have noted a change in the attitude of Federal District Attorney Charles Tuttle and the latter's office toward the ticket brokers. They claim the prosecutor has come to realize that ticket gyping is not to be blamed entirely on the agencies, because of the managers and others involved.

It was reported an interesting statement by Mr. Tuttle would be issued Thursday. That it would favor the brokers was more than intimated.

Next Monday the trial of Oscar and Edward Alexander will start, and it will be made a real test case, with the backing of the ticket fraternity. It is no secret that the brokers have called man conferences and contributed a considerable sum for a defense fund. The Alexander Agency case will decide whether the other brokers will be indicted and will also be carried to the U. S. Supreme Court to establish once and for all time the legal status of the 50 per cent. levy, which the law says is due the government on all premiums in excess of 50 cents above the box office or established price.

Three Prices

The brokers expect to show that there are really three established prices, not one, as claimed by the government, which fixes that price regularly printed on tickets. The three established prices, as claimed by the agency men, are those at the box office, those in the agencies and those in cut rates. That contention may open up a wide avenue of testimony.

Under the reasoning of federal tax men, the government is entitled to half of all over the box office price, no matter by whom sold or resold. It is figured out that the tax collector would be as much the gypster as any ticket man, in fact, would collect more of a premium than any of the resale people.

The brokers say there are good managers, good box office men and good agencies, in the sense of fair premiums—but there are some pure grafters.

The matter of why high prices are forced upon the agencies will be brought out or is expected to be. The explanation will come in the forcing of buy-outs of shows that are mediocre, managers forcing the agencies to handle such allotments under threat of being cut off from successes under the same management. That evidence will show that in such cases agencies must sacrifice the tickets by selling under the box office price or dumping them into cut rates, sustaining losses.

Telling Everything

The Alexander case will be pointed to include all phases of high ticket prices in order that the record will be complete, should it reach the U. S. Supreme Court. That it will do so is fully expected, following anticipated conviction.

Word from the President's summer quarters at Rapid City, South Dakota, last week indicate that admission taxes will be removed at the next session of Congress. That would wipe out excess premiums so far as the future is concerned, but the violations of the law to date are in investigation. Only a Supreme Court decision upholding the contention of counsel for the brokers that the 50 per cent. levy is confiscatory and price fixing will nullify the charges against the agencies.

McBride's is credited with a plan to establish an agency to sell tickets at box office price, in opposition to

\$30,000 WALDORF FIRE DESTROYS PRODUCTION

Scenery, costumes and other effects of the musical production "Talk About Girls" was practically demolished in a fire on the stage of the Waldorf, New York, last Saturday. Damages were estimated at \$30,000, covered by insurance.

Effects of the musical had been stored in the theatre since the closing of the piece a week ago. Those not actually burned were ruined by water. The stage proper was also badly charred. The latter will be rebuilt at once.

SUMMER STOCK BOOM FADING

Of 82, 40 Have Closed—20 Uncertain

The summer stock season, which started out so promising, is now practically shot.

More than 50 per cent of the summer stocks have already folded up, and few of these remaining are cutting any big coupons on weekly grosses.

At the opening of the spring and summer season there were 82 stocks operating. The list has dropped to 42, and with the survival of at least 20 of this group uncertain.

The main flops this season were companies going into towns that had proven good spots for stock in regular season, only to find the communities had wearied of the resident company attractions.

Those carrying on, or most of them, have retrenched on expense, resorting to "old boy" bills that are inexpensive. Others are resorting to chill and mystery plays, with very little demand for sexy stuff.

Dunning, Gen. Stager

Phil Dunning has been engaged by Jed Harris as general stage director of the seven companies of "Broadway" which Harris will produce for the road next season.

Dunning is co-author of "Broadway" with George Abbott. Abbott staged the original production at the Broadhurst, New York.

Dunning in his new assignment will stage the road productions assisted by Carl Streger.

Astaire's Musical

Reports that Fred and Adele Astaire, recently returned from abroad, would pass from Aarons & Freedley banner to appear in Edgar Selwyn's musical "Strike Up the Band" developed a false alarm.

The Astaires remain under the Aarons & Freedley management and will be starred in a new musical by that producing firm in the fall.

Guild's New Leads

Earle Larrimore and Emily Stevens will supplant Alfred Lunt and Lynn Fontanne in "The Second Man" at the Guild, New York, Saturday when the latter embark for their annual vacation abroad.

Donald Macdonald will take over Larrimore's former assignment in the same production.

Back to Chicago

Jones, Linick & Schaeffer, Chicago, signed with Rufus Le Maire in New York to open the Woods theatre in Chicago Aug. 8 with the 1927 production of "Le Maire's Affairs."

Among the cast engagements are Jimmy Hussey and Winnie Lightner.

Joe Leblang's plan of a central ticket office where all tickets with a price of \$2 or more would be dispensed at 10 per cent. of the box office price. Under the McBride plan, the new agency would receive 25 cents per ticket from each theatre as a fee for selling. This is akin to the English ticket libraries and in Chicago. High prices in the latter city, however, appear not to have been eliminated.

Shows in Rehearsal

"She Got What She Wanted" (Sanford E. Stanton).
"Allez-Oop" (Carl Hemmer).
"The Conflict" (Sam H. Harris).
"Burlesque" (Arthur Hopkins).
"Ziegfeld Follies" (Florenz Ziegfeld).
"Madame X" (Murray Phillips).
"My Maryland" No. 2 (Shuberts).
"Half a Widow" (Wally Productions).
"Collegiate Revue" (Vincent Valentini).
"A la Carte" (Rosalie Stewart).
"Mating Time" (Chasen & Grew).

JACK LA RUE FINED FOR BEATING NANETTE

Both With "Crime"—Each Claims Other Made Life "a Hell"

Wan, and her right eye apparently discolored; her black cape threadbare, and visibly suffering mental anguish, a woman who described herself as Mrs. Nanette La Rue, 25, who said she was an eccentric dancer, appeared in West Side Court before Magistrate Earl Smith as complainant against Jack La Rue, 25, actor, of 334 West 45th street. Nanette charged La Rue with beating her in front of her home.

La Rue, playing "Spud" in "Crime" at the Times Square Theatre, was found guilty and fined \$25 or five days. He paid the fine from a healthy bankroll. La Rue left the court and took a cab. Nanette, who stated that she is playing an extra part in the same show, left by the same door but plowed her way on foot.

La Rue was arrested by Patrolman Daniel Keough of the West 47th street station in front of the West 45th street address, after a stiff battle. Keough claimed that La Rue dug into his hip pocket as if to draw a weapon. Keough welled the actor across the back with his nightstick.

Keough was on post near the address when he heard the cries of the actress and testified in court that he saw La Rue punching Nanette. He hurried to the woman's side and subdued La Rue. The latter was locked up all night in the West 47th street station.

Marriage Denied

Nanette told reporters in court the next morning that she married La Rue five years ago. La Rue denied this on the witness stand. She stated that she had lived a life of "hell" with the actor. "La Rue has beaten and kicked me countless times. It was only last week he beat and kicked me in the dressing room at the Times Square theatre," she told reporters.

"Last November tired of being beaten I decided to end it all. I went to the Actors' Church (St. Malachy's) on West 48th street and sought courage to end my life. After leaving the church I took 50 grains of veronal in a nearby restaurant. I was taken to Bellevue Hospital where I remained 10 days.

"When I came out he continued his practice of beating me. Yesterday I alighted from a Fifth avenue bus. I was talking to an artist friend. When my friend left, La Rue began to assault me," she said. Nanette told the scribes that she was the niece of Col. Luigi Loma at West Point. Her father, she said, is a wealthy metal magnate in Rome, Italy.

La Rue testified he never married Nanette. He swore he had recently attempted to cut him with a razor. He said she was jealous of him and constantly accused him of being friendly with women. "It is I who has lived a life of 'hell,'" he said. Nanette, whose maiden name is A'Leau has played in a few shows.

She averred that she appeared in a road company of the "White Cargo." Also in the "Crooked Square" and "Seventh Heaven." She also said she had been sketched for magazine covers and other pictures.

CRITIC FIRED FOR BAD NOTICE THAT SKINNER AGREES RIGHT

Piper, M. E. of "Oregonian," Brings Laugh on Self—Thought Don Skene Wrong but "Honor of Family" Company Didn't Mind Panning

THEATRE FOR PRINCETON

Alumnus Gives \$250,000 for Campus Playhouse—Like Yale's

The Triangle Club, dramatic organization of Princeton University, is to have its own theatre next season made possible through a gift of \$250,000 by Robert H. McCarter, president of the Public Service Gas and Electric Corporation of New Jersey and Princeton alumnus of 1888.

When the Princeton University dramatic club hit upon the theatre idea and was formulating a subscription plan to finance building of the theatre Mr. McCarter subscribed the whole amount and had the subscription campaign called off.

Club Made \$100,000

The Triangle Club formed 36 years ago gives an annual show which makes a brief tour after the opening at Princeton. The club treasury has a fund of \$100,000 representing profits on tours of the 36 shows given to date.

The amount in treasury was to have formed the nucleus of a building fund for the theatre until McCarter solved the whole problem.

The theatre will be erected on the campus of the university at Princeton, N. J., and is expected to be completed in time for the next annual show in December.

Robert H. McCarter, donor of the theatre, is a millionaire. Besides interested in the New Jersey Gas & Electric Corporation he is head of several banks and is interested in realty developments in New Jersey. In the latter field he is reported to have recently turned a \$2,000,000 deal.

FUTURE PLAYS

"A Woman of the Wilderness" has been acquired by Jones and Green as next season's starring vehicle for Blanche Yurka. Miss Yurka is currently featured in "The Squall." She may play Boston, Chicago and Philadelphia engagements in the latter play before going into the new one.

"A Free Soul," by Willard Mack, given a stock trial by the Lakewood Players at Skowhegan, Me., has been acquired for legit production by William A. Brady. Brady will immediately assemble cast and place the piece in rehearsal.

"She Got What She Wanted," new farce by Wilson Collison was placed in rehearsal this week. Sanford E. Stanton is producer.

"Ex-Officer X," by Samuel Speck and Bella Cohen has gone into rehearsal with a new producing firm sponsoring. It will get under way at Asbury Park, N. J., Aug. 1. "Ex-Officer X" was given a stock trial by the Copley Players, Boston.

"The Conflict," recaptioned "Among the Married," will bow in at the Apollo, Atlantic City Monday, with Sam H. Harris sponsoring. The comedy is by Vincent Lawrence and has been staged by Warren Lawrence. It will be given a two weeks' tryout and shelved until autumn.

Cast includes Louis Calhern, Warren Williams, William David, Helen Flint, Katherine Givney and Frank Tilden.

Colored Road Shows

Hurtig & Seamon's colored musicals, "Lucky Sambo" and "4-11-44," will be sent on tour next season's legitimate road attractions. Both shows had operated over the Columbia wheel.

With H. & S. switching from the Columbia to Mutual next season, the colored shows are out insofar as Mutual is concerned with the producers setting a route for the colored musicals through the Erlanger office.

Portland, Ore., July 5.

Edgar Piper, editor of the morning "Oregonian," fired his dramatic critic, Don Skene, for panning the Otis Skinner show, "The Honor of the Family." Skene handed in the only adverse criticism the show is said to have received on a 40-week tour.

The editorial department's solicitude for Skinner's supposedly injured feelings was turned into a joke when Skene met Skinner personally. The critic had made an appointment with Skinner for an interview and was fired an hour before. Marc Bowman, picture editor, inherited the assignment and Skene went along as a private citizen.

When Skinner heard the situation he laughingly declared it was his most unusual interview in 50 years on the stage. Skinner agreed with Skene that "The Honor of the Family" was written 20 years ago and looked it. The actor finished by declaring he hadn't the slightest criticism of Skene's review.

Later at the home of Harry Leon Wilson, novelist, Skene met Robert Harrison of Skinner's company and Joseph R. Williams, Skinner's manager. They complimented his honesty and invited him to Seattle to attend the opening there as guest of the company. Skene went and announced afterwards he still stuck to his opinion of the play.

Harrison gave a dinner in honor of the critic in Seattle. There were many after-the-show gatherings with the company liking the critic so well they offered him free transportation to New York with them after the Seattle engagement which closed their season.

The theatrical northwest is getting a big laugh out of the affair.

MACKAYE CONVICTION

Coincides with Jury Verdict of Guilty for Paul Kelly

Los Angeles, July 5.

Dorothy Mackaye, stage actress, was found guilty of "covering up" the death of her husband, Ray Raymond, stage actor, by a jury of eight women and four men in Superior Judge Charles S. Burnell's court. The jury reached its verdict in less than three hours, affirming by its decision that of the Paul Kelly jury in fixing responsibility for Raymond's death and concluded that Miss Mackaye sought to shield her alleged lover, Paul Kelly, by misleading the authorities as to the true facts.

Kelly was recently convicted of manslaughter in Raymond's death and was sentenced to serve from one to 10 years in San Quentin penitentiary. His case is under appeal to the Supreme Court.

Miss Mackaye was jointly indicted with Dr. Walter J. Sullivan, attending physician to Raymond before his death. The state charged both with conspiracy to conceal information regarding the fatal fist fight. Dr. Sullivan was granted a separate trial, which will come up for hearing July 25.

ETHLIND TERRY RESTING

Ethlind Terry has been out of "Rio Rita" at the Ziegfeld since last Thursday, with Marie Lambert doing prima donna since.

It was stated that a throat affection forced her to rest and early this week it was added that Miss Terry's tonsils were removed, but that she is expected to return later in the week.

Miss Terry has been out of "Rio" several times. She broke down the second night from nervousness and the strain of rehearsals.

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EQUITY INTERFERENCE CHARGED FOR 2 SHOW DISAPPOINTMENTS

Barrett Greenwood's Disappearance Prevents "Peggy Ann's" Premiere and Darkens Music Box on Coast—"Geisha"—Minus Raymond Hitchcock

Los Angeles, July 5.

Equity is blamed by two Hollywood legit producers for the failure of two of its members to live up to their obligations, with the result that Louis O. MacLoon's Hollywood Music Box was forced to go dark, and the Vine Street opened its current attraction without Raymond Hitchcock. In each instance the producers openly accuse Equity of interference and have issued demands that Equity insist on its members living up to their contracts.

The Hollywood Music Box, with "Peggy Ann," was the first house hit. Barrett Greenwood was given a two weeks' notice by Lillian Albertson, wife of producer MacLoon (the latter is in New York at present) on the ground that it was desired to substitute a different type of actor. The day following the notice, Greenwood, it is alleged, reported at the theatre he was too ill to go on. The house assigned a physician to make an investigation, and his report was that Greenwood was shamming.

Greenwood disappeared and the small audience gathered for the Tuesday night performance were notified the show was off. Refunds were made. Since then the house has been dark with the MacLoon offices demanding that Equity produce Greenwood and force him to work out his two weeks.

At the Vine Street, "The Geisha," produced by William Stewart, opened Wednesday without Hitchcock as master of ceremonies. Hitchcock had been widely advertised, but just prior to the opening informed the management that Equity had objected to his participating in the non-Equity cast in the production, and that under the circumstances he had no alternative but to step out.

Noel's Admission

Wedgewood Nowell, Equity representative here, issued a denial that Equity was directly responsible for either Greenwood's or Hitchcock's actions, and that the refusal of the actors to appear as per contract was an individual matter which the theatre managements would have to fight out among themselves.

According to the Vine street management, it had applied to Equity for membership of "The Geisha" cast members, but had been informed that Equity did not care to take in any new members when so many of its regular members were "at liberty" and that the latter should have been cast for the several "Geisha" roles.

Nowell admitted later that Hitchcock was out of "The Geisha" because the chorus was non-Equity. According to William Alexander, business manager, it stands ready to post the necessary bond demanded by Equity to guarantee payment of two weeks' salary to all members of the cast.

At the MacLoon offices it was stated that Equity would be held accountable for the losses sustained by the retirement of Greenwood from "Peggy Ann."

As a result of the closing of the Music Box, MacLoon, through his wife, is threatening to sue Equity for \$5,000, of which \$4,000 is claimed for loss of receipts and the balance for salaries, wages and house expense.

Equity, through Frank Gillmore, ridiculed the MacLoon charge that Equity was responsible for Greenwood's failure to work out the balance of his contract, and advised the producer that charges could be preferred by MacLoon against the actor.

"As we see it," MacLoon was advised by Gillmore, "you owe our other members one and five-eighths weeks' salaries. The working contract is individual between you and the actor and implies no financial responsibility for his non-appearance on part of the Association."

Gillmore also issued a statement covering the Hitchcock case at the Vine street in which he denied Equity was in any way responsible for failure of Hitchcock to appear in the cast, other than that the actor had been notified the balance of the cast was non-Equity, whereupon

EQUITY MEN ACCUSED OF "KILLING" "DEAREST"

Backer Ready to Post Bond Discouraged in Equity's N. Y. Office

The closing of "Dearest" before it got into rehearsal is blamed on an Equity representative by George Stoddard, who wrote the book of this musical comedy. The cause was the failure of the backer to post funds with Equity guaranteeing the salaries. Stoddard claims that came about when the backer was advised in Equity's offices that it was a big risk.

Stoddard's activities with shows called "Miss Happiness" and "Cynthia," both musical, are involved in "Dearest." The backer, a Newark business man, called at Equity's office accompanied by his wife, Marguerite Zender, and stated he was ready to post the salary guarantee for "Dearest," which show is really "Cynthia." The latter had been out twice and failed to make the grade.

The prospective backer asked Jimmy O'Neill at Equity what his opinion was about "Dearest." It is said, O'Neill replied that it was his personal opinion that if "Dearest" was the same show as "Miss Happiness" and "Hoop La" he would not invest \$100 in it. The backer then stepped down.

It appears the Equity man was led to believe "Hoop La" was incorporated in "Dearest," but the fact was that Stoddard loaned his settings of "Cynthia" to the "Hoop La" people, later getting them back. How "Miss Happiness" got into it is not clear, although there is no denial of the fact that "Dearest" is really "Cynthia."

At last reports the backer had not walked out entirely, but appeared willing to invest in a Stoddard show called "Pinky," providing a better score could be secured. "Cynthia" was originally presented by Sinclair, Inc., made up of Philadelphia business men. Chief among them are Fred C. Neil and R. C. Jones, the latter giving up "Cynthia" for a 25 per cent. interest in "Dearest."

Tab and Film MacLoon's Gag to Dodge Equity

Los Angeles, July 5.

Blaming Equity for the enforced closing of "Peggy Ann" at the Music Box, Louis O. MacLoon, manager of the house, is changing the policy.

"Peggy Ann," musical comedy, closed after Frank Greenwood walked out of the cast, with salaries alleged due all members.

MacLoon says he will put on a tab version of "Hit the Deck" and to avoid complications with Equity he will run a feature picture. This will classify his theatre as a first run picture house with stage show, the tab being used as a presentation. MacLoon figures he will then be able to sidestep Equity.

He is bringing Will Morrissey from New York to head the cast.

Nance O'Neill's Play

Nance O'Neill winds up her vaude tour in "The Lily" in three weeks to begin rehearsals of "The House of Women."

She will be co-featured with Elsie Ferguson, under the direction of Arthur Hopkins.

Hitchcock had pleaded that he never intended to play a part but merely wished to act as master of ceremonies. He was informed this would not be permitted, according to Gillmore.

R. I. DIVORCE UPHELD; MARY HEATH LOSES

Cannot Secure \$70,000 Estate Left Her by Former Husband —Divorced in 1921

Providence, July 5.

Mrs. Mary Heath-McGraw of Battle Creek, Mich., formerly of Ziegfeld "Follies," who asserted that she was the innocent victim of Rhode Island's "Divorce Mill," after the Michigan Supreme Court had refused to allow her to share in her husband's \$70,000 estate because of the fraudulent divorce obtained by her in this state, has lost her fight to have the divorce decree set aside. She therefore cannot share in her husband's estate.

The Supreme Court, in an opinion prepared by Justice Elmer J. Rathbun, upheld the action of Judge Hugh B. Baker of the Superior Court in dismissing Mrs. McGraw's petition to set aside the divorce which became effective March 30, 1921.

Mrs. McGraw, under the will of her husband, Howard A. McGraw, of Detroit, who died June 13, 1923, in West Bloomfield, Mich., was bequeathed his estate. The will was dated June 27, 1918, and the property left to Mrs. McGraw had been inherited by her husband from his father.

The will was contested by William H. McGraw and Elizabeth J. Convery, sister of the testator, both of Detroit. After Michigan's Supreme Court had held that Mrs. McGraw's divorce, obtained in this state, revoked the provisions of the will, she sought to have the decree vacated in order that she might inherit her husband's property.

She said her counsel, Leonard W. Horton of this city, disbarred attorney, who recently completed a prison term for his connection with Rhode Island's "Divorce Mill," had committed a fraud upon the court without her knowledge "by producing perjured depositions to the effect that she was a domiciled inhabitant of this state" and had complied with the statutory requirements of two years' continued residence in the state prior to filing her petition for divorce.

Went to Providence

In her petition, Mrs. McGraw alleged she was an actress living in New York when she first met Horton. That he represented she could obtain a divorce for her in Rhode Island, and that it would be necessary for her to remain in Rhode Island only long enough to sign certain papers.

She said she was accompanied to this city by Lloyd Bruce and that the depositions purporting to give testimony that she and Mr. Bruce were living in the same house at 121 Chestnut street, this city, and that she had lived in Rhode Island continuously for three years. She alleged that neither she nor Bruce appeared to testify in her divorce proceedings before Robert W. Burbank, the master in chancery, who had since died, and before whom the alleged depositions were taken. She further said she did not learn that fraud was practiced upon the court until the time of the will contest in Michigan.

Duffy in Lead

Los Angeles, July 5.

Henry Duffy, who takes over the El Capitlan, Hollywood, as a permanent stock house July 14, has cast himself for the leading role in "Laff That Off," the opening bill, opposite Dale Winter, his wife.

PROGRAM COMPETITION

Mad. Sq. Garden to Print Its Own and Solicit Advertising

Madison Square Garden is in the field next season for program advertising, soliciting users of space in competition with the New York Theatre Program company, which claims 64 houses in the metropolis.

This is the first time the Garden has gone out after space for its program on a cash basis. Formerly it did business on a trading scheme, taking goods in return for white space. Joe Knight is handling the new plan.

The regular theatre program publisher charges \$25 a week per house for national advertisers and rules the field uncontested. If the Garden enterprise shows returns it is proposed to seek a general program publishing business. The present plan calls for the hockey, professional and college matches, the six-day bicycle races and other sporting events, numbering 110.

The program scheme was approved by the Garden directors at their recent meeting.

Nat Royster Sent Away On Wife's Charges

Chicago, July 5.

Nat Royster, press agent, is serving a sentence of 60 days in the House of Correction for disorderly conduct and drunkenness. He was arrested on petition by his wife.

Royster accepted sentence in lieu of an imposed \$31.50 fine, which he said he is unable to pay.

Newport's Social Money Behind Casino's New Rep

Newport, R. I., July 5.

This summer Broadway is taking an interest in Newport, as the theatre in the Casino building on Bellevue avenue, neglected for some 20 years, is to open and a company of New York actors will appear in a repertoire of plays. The theatre was designed over 40 years ago by the late Stanford White. It is being rebuilt and redecorated with cost subscribed by members of the millionaire colony.

Francis Carpenter, of New York, has organized the Newport Casino Theatre Co., Inc., with Carpenter president, William H. Vanderbilt, vice-president; Lillian Barrett, secretary, and George W. Bachelier, Jr., treasurer. They announce the theatre had been leased for 10 years. Livingston Platt will direct. Miss Barrett, whose father was for forty years superintendent of the Casino, once had a play produced by Mrs. Fiske, "The Dice of the Gods."

The season was to open July 11 but has been postponed to July 25.

After organizing Carpenter succeeded as president by Moses Taylor, millionaire. Shafter Howard is chairman of the executive committee. He is a member of the smart set. Two seasons ago he had a musical comedy produced in Providence and Boston, Variety duly recorded its demise.

Lost Prize Tenant

Harry Oshrim and Sam Grisman, producers of "Talk About Girls," not only dropped \$40,000 on the musical but also lost a tenant through moving out "The Ladder" to set their own show at the Waldorf, New York, which they own.

"The Ladder," financed by Edgar B. Davis, millionaire, had been playing the Waldorf on a weekly rental of \$5,000. When ousted the attraction shifted to the Cort.

CAMPBELL, OF SHOW BIZ, PROHIBITION BOSS

Husband of Henrietta Crossman Succeeds Mills in Extensive New Zone

The appointment of Maurice Campbell as prohibition administrator in the new zone which takes in a vast territory, caused considerable interest around the Lambs Club and other theatrical centers. He was sworn in Friday, succeeding Major Chester P. Mills, who held the berth for 16 months, and who upon resigning, declared it was a matter of Republican patronage that ousted him.

Campbell is the husband of Henrietta Crossman. Some 15 years ago he presented her in several plays, the best remembered being "Mistress Nell." He acted generally as her manager. He has been an advance agent, reporter, war correspondent, magazine publisher (New Era), and served as a major during the war. Graduated from the New York University as a veterinary, he soon turned to the newspaper field and was on the staff of the New York "Herald." As a press agent Campbell was identified with David Belasco, Henry B. Harris and Charles Frohman attractions. He was a picture director for Famous Players-Lasky for a time.

Campbell joined the prohibition forces last fall and has been training at the various dry headquarters throughout the country.

Respecting Rights

In a statement given out Campbell stated he will supervise the Great Lakes and North Atlantic zones, a territory reaching from Montana to Maine and as far south as Maryland. He added that he will endeavor to enforce the statutes, with the constitutional rights of citizens rigidly respected. Campbell also said that in permissive work, legitimate businesses using alcohol would be afforded every assistance.

The statement appears to have created a favorable impression towards the new prohibition administrator. Reporters gathered that impression when interviewing him. He had stated he did not drink but when asked if he did drink when a newspaper man, he replied: "What reporter doesn't?"

The upheaval in the prohibition forces followed the charges that August Heise, who worked under Mills, had used third degree methods to force confessions. A negro deputy alleged to have made collections from Harlem bootleggers, charged he had been taken to dry headquarters at 1 Park avenue and after toweling and ropes had been wrapped around his head, he was beaten with a lead pipe or iron instrument. There were no marks on the man's head but doctors stated it would be possible for a man to be badly hurt in such a manner without showing bruises. Mills said he had never sanctioned third degree methods.

Dillon With Erlanger

Jack Dillon, well known company manager, joined the A. L. Erlanger office Tuesday. His status did not appear defined but reported to be an executive berth. Erlanger is still confined in his Long Island home and during his absence there has been little or no production activity. Dillon married Madeline Donnelly, secretary to Erlanger, about a year ago.

Leonard E. Bergman, Erlanger's nephew, has been general manager since the withdrawal of Alfred E. Aarons last year. George Loeffler is booking manager, having succeeded Victor Leighton, who resigned several months ago.

Dan Arthur Appealing

An appeal of Supreme Court Justice Valentine's dismissal of Daniel V. Arthur's suit against H. H. Frazee for a 25 per cent interest in "No, No, Nanette" has been decided on. Arthur had a similar share in "My Lady Friend," a farce comedy upon which "Nanette" was based.

The case will be taken to the Appellate division and may reach the Court of Appeals because of the issue defined by Justice Valentine.

Arthur is said to have been offered \$125,000 as a settlement, which he refused.

THE IRONY OF FAT

Here's one to make the shade of O. Henry ask one day back on earth to write a story—

Beautiful girl, daughter well known actor, goes on stage; the legit is cruel to her, for she has a conspicuously high, thin voice; so she gets an inspiration: Movies! Has screen test made. Waits. No answer. Decides to capitalize freak voice, studies, goes into vaudeville, makes good after hard struggle, gets by nicely—presto! a telegram from Hollywood, calling her to the movies, after two years' delay.

She drops everything, rushes to the Coast. Director takes one look, frowns, says "Impossible—you've grown fat since the test." Back to Broadway. Months lost. Months more getting in again. Still getting fat, soon so hefty that vaudeville shakes its head. Another inspiration: Radio!

Gets a try-out, seems to make good, but can't click for steady work. Months go by. Radio jobs far between. Makes a heroic resolution: she will reduce. By fasting, exercising, suffering, takes off 40 pounds in nine weeks. Vaudeville gets interested. Presto! Gets a call from the radio company with a handsome offer, signs for the air exclusively!

WORK

By J. C. NUGENT

Now that vacation time is upon me I will keep on working. "Charley," just tried out in Cinel, looks pretty good. There are two more to try out. They may never come in, but there's a kick in banging away at the bulls eye. It's the only way I know of to enjoy a vacation.

Work is the only joy; it's the only medicine without a comeback; it's the only rest.

"Shall I go on the stage. I want your advice?", I am asked by a boy from Fort Wayne.

Sometime, maybe, if I get sore, I shall write a book of advice to all the people who ask that, and the first line shall be:

"Don't take advice."

When people are really going to do a thing they don't ask advice. They do it.

Those who ask for advice want some sort of assurance. "Life has no prizes for those falterers who ask for certainty."

The only assurance for a young man that I know of is to be found in the army or navy.

There, the government assures you a living until you are killed or pensioned.

The government needs you and will at least see that you get food and clothing.

In return for which you obey orders and do your best. And it's a pretty noble best, after all.

No Similarity

Most of those whose eyes turn toward the stage seem to think that there is a sort of similarity.

That by the mere decision "to go on the stage," some vague authority, possibly "the public," more concretely "the managers" should reward them with a certainty of, at least, a living, and eventually, a very fine living, garnished with much fame and stuff.

It isn't a bit like that, Mr. Fort Wayne.

No matter how good you are, or how hard you work, there is no duty to humanity in going on the stage. No assurance from humanity that you will get more for it than your brother of the mills, mines, offices or garages.

The stage doesn't need any more actors. It has too many now. It just needs better actors.

If you belong on the stage, you just go at it and force your self in, if you get the merry old chance, despite discouragement and despite competition.

Taking a Chance

And then you take your chance.

Your chances are much better if you learn your business thoroughly and don't add to the world's pains by complaining and, you may succeed. Some do. If you fail, you probably would have failed at anything else.

Provided, always, that the stage is the thing you most want to follow. For assuredly if one fails in that which he likes most, he would hardly succeed at something he is forced into, willy nilly.

If you succeed, and this is what I want to impress, you haven't achieved anything very wonderful, because the only happiness is in keeping on with other successes.

For, as each success flares up, and dies down and is forgotten, you find the battle ahead is just the same.

Those who cash in on the peak of success and retire, and "go into something else" or finish out by playing golf, are never happy. At least I have never seen any who were.

Because the greatest thing they got out of success was the urge to keep on working.

Within the year I have witnessed the performance of three stars, whose fame was once international.

They have money enough to quit. They had it long ago. But they keep on, producing, casting, directing, acting.

They have failed. They failed long ago, but they didn't know it. Age has touched the vocal chords. So severely that said cords, or others much bigger, swell painfully through the once handsome neck. But they keep on.

Then and Now

Youth and its creative joy passed long ago, and the creaking machinery of their well grounded technique is all that makes them possible in front of an audience, but they keep on.

Those who remember them in youth, enjoy them now, as one remembers with a thrill, the thing they were, and wonders with a gulp, at the thing they are.

For, suddenly, they have grown small and futile, and unfamiliar, like the place where one used to live.

How big it seemed and important. Then.

But going back to it after the pilgrimage of years, what a shell.

Two of these stars of yore are men. Two are women. You wonder why they keep on.

But if you drop back stage and talk to them you find them happy. Even exultant. You find that they were not great stars, great students, great thinkers, for nothing. That they know why they do things. You find that they know, better than the public, that youth has gone, and that the peak is long past.

But just as their matchless technique still gives us joy and puts to shame the ragged, untrained efforts of more virile youth, just so their philosophy puts to shame the selfishness of that youth which sees nothing in the work, but possible money, fame, notoriety, all weak vanity, personified.

Rather Work

Because they tell you that they keep on because it is the only interest they have. Because they would rather linger in the fields of labor than rust in some shack in the hills idling, eating, sleeping, inactive and useless.

And the young actors in their support, love them and, if they are wise, cherish the crumbs of wisdom which fell from the lips of these old, departing masters.

And, strangely enough, they play to business. For the followers of the theatre always loved a good "Wasser" better than a bad "isser."

The great world of "Never Wasters" kid them and call them "Passe."

There is nothing so pathetic as the envy of the mediocre mass who never did anything and never can. But underneath it all there is a great love for those who die in harness, with faces grim and brave toward the setting sun.

SHOW'S CLOSING

"Never Again" has been shelved by William A. Brady after a two weeks' tryout. It is doubtful if Brady will continue further with it.

National's Stock Clicks

Howard Hall jumped into the lead of "Kongo" at the National, New York, last week and remains for two additional weeks with the east side stock.

The stock at 75 cents top has clicked heavy with all indications that it will run throughout the summer unless present business drops.

ARTHUR LAKE HURT

Los Angeles, July 5.

Arthur Lake, juvenile, under contract to Universal, painfully injured his right arm when diving into a swimming pool. This will keep him off the lot for several days.

CLOSE CHI. OPENINGS

Chicago, July 5.

"LeMaire's Affairs," second edition, will open either July 11 or 18 at the Woods. "Scandals," set for July 10 at the Erlanger, beats the revue in by a week or a day.

'No Managers, Only Superintendents,' Lee

A Shubert manager of one of their Broadway houses was informed last week that his services for next season would not be required. The man had been working for the Shuberts for the past 17 years.

Calling on Lee Shubert he sought the reason for his dismissal. Shubert is reported to have replied that the firm did not require house managers any longer, just superintendents.

Other dismissals have not been noticed. The dismissal was viewed by company executives to indicate a desire to rid the Shubert office of all those who were faithful to Ralph Long, formerly general manager for the Shuberts and now an executive for Erlanger and Dillingham, being general manager for the latter at present.

Since Long's resignation, several box office men have been dismissed without specific cause. Or the bankers may have ordered efficiency.

Hemmer's Revue at Carroll

"Allez-Oop" has been set as the title for the new revue Carl Hemmer is sponsoring, due at the Carroll, New York, Aug. 1, after a week out of town.

"Allez-Oop" has its book by J. P. McEvoy, lyrics by Lee Robin, music by Phillip Charig and Richard Meyers. The revue marks Hemmer's initial venture in the producing field, his previous connection having been as stage of the musical numbers in "Dearest Enemy."

Cast includes Madeleine Fairbanks, Evelyn Bennett, Helen Broderick, Jean Carr, Robert Emmett Keane, Charles Butterworth, Keller Sisters and Lynch, Valodia Vestoff and others.

'Shanghai' Closing While Doing Big Business

Los Angeles, July 5.

"The Shanghai Gesture" which grossed close to \$22,000 last week will end its season next week.

Bookings for the northern portion of the coast had been arranged but Florence Reed telegraphed the Woods office in New York she had changed her mind about playing through the summer and desired to rest.

"Gesture" will reopen early next fall in Kansas City.

"Shanghai" as Grand Opera

Los Angeles, July 5.

John Colton, author of "The Shanghai Gesture," now playing at the Biltmore, and Werner Janssens, composer, will collaborate upon the conversion of the play into grand opera.

Guest-Treasurers

Two Broadway treasurers are acting as guest box office men at the Vanderbilt for the summer. Harry Nemes of the Belmont and Allan Schnebe of the Hudson are doing the trick for Leon Spachner and Arthur Wright, the regular Vanderbilt crew.

Wright has been out for some weeks with a nervous breakdown. Spachner has gone on a vacation, the first in several seasons.

Hawks in Naval Hospital

Wells Hawks stricken with apoplexy several weeks ago was removed from the Polyclinic hospital to the Navy Base Hospital, Brooklyn, N. Y., last week. He is reported in favorable condition.

During the war Hawks was attached to the Navy's Intelligence department and commissioned a commander. He is now with the reserve forces. When taken ill he was attached to the Ringling-Barum Circus.

Splitting the Week

St. John, N. B., July 5.

The Gladys Klark Players have opened on a new plan of operation for the summer. Hitherto this company has been playing stands of from two days to two weeks through the northeast. The new arrangement calls for a rotary movement with two nights of each week at Presque Isle, and one night each at Mars Hill, Grand Falls, Fort Fairfield and Caribou, all these stands being within a radius of about 50 miles, and on both sides of the line. All of these towns are in the chief potato growing territory.

JINKS CLOSES BONANZA

Davidson, Milwaukee, Quits Stock on Short Notice

Milwaukee, Wis., July 5.

The Davidson, lone legit house here, closed Saturday night, closing coming suddenly on three days' notice.

According to Sherman Brown cancellation of contracts by several stars who were to appear as guests was one cause. Others were dispute with Equity over guest stars, and the breaking of an ankle by Willard Mack, who was signed for two weeks. Peggy Wood's illness and other misfortunes also figured.

The last production at the Davidson was "The Patsy," with Ethel Talfierro in the lead. The house last week, despite torrid weather toward the end, got about \$10,000.

Brown says he plans on building a new house here.

Julia Sanderson and

Frank Crumit Marry

Springfield, Mass., July 5.

Julia Sanderson, musical comedy star, and Frank Crumit, who has played opposite her as leading man for several years, were married at noon July 1 in the parsonage of the Longmeadow Congregational Church, Rev. Randolph S. Merrill officiating. The couple were attended only by the father and mother of the bride, Mr. and Mrs. Albert Sackett, of Longmeadow.

Miss Sanderson was born in Springfield and educated here. She was married on Sept. 1, 1907, to Tod Sloan, jockey, and on June 6, 1917, she became the bride of Bradford Barnette. The newlyweds will appear next season in "The Love Pirate."

Chicago Yiddish Venture

Chicago, July 5.

Chicago will have another Yiddish theatre next season. The Logan Square, formerly an independent vaude house, is being renovated for this purpose.

The company has taken a three year lease from L. & T., lessees, and a five year lease from J. R. Thompson estate, with an option to buy. David Lipsie, company manager, has posted a \$20,000 bond with Equity to guarantee salaries for the first 20 weeks. Mischa German will be producer and principal, and his wife, Liosha, will be leading woman.

A nine piece orchestra under David Hirsch has been engaged. The first performance will be given September 20 at \$2.20 top.

Society Angels at Shore

The Newport (R. I.) Casino Company, playing an eight-week repertory under the guidance of a corporation made up of W. K. Vanderbilt, Francis Carpenter and Lillian Barrett, novelist, has been playing many ups and downs. Helen Arthur was supposed to run the business angle, but the "Grand Street Polles" has tied up her time so she turned the whole business over to Helen Ingersoll.

In the meantime Carpenter has resigned and his successor is not known. The Casino is being re-decorated for the company to be composed of Broadway stars. There will be a performance every evening with the exception of Monday nights, when the house will be turned into a concert hall. Although the society crowd is being attracted by a system of box-holding, the townspeople and plain summer resorters are being catered to by a \$1.50 scale for balcony.

The plays will include some Shaw, modern "Hamlet," Wilde's "Earnest," "Enter Madame" and other pieces where the old production sets are obtainable.

Strolling Players

The Strolling Players under the direction of Helene Martha Boll, of Boston, have started a tour of New England and New York State with a company of six giving a small summer revue.

Booked into 73 hotels and country clubs the company is traveling with a minimum of equipment, adapting any playing space they happen to find to their needs. This group has been playing round Boston all winter and many of its members have been heard over WBZ.

E. L. Gross lined up the publicity work before they left. R. A. Swezey, a Harvard junior, is advance man.

Huge Audience Quieted In St. Louis Opera Scare

St. Louis, July 5.

The remarkable presence of mind so often exhibited by theatrical folk has never been better illustrated than it was at the Thursday night performance of "Sari" by the Municipal Opera Company. That the big outdoor amphitheatre is situated in the middle of Forest Park and subject to the vagaries of the night winds added not a little to the peril when a grass mat used as a "prop" in the production of "Sari" became ignited. It looked as though the blaze was getting a start.

Paul Klemm, barytone, had just begun to sing the "My Faithful Stradivari" solo, at the start of the second act. A high-powered electric arc light had ignited the grass rug. While several stage hands went to work rapidly with fire extinguishers, Klemm continued with his solo and in a few moments any of the thousands in the audience who had become uneasy in their seats or started to leave were quieted and the performance went ahead without another ripple.

The Municipal Opera has broken all attendance and monetary records to date. More than 115,000 persons, an average of over 38,000 a week, attended the first three weeks' performances. Only one of 21 performances so far has been abandoned because of rain.

Actor Speaks 10,000,000

Words in Stock Season

Minneapolis, July 5.

After 284 weeks in stock here with the Bainbridge company at the Shubert, John Dillson, local favorite, headlined with Robert Hyman and Virginia Mann, who also appeared with the same dramatic organization during the past season, in a playlet at the Hennepin-Orpheum last week. It was figured out that during the stock season Hyman had spoken 9,900,000 words and Dillson 7,920,000. They committed to memory each week an average of 50 pages or 15,000 words for the play in preparation, at the same time repeating an average of 15,000 words in the current production 10 times. Five rehearsals per week were held so that the average number of words spoken weekly in rehearsal and in the performances were figured as 225,000.

Future Plays

Dave Chasen and William A. Grew have formed a producing combine to sponsor a farce of their own, "Mating Season," which gets under way in Asbury Park July 11, following into New York a week later. Cast includes Chasen, Ethel Martin, Walter Fowler, Gwendoline Bates, Jack Coyne, Kenneth Manion and Edward Colebrook.

George Henshall is general manager for James La Penna. The concern is currently sponsoring the musical "Ritzy."

"The Whelp of the Lion," by Barry Connors, has been added to the list of Theatre Guild productions for next season.

Winthrop Ames' revival of "The Mikado" will open about Sept. 15 at the Royale, New York.

"Among the Married" by Vincent Lawrence, will open in Atlantic City next Monday. It's a Sam H. Harris show. In the cast are Louis Calhern, Warren William, Helen Flint, Kathryn Givney, William David and Milano Tilden.

Miller Leaves 48th St.

Charles Miller has resigned as manager of the 48th street theatre, which he had managed since its opening. When the house was sold by W. A. Brady and L. Lawrence Weber to Joe Leblang two years ago, Miller was given a two years' contract. The agreement has some weeks to go but it was adjusted when Miller withdrew.

It is understood he will return to the Brady office next fall.

Show for Negro Church

Los Angeles, July 5.

"Out of the Past," an historical pageant by Mrs. Lillian V. Craw, depicting the life and progress of the Negro race, will be presented at the Philharmonic Auditorium, August 2.

About 500 Negroes of Los Angeles will take part in the production, the proceeds of which will go to the church building fund of the Eighth and Towne Avenue Church.

Dorothy Richardson, publicity for "Allez-Oop" new revue which Carl Hemmer is producing.

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HIS MAJESTY'S THEATRE
LONDON

"White Birds" is now a very good show. Opening night it met with disaster, because it was not ready—ED LOWRY was!

LONDON "TIMES"

"That the show saved its face was really due to the loyalty and enthusiasm of Mr. ED. LOWRY, who, under the most difficult and depressing conditions, kept continually bobbing up and offering himself as scapegoat. But Mr. LOWRY is a capable entertainer, and at each of his appearances the audience made return to docility."

"PUNCH"

"Mr. ED. LOWRY, an engaging comedian with a pleasant voice, did much to pull the show together and deserves high marks."

"MIRROR"

"ED. LOWRY, an American comedian and singer, did very well with a tuneful syncopated number called 'The Da Da Strain'."

NOTTINGHAM "JOURNAL"

"The chorus worked hard, and ED. LOWRY and Maurice Chevalier were a few of those who received applause and restored a restless audience."

"CHRONICLE"

"Chevalier, his French associates and ED. LOWRY again kept at bay towards the end what at one moment looked like becoming a mild riot in the gallery. Mr. LOWRY'S vim helped largely in staving off disaster."



"THE SPHERE"

"Everything ran to extremes—good and bad, approval and disapproval. Mr. ED. LOWRY went over with a bang. Miss, etc."

"OBSERVER"

"The chorus worked hard, and Mr. Maurice Chevalier and Mr. ED. LOWRY gave excellent performances."

IRISH "TIMES"

"Among the items which stood out as being particularly praise-worthy on the first night were the songs, energy, good temper and talent of ED. LOWRY, etc."

"DISPATCH"

"If it had not been for Maurice Chevalier and a hard-working young fellow by the name of ED. LOWRY, I truly believe the interval could never have been reached."

"SPORTING LIFE"

"The HERO of the first night was ED. LOWRY. Time and again the unceasing energy and sincerity of his work LIFTED THE SHOW, and his every appearance was heralded with CHEERS FROM EVERY PART OF THE HOUSE."

"TELEGRAPH"

"There was a hard-working American comedian, Mr. ED. LOWRY, who was well liked, in spite of really not having enough worthwhile things to do."

"POST"

"Though the atmosphere of the production was enough to quench the spirits of any temperamental artist, Mr. ED. LOWRY, a jazz singer, comedian and dancer, was persistently cheerful and tuneful."

DAILY "HERALD"

"And Mr. ED. LOWRY is a bright star in a cloudy firmament."

MORNING "ADVERTISER"
(2nd Critique)

"And Mr. ED. LOWRY is an individual star of no small magnitude."

"NEWS"

"ED. LOWRY scored a good second place with his clever comedy, dancing singing and saxophone."

"ERA"

"Mr. ED. LOWRY IS ONE OF THE REVUE'S GREAT ASSETS. His songs, so energetically rendered, and his syncopated music go with a fine swing, and he is excellent in the various skits and sketches."

"ENCORE"

"Space prevents a detailed report of 'White Birds,' which opened at His Majesty's Tuesday night, but ED. LOWRY with his clever fooling was the hero of the opening show. Thus Variety comes into its own."

"EXPRESS"

"I must not leave the 'White Birds' without paying a tribute to ED. LOWRY. He has extraordinary nerve, and went on acting in scene after scene with the fierce intensity of a man who was determined to get the show over, never mind what happened. It was worth going to see him."

"MORNING POST" (2nd Critique)

"ED. LOWRY, who worked so heroically on the opening night, now gets his reward in a series of well-deserved receptions."

"VARIETY" (June 8)

"ED. LOWRY (American) was the single outstanding hit."

'B'WAY' AND 'SPIDER' TIED, \$16,000; 'RITA,' \$46,000—'DECK,' \$26,000

But 27 Shows Remain on Big Alley—Producers
Guessing Wrong for Matinees—Only 3 Buys in
Agencies in July

way, of which there are only 27, appear to have gotten their Saturdays somewhat mixed up. Half a dozen attractions dropped the Saturday matinees and guessed wrong, all because of the weather, which remained remarkably cool for late June and early July.

The Fourth was the coolest on record. One success could have sold out that afternoon, but wasn't playing. This week the Saturday mat is back again. Others which have switched to the midweek days are not having much luck at it.

Colored musicals are attempting a come-back. Two are dated to open next Monday, making three on the list. They are "Rang Tang," at the Royale, and "Africana," at Daly's. "Bottomland," which beat the others in, is spotted at the small Princess, doing little business to date. A third entrant for next Monday is "Kiss Me," at the Lyric. It is a straight musical comedy and follows in "The Woman in Bronze."

The revival idea with original stars in the lead has flopped, with no money made by any one concerned. Three have gone by the boards, but one more will be tried, "Madame X," due to relight the Earl Carroll tonight (Wednesday). That house is slated to house a musical comedy early in August.

Leaders Still Lead

There is no change in the standing of the current offerings as regards the grosses. "Rio Rita" has no real competitor and is close to capacity at \$46,000, although "Hit the Deck" is a sell-out; the gross of \$26,000 there is steady, but limited by the capacity of the house (Belasco); "Night in Spain," \$30,000; "Circus Princess," \$25,000; "Honeymoon Lane," \$19,000; "Desert Song," \$14,000; "Queen High," \$13,500, with "Peggy Ann" slightly less; "Merry Go Round" jumped to \$10,000, which is profitable; "Grand Street Follies," at the same figure, is satisfactory, being a co-operative show.

There was some slipping among the dramas and comedies; "The Spider" and "Broadway" are tied in leading that group, around \$16,000; "Her Cardboard Lover" at \$12,500 and "The Second Man" at \$12,000 are next, all others ranging downward under \$10,000; "The Constant Wife" and "The Play's the Thing," \$8,000 to \$9,000; "Silver Cord," \$8,000; "The Barker," \$7,500; "Crime," \$7,000; "Tommy," \$6,000 or a bit more; "Able," \$6,000; "The Squall," \$5,000; "One For All," very much less and "The Ladder," less than \$500 weekly.

Three Buys

There are only three agency buys and after this week there will be two. It is hardly possible that the number will be increased until the "Follies" opens and the number will be held down because of the proposed central ticket office. "The Spider" buys has this week to go; in addition are "Rio Rita" and "Hit the Deck."

17 Again in Cuts

The cut rate list remains the same: "Merry Go Round (Klaw); "Honeymoon Lane" (Knickerbocker); "Bottomland" (Princess); "Tommy" (Eltinge); "Able" (Republic); "The Silver Cord" (John Golden); "Saturday's Children" (Booth); "The Constant Wife" (El-lott); "Her Cardboard Lover" (Em-

pire); "The Play's the Thing" (Miller); "The Squall" (48th Street); "The Barker" (Biltmore); "One for All" (Wallack's); "The Woman of Bronze" (Lyric); "Peggy Ann" (Vanderbilt); "Queen High" (Ambassador); "Crime" (Times Square).

Kaspar Complains of Billing When Absent

Edwin Kaspar has filed complaint with Equity against J. J. Levenson, producer of "Kiss Me," alleging improper use of his name in program billing.

Kaspar had rehearsed with the show, but did not open with it through being relieved of his assignment.

When the show was reviewed on its out-of-town opening Kaspar complains that his name was retained on program copy and an adverse criticism of his successor's performance was credited to him, which, he states, impairs his professional standing.

Levenson claims Kaspar was paid two weeks' salary for the time spent in rehearsing the musical when relieved of his part, and that the change was made too late to correct billing.

Equity has reserved decision in the matter.

Stage Hands Will Ask for New Scale Next Season

In all the negotiations between legit managers and International Alliance representatives a new road scale is expected to be entered into by the first of next September when the present scale expires. It is reported that the new scale will provide for a nominal increase for stage hands.

There is no forecast of what the increase will amount to.

Locally New York, Boston and Philadelphia theatres continue contracts for theatre employees in those stands for another year, these specified scales, however, having no bearing upon the road men.

As things stand at this time something like 40 percent of the I. A. unions will negotiate for new local scales between now and Sept. 1.

Among cities that will be affected are Newark, Baltimore, Washington, Buffalo, Cleveland, Cincinnati, Chicago, Los Angeles, Minneapolis, St. Paul and throughout the northwestern section.

INCORPORATIONS

New York

Midget Follies, New York City, theatrical, \$2,500; Jack Nonnenbacher, Ira Hurwitz, Hilda Silverstein.

Albert Lewis, New York City, theatrical, \$10,000; Milt Lewis, Charles J. Coburn, Irving Lande.

German-American Theatre Corp., New York City, theatrical, 50,000 shares \$100 each; Bernard W. Weller, Sadye Sondak.

Jaklon Pictures Corp., New York City, 100 shares common no par; Jacques Kopfshtein, Lon Young, Paul S. Denton.

Playmates Co., New York City, theatrical, pictures, \$3,000; Harry M. Weinberger, Rose Faber.

Fotosnap, Brooklyn, automatic picture machines, \$20,000; Max Uberall, Siegfried Billig, Frank Shulman.

Radio Booking Bureau, New York City, theatrical, 100 shares preferred \$100 each, 200 common no par; Lawrence A. Nixon, John S. Lewis.

Seskin Bros., Amusement Co., Brooklyn, \$20,000; S. and M. Seskin, Meyer-Madetsky.

L. A. GROSSES

Los Angeles, July 5.

Legit business was off last week in keeping with the pictures and the general week-end exodus helped little. "The Shanghai Gesture," at the Biltmore, again led with \$23,000. Next in line, "The Great Necker," at the Belasco, only got an estimate of \$11,000 on the week.

In its first week at the Morosco "Sure Fire" played to \$5,000. "Spitfire" at the Hollywood Playhouse got around \$6,000. "Abie's Irish Rose" dropped slightly at the Downtown Playhouse to about \$7,000.

When Frank Greenwood deserted "Peggy Ann," the Music Box went dark after Tuesday. Intake was a meagre \$1,200.

"Geisha" opened at the Vine Street Wednesday, but failed to click and barely reached \$3,000 on four performances.

"All God's Chillun" continued to draw the curious to the Majestic, doing over \$4,500. "The Cabinet of Dr. Caligari," in its second and final week at the Orange Grove flopped to a gross of \$500.

THEATRES PROPOSED

Albert Lea, Minn.—(Broadway, remodeled) \$50,000. Broadway and College. Owner, Albert Lea Amusement Corp., Minneapolis. Architect, J. E. Mason, Minneapolis. New policy not given.

Brooklyn, N. Y.—(Also stores, lofts) \$150,000. 4616-18 3d avenue. Owner, Anna Zanzvill. Architect, M. Del Gaudio. Pictures.

Detroit—Shoemaker avenue. Owner withheld. Architect, C. S. Klein. Value and policy not given.

Mansfield, O.—(Also stores, offices, lodge room) \$250,000. W. 4th and Mulberry streets. Owners, Knights of Pythias, Monroe Lodge, No. 24. Architect, Frank W. Ball, Cleveland. Pictures.

Philadelphia—(2,500 seats, also stores, garage) N. South, 8th to Darleat streets. Owner, Remy Amusement Corp., care of architects, Hodgins and Hill. Value and policy not given.

Philadelphia—(2,500 seats) \$197,000. S. W. corner 69th street and Elmwood avenue. Owners, Green, Altman, Willig & Lipschutz, care of Green & Altman. Architect, W. H. Lee. Pictures.

Philadelphia—(Also stores) York road and Broad street. Owner, Wm. Frischer. Architects, Hodgins & Hill. Value and policy not given.

Rondout, N. Y.—(Orpheum, alterations) \$60,000. Owner, Orpheum Theatre Co. Architect, Gerard Betz, New York City. New policy not given.

Syracuse, N. Y.—(Also stores, offices) S. Salina and Warner avenues. Owner, Phillip Smith. Architect, Howard T. Yates. Value not given. Pictures.

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at the

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formerly to
\$14.50

now in progress

985
formerly to
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BROADWAY at 46th STREET
OPEN UNTIL 9 P. M.

BEN HOLMES

Featured in "Gay Paree"

NOW PLAYING

Four Cohans Theatre, Chicago
Direction Mr. J. J. Shubert

44th ST. THEATRE, New York, NOW

3 ANDREINI BROS. 3

"MASTERS OF STRINGED INSTRUMENTS"
Featured in "A NIGHT IN SPAIN"

SHOWS IN N. Y. AND COMMENT

Figures estimated and comment point to some attractions being successful, while the same gross accredited to others might suggest mediocrity or loss. The variance is explained in the difference in house capacities, with the varying overhead. Also the size of cast, with consequent difference in necessary gross of profit. Variance in business necessary for musical attraction as against dramatic play is also considered.

Classification of attraction, house capacity and top price of the admission scale given below. Key to classification: C (comedy); D (drama); R (revue); M (musical comedy); F (farce); O (operetta).

"Abie's Irish Rose," Republic (26th week) (C-901-\$2.75). Last five weeks for Ann Nichols' run record comedy; will establish new world's record; getting around \$6,000; business generally fair last week. Broadway still getting weather break.

"Broadway," Broadway (42d week) (CD-1,118-\$3.85). Seat sale extends into fall, indicating sure year's run and perhaps more; grosses lately have bettered \$16,000; excellent pace for summer.

"Crime," Times Square (20th week) (D-1,057-\$3.55). Plans for continuance through summer; nothing exceptional but apparently satisfactory; no matinees; six-performance basis last week, about \$7,000.

"Grand Street Follies," Little (6th week) (R-530-\$3.30). Matinees light for some reason but night trade continues to capacity, with approximate gross \$10,000.

"Her Cardboard Lover," Empire (16th week) (C-1,059-\$3.55). Trade eased off here lately but did come back, turning neat profit with pace of \$12,000 to \$13,000; may close during August; "Pickwick" next attraction, due Labor Day.

"Hit the Deck," Belasco (11th week) (M-1,000-\$5.50). Musical smash; should deviate but little through summer; one of two agency buys remaining; better \$26,000 weekly.

"Honeymoon Lane," Knickerbocker (42d week) (M-1,412-\$3.55). Figure on closing this month but trade continues to hold up to real figures; again over \$19,000 last week.

"Merry-Go-Round," Klaw (6th week) (R-830-\$3.85). New numbers went into show Monday; William Collier, temporarily with show, has withdrawn; business took surprising jump to \$10,000 last week and showed profit.

"Night in Spain," 44th Street (10th week) (R-1,326-\$5.50). No question about this revue being in money; over \$30,000 for past two weeks.

"One for All," Wallack's (5th week) (C-770-\$3.30). No ads in papers, with show dependent on cut rates; very little money for co-operative show; claimed moving to Selwyn next week.

"Padlocks of 1927," Shubert (1st week) (R-1,395-\$5.50). After delaying start several times, revue starring Texas Guinan finally opened Tuesday at \$11 top.

"Peggy-Ann," Vanderbilt (28th week) (M-771-\$4.40). Has not dropped under \$11,000 and has been standing up strongly around \$13,000; making good money, and looks set through summer.

"Queen High," Ambassador (44th week) (M-1,168-\$4.40). Picked up and recent pace indicates run will span summer; may round out year; over \$13,500.

"Rio Rita," Ziegfeld (23d week) (M-1,750-\$5.50). Ziegfeld's smart musical comedy great agency draw; approaching six months' mark and should double distance; \$16,000 weekly.

"Road to Rome," Playhouse (23d week) (D-870-\$3.85). Brady & Wiman have one of crack attractions of season with Jane Cowl in lead; \$14,500 or bit over.

"Saturday's Children," Booth (24th week) (D-708-\$3.30). Pace re-

turned to four figures week ago and held it again last week; \$10,000 not greatly under capacity.

"The Barker," Biltmore (25th week) (CD-951-\$3.85). Completing sixth month somewhat longer run than anticipated; not exceptional gross getter, but appears to be making some coin; quoted over \$7,500 last week.

"The Circus Princess," Winter Garden (11th week) (O-1,493-\$5.50). Well rated, but spotted in too large house for operetta; however, has been commanding very good business; estimated over \$25,000.

"The Constant Wife," Maxine Elliott (32d week) (CD-924-\$3.85). One of most consistent of early money getters; slack off and using cut rates; around \$9,000.

"The Desert Song," Casino (32d week) (O-1,447-\$5.50). Drawing well enough to stave off use of cut rates where demand would naturally be big; off big takings of early months, however; \$14,000 last week, low money for run.

"The Ladder," Cort (48th week) (D-1,043-\$2.75). Played six performances weekly after moving here; since essay contest ended attracted little attention and, as before, no business; less than \$500 on week.

"The Play's the Thing," Henry Miller (36th week) (CD-946-\$3.85). Like other earlier successes, now using cut rates in some measure; rated around \$9,000, claimed profitable.

"The Second Man," Guild (9th week) (D-914-\$3.30). Set for summer; cast changes necessary through vacation of leads but clever comedy should carry on regardless; \$12,000.

"The Silver Cord," John Golden (17th week) (C-900-\$3.30). Another Guild summer holdover; getting \$8,000 weekly; typographical error quoted incorrect figure last week.

"The Spider," Music Box (16th week) (D-1,000-\$3.85). Will return to Saturday matinees this week; tried to switch to mid-week for both afternoon performances; still leads non-musical at \$16,500, with "Broadway" close behind.

"The Squall," 48th St. (35th week) (D-969-\$3.30). Averaging \$5,000; while comparatively small money attraction shows profit on summer basis.

"Tommy," Eltinge (26th week) (C-892-\$3.30). Bettering \$6,000 for some time and by pooling both house and show have been making money; liberal cut rating now.

Revivals—Little Theatres
"Madame X," revival, opens tonight (July 6), Earl Carroll.

"The Woman in Bronze," revival, will close at Lyric Saturday; "Kiss Me," musical comedy, listed for next week.

"Rare Facts," revue, Triangle.

"Bottomland," Princess.

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Preparing "Wild Cat"

Los Angeles, July 5.

Negotiations are pending for James Kirkwood and Ruth Chatterton to co-star in "Wild Cat," a new play by William Branch, to be produced by Joseph Payton. Efforts are being made to ready production to follow "The Geisha" at the Vine Street.

LOOP'S SLOW SIX GETTING COMPANY

3 of Current Group Barely Getting By—"Scandals" and "Affairs" Coming In

Chicago, July 5.

No withdrawals last week nor new arrivals, with the stickers' list remaining at an even half dozen.

Makes it look good for "Scandals," bowing in at the Erlanger July 10. White's talent circus will beat "Le Maire's Affairs" to town by a nose. Though trimmed on the priority end, Rufe's second edition should also enjoy prosperity, as the rest of the local pack is very boloney.

The entrance of that pair of large pieces should see the exit of "Gay Paree," currently topping the town by virtue of its personalities rather than its entertainment value.

"The Barker" held on to non-musical first place again last week. The only really good show in town, and it is proving it. This and "Paree" have the hotel and phone trade to themselves, the other not so fortunate, four getting by more or less on what is left or on cut rates.

Only the fact that "Tenth Avenue," Adelphi and "Different Women," Woods, can be purchased at bargain scale averted their fade-away.

Estimates for Last week
"Different Women" (Woods, 7th week). To be replaced by "Affairs" in two weeks; very little on run and most of it on Frank Keenan's personal draw; \$9,000.

"Gay Paree" (Four Cohans, 7th week). Soph Tucker and a bad show; town's best, but not big at \$25,500.

"Madcap" (Olympic, 9th week.. Mitzel show surviving better than expected; last week's \$15,000 low so far; steady.

"Tenth Avenue" (Adelphi, 9th week). Crook stuff at half price; \$6,500 is half of what normal gross should be; cannot withstand heat much longer.

"The Barker" (Blackstone, 11th week). Oldest, best and most consistent in city; about \$12,000 on draw from all quarters.

"Wild Westcotts" (Cort, 6th week). Salary cuts, etc., might help light fare; \$8,000 and just existing. (Copyright, 1927, by Variety, Inc.)

PLAYS OUT OF TOWN

THE GEISHA

Los Angeles, July 30.

Coast revival of the comic opera by Sidney Jones and Percy Greenback, presented by the Stewart Comic Opera Company at the Vine Street, June 25.

O'Hana San.....Alice Barker
O'Kinko San.....Dallas Moncreiff
O'Kiku San.....Peggy Glasgow
Komurasaki.....Marie Maughlin
Wun-Hi, a Chinaman, proprietor of the tea house of Ten Thousand Joys

Billy McCrystal
Lieut. Reginald.....Earl Askan
Lieut. Brookville.....Benjamin Cutler
Lieut. Cunningham.....John Westervelt
George Grimston.....Ralph Bloom
(Officers of H. M. S.)

Tommy Stanley, midshipman
Nami, attendant.....Natalie Willis
Juliette Diamant, a French girl

Marquis Imari, chief of police and governor of province.....Richard Lancaster
Lady Constance, English visitor
Natalie Alexander

Miss Ethel Hurst.....Gladys Stewart
Miss Marie Worthington.....Mabel Hope
Miss Louise Plumpton.....Helen Taylor
(Guests of Lady Constance)

Miss Mary Macintosh.....Mary Macintosh
Flora Montague.....Flora Montague
O'Mimosa San, a Geisha.....Virginia Florhi
Lieut. Katana, of the Japanese artillery
Roy Winborn

Molly Seamore, guest of Lady Constance.....Crocket Edwards
Police Sergeant Takemini.....Morgan Williams

This piece is the first of a series of operas which William G. Stewart, general director of the Stewart Comic Opera Company, is planning to present this season at the Vine Street. The impression made by the initial production of "The Geisha" was lamentably sad. Raymond Hitchcock was scheduled to appear as master of ceremonies, but was forced to call off his appearance due to trouble between the management and Equity; the cause of the dispute being a non-Equity cast. With Hitchcock on the side lines kidding the thing along, the piece might have produced enough humor to offset its deficiencies. As was, it turned out to be a farce and a deplorable one.

The first act, running an hour and 15 minutes, bored to the utmost, with stray couples, out of a meager audience, making their exit before it was over. The second and last act was not any better, and they were leaving in groups by this time. The mixed chorus of some 60 voices were flat and unimpressive.

Misjudgment of direction was evident, with the actors taking on amateurish measurements. As a whole, the performance suffered from a strain and lapsed into mechanical stage walking. Given proper settings and costumes, this lyric drama, which is not without its merits in tuneful melodies and ample opportunity for atmospheric display, could have been passed off

as an amusing episode. The Oriental charm "The Geisha" purports to convey was at no time felt. With a more standard brand of cast than that of this locally picked talent it might have been accepted for what it is, but the plodding lines and lethargic movements of the principals produced nothing.

Virginia Florhi in the title role was too spiritless in mien and lacking in brightness vocally. Her voice is of the lyric quality, though she attempts to venture on the borders of coloratura. Considering that she had no vocal competitors, Miss Florhi was outstanding and far enough away from the others to take singing honors.

The one ray of light was given voice and action in the performance of Cricket Edwards, an ingenue soubrette type with a dash of comedy that was held down here. She scored most by virtue of a pleasing and at times delightful personality coupled with talent enough to put her over. Given something to do, this girl can do it and bow off gracefully.

Of the other principals, Billy Crystal was acceptable as Wun-Hi, the Chinese tea house proprietor, indulging in some ad libbing and eccentric pranking, while Richard Alexander showed enough histrionic ability that proved him worthy of something better. Earl Askan, as the English naval officer in love with the Geisha and calling for an important part, gave a cumbersome performance and failed to retrieve himself in any one spot. His knowledge of stage craft took on an amateurish semblance when he persisted in taking long exit walks from the stage center. In the supporting roles, Violet Venet, as a French vamp, and Natalie Alexander, as an English lady, were immobile in expression and uncertain in routine. A group of girls in minor parts of English visitors were a restful subject for sore eyes, and good enough reason to keep the mind from dwelling upon some of the other things on the stage.

At a \$2 top doesn't stand a chance.

3 IN PHILLY

Philadelphia, July 5.

The three legit houses open last week got fair trade though the week-end exodus for the four-day holiday hurt.

Surprise was probably "Padlocks," which went out Saturday, after a splendid three weeks and a five times better show than when it opened at the Chestnut street opera house. Last week's biz was around \$14,000. "My Maryland" fell to around \$18,000.

"Yvette" was spotty at the Adelphi, and may not remain through the summer. Last week \$12,000, with upstairs trade almost nil.

The only booking before Labor Day is "Good News," the Schwab & Mandel musical Aug. 8 at the Chestnut.

'SHUBERT STUFF' FRISCO-TRIED NOT SO FORTE

Hearst Wired and Wired
—Now 'Examiner's' Critics Will Pay at Curran

San Francisco, July 5.

Bill Cullen stood for "the pinch" on the "indecent" charge brought by the city censor on "One Man's Woman," at the Capitol, and the trial was put over "until next Thursday." Looks like the old works—final forgetfulness.

Ildal Jones, first-string critic on the "Examiner," was vacationing with the highbrows at Carmel when the Al Jolson show hit the Curran theatre. Harry Lang batted for him.

Lang roasted the Jolson frolic, saying, among other things, that "the horses were good."

Homer Curran hit the ceiling and wired William Randolph Hearst, and he wired plenty. Hearst wired his local executive council for an explanation. He got it. Now—for the first time in 25 years—the drama men on the "Ex" will "lay it on the line" when they cover the "drama."

Yea, verily, the Shubert methods extend even unto the Golden West. Jones and Lang are still working, but the Curran advertising is out of the "Examiner," and that isn't doing the Curran box office a bit of good, for the trade went down merrily to a low of less than \$20,000 last week.

At the Lurie "Chicago" is getting away very nicely to better than \$10,000. Late Tuesday afternoon Louis Maclean made up his mind that he would play another week of "One Man's Woman" at the Capitol, even though the one just closing barely reached \$7,000.

The Duffy enterprises are earing their way, with the Alcanzar doing a little over \$5,000 with "The Patsy," and the President coming right back with \$5,900 for seven days of "The Ghost Train."

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Duffy Stock Moves

Portland, Ore., July 5.

Henry Duffy has taken over the Hellig theatre and is moving his stock company from the Music Box where business was bad. The Hellig is considered a better house.

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COMEDY"

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Herald Tribune

JANE COWL

In

"The Road to Rome"

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IF YOU DON'T

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IN VARIETY

DON'T ADVERTISE

ATLANTIC CITY'S NIGHT CLUBS

Joseph H. Moss has nocturnal Atlantic City, as far as its night club entertainment is concerned, practically sewed up. Controlling the Beaux Arts, Silver Slipper and Palais Royal latter reopening with "Peaches" Browning), the only "outside" spots are Benny Davis' Embassy Club, Anatol Friedland at the Casa Valencia room (grill) of the Ritz-Carlton hotel, Francis Renault at his own club, Evelyn Nesbit at the Folies Bergere, and Martin's, with Eddie Cox topping the entertainment. The other oases are just stop-offs and stop-overs.

Moss opened his Beaux Arts first on Thursday evening (formal opening) with an elaborate Earl Lindsay revue that rates with the best of floor show entertainment extant in A. C. Harry Rose, as master of ceremonies, outdoes himself and fits excellently into the general proceeding.

At the Silver Slipper, Clayton, Jackson and Durante opened Friday night against two other premieres and outdrew everything in the cafe line at the shore. No question about these boys clicking here for their 11 weeks. From indications the \$3,000 a week is a good buy for Moss.

Opposing the Slipper's opening was Benny Davis at his own Embassy Club, which the songwriter-entertainer is operating on his own. Davis took over the room from Sam Singer, his last year's boss, and the intimate room near the Ritz-Carlton looks like it'll be a wind-up spot for the resort visitors.

The Friday night opening was Anatol Friedland with an elaborate floor show at the Ritz-Carlton hotel (Casa Valencia.) "Peaches" opened Saturday night at the Palais Royal.

Cafe Beaux Arts

This spot, an Atlantic City institution, has always been a winner for Joe Moss and with Earl Lindsay's ultra "Ocean Breezes" revue, coupled with Harry Rose pacing the proceedings, and the rest of the corking cast, this season should be no exception and will most likely outdraw the past season's gross. If it doesn't, it should, if an ultra floor show means anything.

The credits to Jack L. Lipshutz and Mahieu for costumes, I. Miller for shoes, and others for bathing suits, settings, etc., are no exaggerated bid for importance. The production is handsomely outfitted and the cast that includes Olive McLure, (Miss) Chic Barrymore, Marque and Marquette, Dorothy (Continued on page 49)

Better Radio Service Claimed by Commission

Washington, July 5.

With but few exceptions the new set of wave lengths are responsible for better service from the broadcasters, announces the Federal Radio Commission.

New England seems to be experiencing some difficulty, it was stated, but conditions in the south and west are described as "ideal." As for the congested regions around New York and Chicago the official report pointed out that "it has been cleared up to a large extent."

WJAZ of the Zenith Radio Corp. of Chicago forwarded a communication to the commission in which it was stated that no intention was held to test the law and that it would abide by the ruling as to the low wave length.

The questions of the 300 stations awaiting licenses when the radio act became effective is shortly to be taken up by the commission.

As an insight of the disposal of these applications the recent statement urging the broadcasters to consolidate units to effect economy and also decrease the number in the air indicates that no further licenses for the construction of new stations will be issued.

In spite of this announcement, new applications are being received daily at the commission.

Music Battles in N. E.

Lawrence, Mass., July 5.

The "battles of music" which visiting "name" band attractions have been competing against Mal Hallett and his orchestra have evidenced the inadequacy of most New York bands to click in New England. Exceptions like Olsen and Lopez have made money for the dance promoters and Coon-Sanders orchestra last week playing eight dates for \$3,500 on the week, made \$250 net for the promoters, which at least is not a loss as has been the case.

Charles Shribman, New England dance promoter, had Goldkette, Henderson, Fenton and Voorhees up and found they couldn't offset the local popularity of Hallett.

BARRETT AT 1000 ISLES

Hughie Barrett and his orchestra opened July 2 at the Country and Yacht Clubs, Alexandria Bay, Thousand Islands, returning Sept. 10 to the Sagamore hotel, Rochester, N. Y.

Barrett has left a unit at the Sagamore, headed by Franklyn Hawelka.

Matter of Season's Salary

Des Moines, July 5.

Suit for \$3,000 has been brought against the A. H. Blank Amusement Enterprises here for breach of contract, by two former musicians who allege they were hired for the season of 1925-26 by Leon Dashoff, but were discharged in January, 1926.

Fortune Telling Legal?

Nightly over one or more Radios in New York City fortune-telling is going on, with a question of its legality arising.

One fortune-teller is a mind reader in vaudeville when stage engaged. On the Radio he answers seeming letters which may be on the level or phony.

His answers take the form of advice or information, as to past, present and future, with tips on husbands, wives, sweethearts or the prospects of immediate marriage, etc.

The same answers given in a room with a fortune-telling card on the window would bring the police.

Whether fortune-telling on the air is immune from the statutes has not yet been legally decided.

Kilos Unpopular

Washington, July 5.

Attempt of the Federal Radio Commission to switch from wave lengths to kilocycles is seemingly set for a flop.

Word reaching the commission from various sources has it that the average listeners do not know what all this "kilocycle" is about.

Many radio magazines are reported to have switched back to wave lengths after attempting to popularize the use of the newer measurement method.

Max Fisher at Ft. Wayne

Max Fisher and orchestra open a Paul Ash policy July 15 at the Palace, Fort Wayne, Ind., for 16 weeks at this Quimby Amusement Co. house. Fisher will head the new presentation policy.

To comply with union regulations, Fisher leaves Fort Wayne one day a month and thus sidesteps a technicality.

RULAND PUBLIX FEATURE

Denver, July 5.

George Bishop Ruland has been engaged by Publix through Alf T. Wilton, the New York agent, as the featured organist at the Publix's local Rialto.

Bands for Atlantic City

Atlantic City, July 5.

Whitey Kaufman opened his season at the Garden Pier, July 2. Jack Crawford is at the Steel Pier, as is Creator's Band, with concert music. Sousa comes in July 17 at the Steel Pier and Sam Lanin's Ipana Troubadours open July 11 at the Million Dollar.

HERE AND THERE

Fred Lequorne and Violet DeLong with their Infantas Buenos Aires orchestra, opened July 4 at Keith's Fordham.

Will Hollander and his band start an indefinite engagement at Hunter Island Inn July 9. Hollander will use 11 pieces. Joseph B. Franklin fixed things at the Inn for Hollander.

Billy Miller and band go to Harbor Inn, Rockaway, L. I.

INSIDE STUFF

ON MUSIC

Plenty of Men, Without Requirements

Three band leaders prior to the July 4 week-end period were in New York seeking violin and "hot" cornet players, found Broadway alive with musicians who claimed they were both. One man looked over 100 or more and accepted none. When asked why none filled the bill, he replied: "They're no good. Look at some of them. That fellow here, just here for instance, he's dirty; the bands have to come clean, both in music and looks these days."

Harms Regulates Air for Results

The matter of radio's effect on sheet music is popping up again. The situation is tersely summed up by the evidence that Harms, Inc., still manages to get much out of its production music by a restrictive radio plug. They limit their musical comedy hits to one radio broadcasting per station per week, and the numbers are thus kept alive and not "killed off."

The matter of price is said not to figure either, and again Harms' hit, "Silver Moon," from "My Maryland," playing in Philadelphia, is offered in evidence with the Philly music dealers getting 40 and 45 cents per copy, proving that a hit can command almost any price.

45 Nations Represented At Wash. Meet Oct. 11

Washington, July 5.

Broadcasting will be discussed by representatives of 45 nations when the international conference on radio meets here Oct. 4.

American delegates have already met and devised their program for presentation at the conference.

Though the commercial message end will be the principal phase of the discussion the program angle will also be widely touched upon.

It is expected that the controversy between Canada and the U.S. as to the number of wave lengths to be allotted to the first named country will be brought up.

Milwaukee Arid After Wholesale Club Raids

Milwaukee, July 5.

Night clubs and cabarets began closing when dry agents in one night raided nine downtown resorts.

The key was turned for a year on the Onida Bridge cafe, a German actors' rendezvous. The Frolic, most notorious of the downtown spots, where shooting affrays, black and white mixtures, it was learned that they had beat the government to it by moving out in time.

The Cauldron, where dry agents say they found a roulette wheel, is also deserted.

The Cricket, another widely known spot, closed Friday and Frank (Skibosh) Scaler has sold his spot.

Sagamore's Radio Room

Rochester, N. Y., July 6.

Stromberg-Carlson, radio manufacturers, headquartered in this city, are installing a special radio room in the Hotel Sagamore. Local WHAM is hooked up with WGY, Schenectady, and WJZ, New York, in the "blue network."

The radio company will utilize WHAM as a local exploitation medium.

Topeka Theatre, Journal, In New Radio Tieup

Topeka, Kans., July 5.

Topeka theatre and newspaper interests hastened to set in on local radio before it got a chance to hurt them. Both the Daily Capital and the National Theaters Co. are joining with and making themselves the leading sponsors for Station WIBW, which was brought here by the Carrell Broadcasting Company of Chicago.

The owners of the station started out to finance their station independently of the newspaper and theatrical interests. Then the others stepped in. By hooking their Jayhawk theatre organ and orchestra into the programs the theatre corporation formed the air alliance.

Paterson in Rolfe's Place

With B. A. Rolfe having left the Palais D'Or restaurant for a tour with his band, his place at the Chinese restaurant has been taken by Bob Paterson and his band.

Paterson was placed there by Rolfe and also fills in Rolfe's restaurant radio time.

Bessy Dainty will open a new dramatic stock company at the Hancock theatre, Austin, Texas, July 4.

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MADE OF DURABLE IMITATION LEATHER FOR BANDS ORCHESTRAS ACTS • ETC.



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Breaks, Blue as Indigo,—and bunches of 'em
SHEFTE HOT BREAKS
All you've ever heard and many new and original ones

FORSTER MUSIC PUBLISHER, Inc., 218 South Wabash Avenue, Chicago, Ill.

BLACK BELT'S SPREAD

(Continued from page 1)

tion, particularly along St. Nicholas avenue.

Within this area it is estimated are 600,000 colored residents, mostly under what virtually amounts to their own government, the political element being the strongest factor in Harlem, with the political power the whites.

At present the prevailing color in Harlem is dark down to about 120th street. South of that street it is scattering to about 116th

street. Between 116th and 110th streets, the territory is nearly wholly white. A similar situation as to color existed upon the Heights before the blacks moved in. An immediate white exodus followed.

Realty values in Harlem have fluctuated as the colored race descended upon neighborhoods. The usual rule has been that as the colored folks approached a new section, realty values jumped, but as the section settled with the blacks, values depreciated. Negroes have purchased the private homes of the section as boarding or rooming houses, paying a small amount down in cash to the white owners, later defaulting but after occupancy for a period that more than

consumed the initial deposit for rental, charges, etc.

This is what is said to have so far held inviolate for the white division the portion of Harlem below 120th street.

The Lenox theatre has been known as a Yiddish house, playing Yiddish attractions for the past few years.

So far no comment has been given vent by the whites of the neighborhood on the colored entry possible.

Caryl Fleming, film director, on the west coast for some time, is reported having inherited a nice piece of money from a wealthy stepfather who died recently in California.

MUSIC SALES NOW

Music men are extraordinarily optimistic about the business for the usual "next season" prospects, supporting their opinions by the revival of the band vogue in the picture houses. The increased realization by the show business of the importance of the popular music adjunct to their programs will have greater reaction in favor of the music business.

Right now conditions are worse than in the usual off summer. There are but few songs selling, of which Irving Berlin's "Russian Lullaby" is the leader but by no means normal. Some consolation to Harms, Inc., is that its "Hallelujah" from "Hit the Deck," is beginning to pick up in sales. One of the shining dance hits of the season, its companion piece from the show, "Sometimes I'm Happy," tops it as a commercial song. There are two explanations. A ballad always exceeds a dance tune in popularity, although the latter is heard more around; and then, too, the "Hallelujah" title with its sacred suggestion does not inspire pop song sales.

Harms' "When Day Is Done," nee "Madonna," the Viennese song hit, is perking up, and Feist has "At Sundown" as a big seller. Shapiro-Bernstein's "Side by Side" is looking up, and Remick's "Sad and Blue" is starting to show up in the east. It is going big on the coast.

"LADDER'S" LOSSES

(Continued from page 1)

uring on some balcony patrons, hardly more than 60 paying persons are ever in attendance per performance. Cort is guaranteed \$3,000 weekly until Labor Day. The cast cost about as much and the attraction's share in advertising running as high as the gross itself, the weekly loss is figured around \$6,500.

Loss in Prize Money, Too

There was a money prize essay contest which ran for three months, the weekly winners getting \$500 each, besides extra money to the runners-up. Not one week at the Cort did the gross reach the prize money.

Davis has a hobby in reincarnation, upon which the play's plot is based. He has repeatedly said he wanted the people to see the "Ladder." He might as well open the doors to all, so far as the gross is concerned. It would, in fact, be a saving to close the show and pay the rent, but Davis is insistent that he may pull the piece out of the box.

Friends told him his rubber plantation idea was a bust but he came out with a million in cash. When he drilled for oil they told him he was a sucker, but he has made some \$12,000,000 in that way. He declares he was right in the other ventures and cannot see how he can miss in the show business. Maybe the road will be successful, he is said to believe.

J. Frank Davis, who wrote "The Ladder," is no relation. It is understood there are no royalties but that Davis was backed by his wealthy namesake for two years prior to production.

WHITEMAN'S BIG MONEY

(Continued from page 1)

until the regular season's bookings start with other engagements or disc recording.

In the Publix tour James Gillespie will continue as the personal Whiteman representative.

Through the Publix protracted engagement Whiteman has abandoned all idea of reopening the Paul Whiteman (nite) club on Broadway.

"Peaches" and Her Gams

Atlantic City, July 5.

Up to the afternoon of her Saturday night opening it did not look as if Frances ("Peaches") Henan Browning would premiere as scheduled at the Palais Royal cafe here, but an eleventh-hour adjustment of financial arrangements between Joseph H. Moss, the night club owner, and Marvin Welt, "Peaches'" agent and business manager, sidestepped an unofficially heralded disappointment.

That may have accounted for the wise mob (unless they came in late Saturday) being noticeably absent at Mrs. Browning's premiere. The week-end tourists, however, turned out to over-capacity, the 700-seat room being fully taxed at \$3 a head covert which, at least, gave Moss a break from the start. He is guaranteeing "Peaches" \$1,500 a week and 50-50 over a certain amount of average business nightly.

The hitch between Welt and Moss was an advance-deposited guarantee. Moss finally comprised through having "Nucky" Johnson, the local political boss, deposit \$2,500, nightly settlements on coverts, checks, etc., to be made at the end of each evening.

Moss at first was vexed at Welt's insistence on guarantees, but generous advance publicity, coupled with a Moss axiom against never disappointing his patrons, influenced him towards a compromise. Moss' opinion is that Mrs. Browning's unusually favorable takings during the Shrine convention last month night have been as much the result of scarcity of night club entertainment as her own drawing ability. In keeping with Moss' rule against no disappointments it was during the convention that "Peaches" was wheeled out onto the floor in a chair and exhibited, although physically incapacitated because of an operation on her neither extremities for flesh reductions.

Under Wraps

The operation looks like it will be a success. They are gagging about "Peaches" being still under wraps. She walks around with the bandages visible through her stockings and is an unofficial freak attraction in the other late-hour cafes. "Peaches" calls it a day (or night) at the Palais Royal at 2 a. m. and makes no more appearances, but does not retire. Instead she may be found in Sidney Clare or Harry Rose's company at the Embassy Club, Beaux Arts, or what have you? "Peaches" is rather well liked by the boys and the visiting wisenheimers, for all their predisposed skepticism, concede that she is a pleasant girl all 'round.

Anent the operation, the immediate reduction of flesh will make no visible difference from the start. What has happened is that the muscles have been eased on her calves and legs for readier reducing through walking and prescribed exercise. The report of the loss of 23 pounds on her gams is erroneous, according to "Peaches" herself, who states 3½ pounds will be the actual gross of flesh loss and that that will make little difference. The rest of the 23 pounds has been reduced from other portions of her anatomy.

Probably the reason "Peaches" isn't a covert catcher from the professional visitors — and there were quite a few this week-end — is because of her circulation among the other cafes and social mixing with them.

The ex-spouse of "Bunny" Browning had her "gams" cleverly covered up Thursday night with a long evening frock, but Friday evening at Benny Davis' Embassy Club premiere, and later at the Silver Slipper, where Clayton, Jackson and Durante inducted their Atlantic City season, she was in a smart white sports outfit, the short skirts exhibiting her bandaged rather extremities.

"Peaches" was to have opened a Pan tour in San Francisco next week, but that contract is set back until her Atlantic City cafe season is over. Pantages is paying "Peaches" \$1,500 a week guaranteed against a percentage.

CHARMING WALTZ BALLAD LULLABY MOON

by the writer of
"Most of All I Want Your Love"
"When Twilight Comes," Etc.
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Broadcasting with Roxy's Gang Monday Evenings over WJZ, New York City
New Illustrated Combined Catalogue and Silver Bell News—FREE

THE BACON BANJO CO., Inc. GROTON CONN.

JUST FOR A LAUGH

WHERE THE WAVES WASH EVERYTHING BUT

LOU

CLAYTON

EDDIE

JACKSON

JIMMIE

DURANTE

"What did they waste all of this wood for?" said Eddie, speaking of the Boardwalk.

"This isn't wood, you chump," said Jimmy, "it's that new kind of linoleum."

"Eddie's right," said Lou, "they could have gotten the same effect by packing down the sand."

So there we are—our first sight of water on the side. And as we walk we pray—May this keep up or we never wake up.

YOURS VERY TRULY (OR OTHERWISE)

BASKING IN THE SUN, OR ELSE

YES—WE'RE AT THE

SILVER SLIPPER

(and very nice, too)

ATLANTIC CITY, N. J.

(No Joke)

RESTING—WHILE WE WORK

SEASHORE GATTIES

(Continued from page 47)

Van Alst, Dorothy Deeden, Carolyn Nolte, Isabel Duran, Ruth Goodwin, Evelyn Kearney, Theima Temple, Grace Carroll, Mary Carlton, Adrienne Lampel, Margit Dybfest, Pansy Maness and Betty Collett, does exceedingly well.

It's a fast dancing show, staged by a dance master (Lindsay), who has had unusual production and cafe experience.

Harry Rose, "The Broadway Jester," never showed to better advantage. He is the talk of the walk as to the manner of his favorable impression and should be annexed this fall by some smart night club operator. If properly exploited, Rose has Richmanesque potentialities as a night club star. Possessed of a glib tongue, ready wit and a personality, Rose is equal to any occasion and evidenced that brilliantly with the many ad lib opportunities which usually attend a first night in a night club.

The Lindsay production technique more than warranted the two calls for bends from the dance producer. The manner in which he has routine the L. L. L.'s (Lindsay's Lovely Ladies, as programmed), is a tribute to his genius for floor show flash work.

The show is paced fast and with some pruning will shape up as a whirlwind entertainment. The opening swimming number was appropriate. "Anchor With Me" was an audience interlude, and the military drill, first half, finale, cinched everything. The second half, finale, is Lindsay's "Tampico Tap" from "Bye-Bye Bonnie," which he also staged.

In the interim everybody contributes specialties. Rose introduced some new pop ditties that held 'em and Chic Barrymore is a personality performer, working fast and heated, who is an attraction all by herself. Dorothy Van Alst and Ruth Goodwin are a couple of other outstanding gals among a wealth of talent.

Benny Davis' Embassy Club

The Embassy Club on the Boardwalk adjoining the Ritz-Carlton, where the song-writer-entertainer has held forth for a couple of seasons, is now operated by Benny Davis for the season. The songsmith took the intimate cafe over from Sam Singer and started business with \$3,750 invested for decorations, security for rent, etc.

It's the same small, intimate room, seating little more than 200 people which, at the \$2 and \$3 couverts (latter on week-ends) can't spell much of a margin of profit at capacity, unless the food and water checks contribute importantly.

Benny has no illusions about his cafe being a sensational money-maker. At least he is having his fun as a night club owner as well as star. That he will more than break even is more or less assured from the start by the popular song-writer's large following at the shore resort.

The Embassy always has been a late spot and this season it will be more than ever a wind-up. The entertainment is ad libitum, Benny keeping things going briskly indef.

He tops a fast little show which includes Ruby Keeler, Dorothy Davis (nee Gornet), Mary Lucas, Rene Valerie, Jockey Tony Francesco and Candullo's orchestra. The Candullo band came in for the Friday opening on a day's notice, closing the night before at the Castilian Gardens on Merrick road. Their opening incidentally set back Davis \$750 to pay off the previously engaged band.

Accompanying Benny is Arthur Franklin, past master at this sort of thing. Davis does his song medley, new song hits, introductions, etc., and gives the gals opportunities. The way he "sends in" Ruby

Keeler sounds like he's paying her off in raves, but the tap specialist more than satisfies, although the usually winsome Ruby seems to have unconsciously acquired a suggestion of an air that she is taking the heavy compliments too seriously. Benny announces her as being slated for starring by Charles B. Dillingham and read a wire from C. B. D. the opening night.

Miss Gompert, professionally Mrs. Davis, and so announced, is even more effective than ever before. She has acquired poise, finish and distinction that singles her out for any type of intimate floor show entertainment. Mary Lucas is also a consistently pleasing specialist, and, like Miss Gompert, a standard in the night club field.

Rene Valerie stopped the show with her ballad renditions. Miss Valerie can be given more opportunities. "Jockey" Tony Francesco steps like nobody's business.

The Lovey Twins, precocious youngsters, were added starters who "showed" impromptu at the Beaux Arts the night before and were annexed by Davis. They are very clever youngsters.

Friedland Revue

Casa Valencia (grill-room) of the Hotel Ritz-Carlton is getting a great week-end break from the start and will probably do beautiful trade, the spot and the location, coupled with the class revue, being in its favor.

Friedland has as fetching a revue as has been seen around and the gals on the beach during the

day are great free ads for the place. The chicks are all lookers and excellent performers.

Al Wohlman's presence is an asset through contributing the desired night club atmosphere. After the revue proper is over, Wohlman bursts out into pop song ever and anon with the band, and the al fresco entertainment is a happy idea.

The revue is a flash on its production alone. The costumes and the exceptional dance formations, credited to Bobby Connolly, are all new and fresh in design and conception. That "Lindy Hop" finale number for instance is a gem. The girls form an airplane formation and Mary Higgins, a whirlwind acrobatic specialist, revolves in propeller fashion in front of the pseudo-plane.

Friedland as ever is a finished master of ceremonies. He is dignified and fits the class atmosphere of the Ritz to a T. Wohlman contributes the masculine zest to the proceedings with his solo song salesmanship opportunities, besides ad libbing throughout. A corking opener is the "Pagliacci" conception, credited both as to lyrics and melody to Friedland.

LeBlanc and Du Charme are the featured dance team. Their adagio is above par but one is intrigued with the possibility that their appearance and personality, coupled with a smart ballroom exhibition routine, would carry them further in the class cafes than along the more or less familiar adagio routines.

Irwin Twins are an optical-restaurant pair and, as Wohlman gaged, "they are the only pair of twins in the show business who are really sisters." The taller girl has plenty of "it" and oozes personality. Marie Russell is the prima and Al Jockers leads the Meyer Davis dance orchestra unit. The Jockers synchronization is as ever satisfying. Other

Cuts-In May Cease

A tendency by the music publishers to discourage orchestra leaders from writing popular songs or being "cut in" on dance tunes, is believed will be a healthy improvement in the business.

There have been a number of objections to the composer-maestro. One is that the band leader naturally plugs his own "angle" songs, and where they are deficient it is wasted effort and time. With the song flopping, royalty returns are deficient and the bandman-songwriter is miffed at the small statements.

Arguments ensue, and it has often ended with the leader, in retaliation, "laying off" that publisher's catalog where formerly he not only plugged his own song, but also gave his publisher a great break.

It has been found that in the long run the publisher incurs petty enmities.

As a business move, it is also considered unwise to get out too many dance tunes. It is deemed that over-production has acted detrimentally for all concerned.

specialists include Louise Allen, Margaret Callan, Dreon Sisters.

Friedland is in on a covert arrangement, keeping it all. It's a great break for the Ritz management for the type of entertainment he is offering. Friedland gets \$1

for dinner; \$2.50 after theatre and \$4 on Saturdays. With 300 reservations Saturday night, and the gross looked more like 400 that evening, Friedland has a good chance to make a few kopecks although he is giving 'em a whale of a show that costs him plenty.

Silver Slipper

Another of the Joe Moss series of rooms, Clayton, Jackson and Durante are the attractions and it's like gilding the lily to go into it further. They seem naturals all over. Their style of entertainment is universal and it was curious to note that the majority of Philly and other visitors took to the trio as much as the Broadway mob down for the holidays.

Betty MacAllister, a cutie; Solita Palma, soprano; Beth Stanley, Hanley Sisters, Peggy O'Neil and Viola Lewis are the feminine support, but it's Shnoz, Shnoz and Shnozzola right along. At \$3,000 a week the boys are earning theirs. The Durante orchestra is also with them as well as their headwaiter.

Palais Royal

In the downstairs room, underneath the Slipper, "Peaches" Brownling at \$3 a head opened sensationally and looks a good freak draw for the three guaranteed weeks. She manages her songs and dances—obviously well drilled and rehearsed—nicely, and her support of girls, with Mario Villani, and the Villani Troubadours, make it worthwhile all around.

Her manager, Marvin Welt's complaint was that the supporting revue was inadequate, but it's set so that "Peaches" stands out in contrast. Welt had his eye on a revue patterned along the elaborate Earl Lindsay show at the Beaux Arts while Moss naturally could not take on any additional "nut" considering the Brownling terms and guarantee. Abel.

JOE MOSS

ENTREPRENEUR EXTRAORDINAIRE POUR L'AMUSEMENT DES BON VIVANTS

ANNOUNCES

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INSIDE STUFF ON SPORTS

Little Dough for Dundee

Joe Dundee, the new and willing welterweight champion, finds himself in a peculiar position. There seem to be very few boxers of class in the division and none right now who could make a real gate for a title contest.

In Baltimore some of the dopesters never figured Dundee would put it over on Pete Latzo, a match, by the way, that drew a very light crowd. But now that the tough little wop has the laurel wreath he doesn't know what to do with it. The fans all counted on Joe mixing it up with Ace Hudkins later in the summer. That idea was smothered when Sammy Baker recently cut Ace's map to ribbons and scored a technical knockout. Dundee and his camp wept, for with Hudkins roundly patted, the dreams of heavy coin went blooey. And now they have matched Sergeant Baker and Hudkins again. Ace thinks he can reverse the defeat, in which case the Dundee thing would be on again. Logically Baker would be the man, but although he can sock he does not figure having much chance against the cleverer Dundee, besides Hudkins has more color. Dundee saw the Baker affair and rooted for Ace to win.

Since then they claim a coast promoter offers Dundee \$35,000 to box Hudkins out west. There is another offer, matching Joe with Tiger Flowers in Chicago. The latter is a middleweight and agrees to weigh not more than 160. Dundee is a natural welter and rarely goes into the ring at over 143, so the Flowers idea sounds queer.

There is a youth, Clyde Hull, who can make trouble for Dundee. Hull smacked Latzo down in the west some time ago. They say he has everything and is a sure comer. Hull is about 20.

DEMPSEY SHOCKED BY DOUBLE TRAGEDY

May Ask for Postponement of
Sharkey Fight—Brother
Killed Wife and Self

Schenectady, N. Y., July 5.

While Jack Dempsey worked behind closed gates at his Saratoga Lake camp Sunday and viciously hammered his sparring partners as a vent for his feelings, rumors flew around here that if no improvements were shown in the next day or two Dempsey would ask for a postponement of his coming bout with Jack Sharkey.

All the pent-up feelings within Dempsey as the result of the tragedy in which his brother, Johnny, figured in Saturday was brought out in his workout Sunday at the camp. While this was going on the Schenectady undertaker to whose morgue the remains of John and his wife, Edna Carlow Dempsey, had been taken after the shooting, was bringing the body of the dead man to the New York Central baggage station and sending it west to Salt Lake City for burial by his parents.

That Dempsey was hard hit by the tragedy was seen here Saturday when he visited police headquarters. He was closeted in the offices of Chief W. H. Funston, formerly a New York copper, for some time before going to the coroner's office and the undertaker's. He denied himself to all newspapermen. Leo P. Flynn, his manager, and Dr. W. G. Fralick of New York city, did the talking for him. Both admitted that Dempsey was hard hit by the blow and both admitted there would be a reaction but neither dared prophesy what it would be.

According to a man who was in the chief's office Dempsey chewed up about four cigars, bounced around like a fish out of water and did some crying while waiting to go to the coroner's office. When he saw the curious crowd outside police headquarters he became enraged at the "attempt to make a circus out of his misfortune" as he termed it.

Carried a Gun

Johnny Dempsey and his wife had been estranged for some months following trouble in the west. She came here to stay with her father, William Carlow, a toolmaker at the General Electric plant. They had an apartment at 847 Emmett street and it was there that Dempsey found her about 10 days before the shooting. He visited her nearly every day.

Johnny had frequented a nearby drinking place and flashed a gun there which was later taken away from him by acquaintances made since reaching here, but it was given back to him. He had told these acquaintances he was going to shoot the woman whose picture he was carrying with him. It was his wife's photo. Saturday morning he bade his acquaintances farewell and went across the alley and killed his wife.

The killing took place in the presence of the couple's two-year-old son, Bruce, who stood between them, unable to comprehend the enormity of the occurrence and with the wife's 13-year-old sister, Elsie, in the next room. Previous to this they had been in the yard and had a friendly scuffle over a letter. Mrs. Dempsey remarked that she had torn a check belonging to Johnny. This did not appear to anger him as he said he would get it cashed nearby. The shooting followed immediately. The check was from Gus Wilson, Jack's trainer, for \$35. Dempsey did not see his brother's body. He sat in the car of the chief of police with Dave Shade, Dr. Fralick, and two policemen. It was parked on a side street. He cried and expressed the fear the shock would kill his mother.

The tragedy was the culmination of several differences between Johnny and his wife. She is said to have been in a Los Angeles hospital with knife wounds, and the rumors were that he was responsible. She also had him put under observation on charges, signed by her, that he drank and used drugs. She first met Dempsey at Saratoga three years ago when Jack was

Fight Lost Money With Maloney No Draw

Chicago, July 5.

Jimmy Maloney, Boston heavyweight, won on a foul from Bud Gorman of Racine, Wis., in a heavyweight boxing match held at White Sox Park June 30. Financially, the match was a flop. Receipts were less than \$10,000. Manager Coffey estimated his loss at \$3,000.

Musicians in Peril

Alexandria Bay, N. Y., July 5.

A narrow escape came to Hughie Barrett, orchestra leader, and Preston Ward, drummer, playing a summer engagement in the Thousand Island Yacht Club. They took out Ward's speed boat to tune it up for the Fourth of July races.

In mid-channel and with thousands of horrified week-enders watching from the shore the boat banked too sharply and overturned. The two music men battled in the chilly waters of the St. Lawrence before rescue boats could get to them.

training for Firpo. She and Johnny were married at Freeport, L. I., that fall.

Dempsey used a .32-caliber long revolver to kill his wife and self. He fired three bullets into her, one entering near the right breast, another the right cheek and the third her right eye. He fired one shot in himself, the shell entering the right temple and crashing through the skull and out the upper left side of the head. It was found, flattened out, in his straw hat, a few feet away from his head.

THOSE 3 BOYS ARE DRESSING FOR A. C.

Durante Leaves Hotel on Account of Clayton's
Walking Stick

Atlantic City, July 5.

Shonz, Shonz and Shuozzola, alias Clayton, Jackson and Durante, are here in disguise. The New Yorkers can't believe their eyes after getting a load of "those three boys" in fancy, double-breasted white waistcoats, otherwise known as vests.

Lou Clayton has gotten Eddie and Jimmie to pronounce them "westcuts" (very H'nglish), and the best alibi Jackson and Durante have is that Clayton is responsible for this sartorial perversion.

Clayton even features a walking stick. Jimmie Durante moved out of the Ambassador immediately he saw the catastrophe.

There were contributory circumstances, says Jimmie, for moving out. For instance, that \$14 a day was one thing—and "no rate to the profession." Besides, it wasn't until he got out of the hotel that Jimmie discovered he had been using the back exit all the time. It is explained by the fact the Ambassador has its main lobby one flight up.

Lou Clayton and Doc Gooch have also become acquainted, socially and otherwise. Lou knows he is going to work for the house; this summer but willingly is going up against it.

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CHICAGO

Alame H & L Swan Le Fevres Lowell Gordon Lester & Clarke Henri Gendron Bd Chez-Pierre Pierret Nuyten Rv Earl Hoffman's Or Davis Hotel Mile Chico Gypsy Lenore Freddie Bernard Lischeron & H Al Handler Bd Deauville Eme Burtold Bill Adams Irene Taylor Virginia Jones Louis Salamme Or Frolies Bobby Joyce Jack Waldron Julia Gevity Madelon McKenzie	Evelyn Hoffman Williams Sla Raiph Williams Bd Granada Myrtle Gordon Tracey & Duncan Grace Chester Coster & Rich Joan Andrews Paul Dunsmoor Bd Hollywood Barn Patricia Salmon Ann & Jean Mary Colburn Duncan & Tracy Stewart & Allen M Brunnies Bd Jeffery Taverna Del Estes Helen Savage Evelyn Hoffman Betty Bane Mary Williams Delores Sherman Hugh Swift Bd Lighthouse Joe Lewis	Doree Leslie Jimmy Ray Helen Gordon Perloo Sla Manuel & Vido Sol Wagner Bd Parody Club George De Costa Marge Ryan Al Gault Harry Harris Jules Novit Bd Rendezvous Eddie Clifford Edith Murray Shirley Mallette Beth Berles Olovene Johnson Caroline La Rue Seattle Kings Bd Rainbow Gardens Lee Evans Trippoli s Ernestine Carr Karola J & M Jennings	Samovar Sylvia Joyce Marie Stone Carroll & Gorman Fred Walde Bd Terrace Garden Gypsy Lenore Adkins & Peterson Olive O'Neil Gus Edwards Bd Valentino Deloris Sherman Salerno Bros Margaret Williams Clay Orch Vanity Fair Buddy Fisher Vierra Hawaiians Mirth Mack Louise Ploner Frank Sherman Jean Giddes Vanity Fair Bd Venetian Room (Southmore Hotel) Art Cassell Bd
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ATLANTIC CITY

Boaux Arts Earl Lindsay's Rev Harry Rose Chlo Barrymore Olive McClure Marque & M'gr'ette Dorothy Van Alst Dorothy Deeden Carolyn Neide Isabelle Duran Ruth Goodwin Evelyn Kearney Thelma Temple Grace Carroll Mary Carroll Margit Dybfat	Pansy Maness Betty Collett Adrienne Lample Parodians Orch Embassy Benny Davis Dorothy Davis Ruby Keeler Mary Lucas Rene Valerie Jockey Francesco Loverly 2 Arthur Franklin Jos. Candullo Orch Silver Slipper Jimmie Durante	Lou Clayton Eddie Jackson Eddie McAllister Solita Palma Beth Stanley Hanley Sla Peggy O'Neil Viola Lewis Durante Orch Palais Royal Peaches Browning Mario Villani Floor Show Villani Orch F Renault Club Francis Renault	Folles Bergere Evelyn Nesbit Eddie Davis Orch Martin's Eddie Cox Ritz-Carlton Hotel Anatol Friedman Friedland's Rev Al Wolman Irwin Sla Mary Higgins Marie Russell LeBlanc & DuCh'mo Louise Allen Margaret Callan Oren Sla Al Jocker's Orch
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WASHINGTON

Jardin Lido Dick Leibert Lido Orch Le Parade Himber Ent	Jack Golden Meyer Davis Orch Mayflower Sidneys Orch Mirador M Harmon Orch	Powhatan Roof J. Blaugher's Bd Spanish Village J O'Donnell Orch Toll House Tavern Robert Stickey	I Boernstein Or Villa Roma Roma Orch Wardman Park I Boernstein Orch
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Annoyances for J. J. Jones Shows in Minneapolis

Minneapolis, July 5.

Four negro hands with the Johnny J. Jones show here got "playful" after they were discharged the day prior to the show's departure for Winnipeg and when unable to induce other employees or storekeepers and residents in the vicinity of the show grounds to play with them at their game of "rolling dominoes."

George Marks, of Bessemer, Ala., started to pester his former fellow workmen with practical jokes and ironic remarks. The police were called by the show management and Marks landed behind the bars. In municipal court the next morning, he was sentenced to 90 days in the workhouse, but released on condition that he would leave town within 24 hours.

The other three—Henry Johnson, of Richmond, Va.; George Dennis, of Jacksonville, Fla., and Ethard Sims, of North Carolina, went into a restaurant near the show grounds. After a light lunch they picked up another patron's purse from the counter and started a ball game with it, tossing it to one another. Then they left the restaurant without remembering to put back the purse, containing \$3. After the police rounded them up each pointed out the other as the thief. Judge Fosseen in municipal court decided upon Johnson as the chief transgressor and gave him 60 days in the works. The other two were given 30 days apiece.

Prior to this, Mayor Leach had been asked to revoke the show's license by the father of a boy who, it was claimed, had been hurt on the merry-go-round. The mayor refused after investigation showed that, although the boy had been only slightly hurt, the father had made a demand upon the show management for a large sum, which it would not pay.

The Jones' troubles were stressed more and received greater newspaper prominence than ordinarily would have been the case for the season that they came directly on the heels of the Lachman & Carson ferris wheel accident, resulting in the injury to four people.

An ordinance is now in preparation barring all carnivals and prohibiting traveling shows with riding devices.

S-F. Following R-B. Gets Bumped Upstate

Schenectady, N. Y., July 5.

Sells-Floto Circus played here to much paper and little cash business Saturday afternoon and night. It followed the Barnum and Bailey in by two weeks and according to the wisecracks the town couldn't stand the two tent shows in such a short time.

Miller Brothers' Wild West is scheduled in here July 13. The city authorities were inclined to ascribe the weak attendance to the three day holiday.

The show came here from Glens Falls over the D. & H. road and was late getting in due to an engine pulling the train getting off the track. The train arrived here at 9:30 a. m. and they had a two mile haul to the circus grounds. At 2:20 o'clock everything was ready and the show began on time. Old Bill Curtis, boss canvasman with the outfit, said this was a record as far as he knew and was much elated over the feat.

The Hannefords were the big noise with the local crowd although all the other acts came in for much applause.

May's Landing on Shows

Mays Landing, N. J., July 5.

Buena Vista township, near here, has officially barred traveling shows from its municipality confines, objecting to circuses, carnivals, medicine and tent shows, on the theory the itinerant entertainment purveyors deplete the financial assets of the town.

The municipal ordinance by the town committee is to protect the poor citizenry from its own improvidence.

The Life-Saving Fourth

The 4th came as a lifesaver to the eastern outdoor show business.

It gave hope to the outdoor men of a profitable period for the remainder of their summer season, to Labor Day for many, and somewhat beyond for others.

Until the 4th the season had been disastrous, making the third killing season in succession for outdoor amusements.

The financial punishment suffered by those operating in the outdoor racket had been severe, with the carnival division further hampered through the persistent and influential opposition to their entrances or licenses by the moving picture exhibitors.

If the outdoor business can recover from the wallop given it during May and June, there will be much rejoicing; otherwise this summer will go on the record as the worst yet.

So far there has been but light reports of carnivals going to the grift through bad trade. This is the customary recourse, however, and may be depended upon to occur if business doesn't pick up, excepting with the very few outdoor outfits known to be clean under any condition.

CARNIVALS

For current week (July 4) when not otherwise indicated.

Bee Am. Co., Union City, Tenn.
Bernardi Expo., Anaconda, Mont.
Blue Ribbon Shows, Fertile, Minn.
Bunts Am. Co., Osage, W. Va.
California, Lowell, Mass.
Checker Shows, Hellwood, Pa.; 11, Colver.

Coleman Bros., New London, Conn.
J. L. Cronin, Jackson, O.
De Kreko Bros., Stevens Point, Wis.

Dixieland, 8-16, East St. Louis, Ill.
Dodson & Mott, Lancaster, Wis.
Fleming Bros., Richmond, Ind.
Mad Cody Fleming, Garrett, Ind.

W. A. Gibbs, Cedarvale, Kan.
Gold Medal, Chillicothe, Mo.
Roy Gray, No. 2, San Benito, Tex.; 11-16, Round Rock.
Great Western, Higginsville, Mo.

Great Sheesley, Farrell, Pa.
Groff's Greater, Scotia, Cal.
Happyland, Ironwood, Mich.
L. J. Heth, Marietta, O.

William Hoffman, Sycamore, Ill.
Howard Bros., Bellaire, O.
Isler Greater, Abilene, Kan.
Johnny J. Jones, Brandon, Ont.; 11, Calgary, Alberta; 18, Edmonton, Ala.

Joyland Expo., Crested Butte, Colo.; 13, Gunnison.

Krause Greater, Louisville, Ky.
Lachman - Carson, Jamestown, N. D.

J. W. Laughlin, Rich Hill, Mo.
J. George Loos, Woodward, Okla.
McClellan, No. 1, Vandalia, Mo.
McClellan, No. 2, Wamego, Kan.
Donald McGregor, No. 2, Sulphur, Okla.

Glenn Miller, Keystone, W. Va.
Miller's Midway Shows, Wewoka, Okla.

Ralph Miller, Paris, Kan.
Mimic World, Granby, Mo.
Chas. Morgan, Borger, Tex.
Douglas Morgan, Pratt, Kan.

Morris & Castle, Calumet, Mich.; 11, Escanaba; 18, Menominee.
Nelson Bros., Beloit, Wis.
Oliver Expo., Culpeper, Va.

Page & Wilson, Big Stone Gap, Va.; 11, Williamson, W. Va.
Princess Olga, Sullivan, Ill.
Nat Reiss, Paterson, N. J.
Rock City, Norton, Va.

Royal American, Spring Valley, Ill.
Rubin & Cherry, Minot, N. D.
Sandy's, Arlington, N. J.
Walter Savidge Am. Co., Torrington, Wyo.

George T. Scott, Ellenwood, Kan.
Shore's Greater, Clayton, N. Y.
Snapp Bros., Sault Ste. Marie, Mich.

Southern Tier, Shinglehouse, Pa.; 11, Dansville, N. Y.; 18, Fairport.
Strayer Am. Co., Rushville, Ind.; 11, Connersville.

United Am. Co., Rimersburg, Pa.
C. A. Vernon, Alva, Okla.
W. G. Wade, Essexville, Mich.
R. L. Wade, Lamar, Mo.
Wolf Greater, Charlton, Ia.
Zarra's Greater, Yonkers, N. Y.
C. F. Zeiger, Emmett, Ida.

R-B at Grant Park

Chicago, July 5.

Ringling-Barnum show will play here under canvas, opening July 16 for nine days, at Grant Park.

Diving Not Cruelty

Los Angeles, July 5.

A horse diving act does not constitute cruelty to animals, ruled Municipal Judge Leonard Wilson in finding five defendants not guilty. The charges were brought against the diving horse and rider on Lick Pier at Ocean Park by the Society for the Prevention of Cruelty to Animals, following the first of a series of daily jumps. Testimony was given by veterinarians and animal experts.

Those acquitted were A. V. McCarthy, secretary of the Ocean Park Amusement Men's Association; G. J. Cleveland, secretary of the Ocean Park Realty Corp.; Charles J. Lick, owner of the pier; Lorena Carver, rider of the horse; A. B. Floyd, manager of the act, and Carlos Munsel, stable boy.

John Wanner Killed

Newark, N. J., July 5.

John Wanner was killed by an unknown person in his wild animal place here Saturday night. Annoyed through thefts of small birds, he had determined to trap the thief. Unaccompanied, Wanner remained in his place for that purpose.

Delayed in arriving home, Mrs. Wanner became worried and instituted a search, resulting in the finding of his dead body in the animal place, near the cages of several of the larger wild beasts.

Wanner was a well-known wild animal handler. He had done business with many attractions using animal displays.

NEWS OF THE DAILIES

(Continued from page 33)

as Nona Arlen, swallowed a closed safety pin. X-ray pictures of the stomach had to be taken every hour until the child was declared out of danger. The screen child's parents are Mr. and Mrs. H. R. Donaldson, 1728 1/2 North Hudson street.

Al St. John surrendered to the sheriff's office when informed a warrant had been issued for his arrest by a San Diego court. The warrant charged him with failure to support a minor child. The child is a five-year-old daughter, now in the custody of its mother, Mrs. Lillian St. John, who obtained a divorce in 1923 on charges of cruelty. She was awarded \$150 monthly alimony. St. John was released on \$500 bail.

The screen comedian was married to June Price Pierce in July, 1926. He was preparing to leave for Europe with Roscoe Arbuckle when the warrant was issued.

The questioned status of Rudolph Mack, who says he is a brother of Charles Emmett Mack, late film actor who was killed in an automobile accident last March, brought Patrick Mack, genuine brother of the deceased actor, here from the east to make inquiries.

Mrs. Charles Emmett Mack notified her brother-in-law after Rudolph Mack became a persistent visitor at the studios, posing as a brother of the late actor.

According to Mrs. Mack, Rudolph told a story of having been sent to Germany when a year old, disowned by his family and other things of that sort. Mrs. Mack said she had no knowledge of such episode in her husband's family history and neither has his brother Patrick. Rudolph Mack, it is said by Mrs. Mack, claims to have a letter written to him by Charles Emmett Mack from California several years ago, although the late actor came to this state only a year and a half ago.

Rudolph Mack, who resembles the late actor, created considerable interest in Hollywood recently when it was reported that he was being kept from a film career by the lack of a front tooth and of funds to replace it.

Cecil B. De Mille's schooner yacht, "Seaward," was burned while at anchor in the outer harbor at San Pedro. Estimated damage reported at \$30,000. Vessel valued at \$100,000.

Grace Brown, 23, rodeo rider from Hollywood, was severely injured while practicing riding a steer for the Livermore rodeo. She suffered a fractured skull and three broken ribs.

A damage suit for \$75,000 has been filed by William ("Bill") Patton, veteran screen actor, against the Southern Pacific Co. Patton claims he was bedridden for six months as a result of receiving a broken back at the hands of a guard at San Francisco while passing through a station gate to board a train.

Report of an attempt to chloroform Ralph Ince, picture director, while on location at Fullerton, Cal., was treated lightly by Ince when interrogated about the matter. Ince

OBITUARY

WILLIAM H. MURPHY

William H. Murphy, 60, of the veteran vaudeville team of Murphy and Nichols, died July 1, of pneumonia in Oswego, N. Y. For some 30 years Bill Murphy and his stage partner and wife, Blanche Nichols, had amused all over the country with their inimitable series of comedy acts. About five years ago the venerable pair retired.

The deceased comedian was best known for his impersonation of the old legit actor and that character delineation established him as a distinctive type of variety comic.

When Mr. Murphy and Miss Nichols first entered vaudeville they presented an act then characteristically billed as "The Bifurcated Girl." That skit stood in good stead for a long time replacing it with another hilarious comedy skit entitled "From Zaza to Uncle Tom." This proved such a surefire laugh it was booked in vaude houses for two weeks at a time, something at that time which few acts were enabled to secure.

Then came their "School for Acting," which added to their stage lustre. During their vaude connections the Alf T. Wilton agency handled their bookings.

In commenting upon the passing of the comedian Mr. Wilton re-

BEN SIMPSON

Ben Simpson, 54, died June 25 at his home, 3015 Van Ness avenue San Francisco, after an illness of several months. He is survived by his widow, Eleanor Franklin, three brothers, sister and mother.

Mr. Simpson had been in picture work for 15 years, in executive capacities.

Services were conducted under

IN MEMORY of Our Dear Friend EDWIN D. MINER

Departed July 9, 1916.
MR. and MRS. BARNEY GERARD

the ritual of the Masonic order and the remains cremated.

CLARA COVERDALE

Clara Coverdale died in London, June 15, after a long illness. Deceased owned a number of dancing troupes during the past 20 years, and then took up revue production on tour, the first of which was called "Ten to One On," and this was followed by "Spotlights," which is still running.

Mrs. Mabel Smirnow Butler died May 5 in Bridgeport, Conn. Burial was at Nichols, Conn., beside her

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New York's Most Beautiful Funeral Home

marked that Bill Murphy was a "great guy" off stage as well as on, a tribute that typifies a popular vaudevillian.

Mr. Murphy was born in Syracuse, N. Y. He was a member of the Players' Club.

Mr. Murphy also wrote vaude skits and once turned out a play for the legitimate stage.

EDWARD MILLETTE

Edward Millette, 56, trapeze performer, for many years with different circuses, died of heart trouble recently while the Ringling-Barnum circus was traveling from Hartford to New Haven.

Millette had featured a head-balancing stunt that has kept him in demand for years.

His wife, Maud Jennier, also an aerialist, but now retired, is living in Dallas with their two daughters. A son, Ira Millette, with the circus at the time, took charge of the body.

declared he suffered no ill effects from the chloroform which was sprayed into his hotel room, presumably by a would-be burglar.

F. Morgan Mercer, 23, screen actor and former college football star at the University of Arizona, was shot through the left lung by Detective Lieut. E. M. Hamlin when he attempted to escape after being placed under arrest for trying to pass a worthless check in a jewelry shop. At the General hospital his condition was reported to be serious.

Paul Vicente, film actor with First National, was badly injured when his car leaped down a 300-foot bank near Laurel Canyon. Physicians at the California Lutheran Hospital stated he was suffering from internal and other injuries and that his condition was critical.

Lieut. Gerard de Merveaux, Hollywood fencing master, who figured in the \$25,000 horsewhipping case of J. Stuart Blackton, departed from Los Angeles July 1, due for a foreign country. De Merveaux, who came here from Australia, never was naturalized and overstayed his leave. During the trial of his suit for \$25,000 damages against Blackton, federal immigration officials gave him until July 1 to leave the country or be deported.

Monte Banks denied a personal row in the split between himself and Arthur McCarthy, his business manager. McCarthy's connection with the Banks company terminated June 23.

The injunction hearing in the case of Finley Henderson, stunt aviator who is being restrained from crashing a plane at Griffith Park, was delayed until Aug. 1 by order of Federal Judge James, on motion of Emmett Doherty, assistant United States Attorney. Doherty asked the hearing be put over

daughter, Rondolein, the dancer, who died in Chicago early last spring.

Frederic Sinclair James died July 1 in Chicago. For years Mr. Sinclair had been the most widely patronized underwriter for circuses, carnivals and outdoor attractions.

Annie O'Neil, head cleaner of the Vanderbilt theatre for many years, died at her home in New York, July 3.

The wife of Walter Wilson (Uncle Bob of radio fame), died June 29 in Chicago. Her husband was formerly manager of Joe Morris Music Co.

DEATHS ABROAD

Albert Savine, 69, former publisher and French translator of several English novels.

Georges Dubosc, 71, French author, died at Rouen.

In order to gain time in preparing an argument on the question of the United States authority to control aeronautics.

Crete Sipple, stunt actress, has entered suit for \$10,000 against the Pacific Electric Railway Company. She charges her right hand was severely injured when a street car door was slammed upon it to the extent where she has since been unable to follow her profession.

Crowding Up St. Joe

(Continued from page 13)

Missouri and the Electric, owned by Grubel Brothers of Kansas City, Kan., have evidently fallen through as the new house opened independently of its rival across the street. Howard L. Peterson, formerly staff organizer for radio station WJJD at Mooseheart, Ill., will be organizer.

Missouri's capacity is 1,500, 400 less than Electric's. The Electric has a top price of 40c with a more varied program. Its summer policy includes the Lole Bridge Players, brought from Kansas City, feature film and news reel, and orchestra music.

Colonial, Universal house, reopened last week after being closed two years. It has a top price of 25c with capacity of 750.

On top of all this, Barney Dubinsky, formerly a showman here, has taken a 20-year lease on the Tootle, once legit house, and expects to open it by the end of the year.

The Rivoli, opened as a suburban house, is developing into a downtown house. It shows Warner releases principally but other films also, and has a top of 30c.

In addition to the foregoing there are five downtown second-class houses and almost a score of outlying houses.

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CHICAGO

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The inability of big-time's vaunted "black list" to work properly is exhibited currently at the Palace for the second time in as many weeks. Last week it was Kharum; this time it's Karyl Norman.

Not long ago the Creole Fashion Plate starred in presentation at the Granada, north side film house. Hundreds of smaller acts have been repeatedly warned and threatened about playing the Granada and similar picture theatres by Orpheum and the Association, and consequently were frightened out of doing so. Meanwhile they were idle, waiting for vaude to give them a break. This Norman engagement should interest those chumps.

In his curtain speech Karyl said he was happy to "be back after two years." Being that the Palace was not open two years ago and that he played the picture house just recently, the line was probably in the contract. Norman was about perfect Sunday—voice true, reception large and gowns gorgeous. The best dressed "woman" on the American or any other stage, Norman looks more picture house than anything else. That's why vaude grabbed him.

The rest of the Palace bill is slow, ponderous, groggy and gets nowhere. Margo and Beth and Co., opening, provide some impetus at the start, only to lose all ground gained and become a w. k. in and out. Choice spots are too few and far apart. After the unusually good opening turn come the Three Swifts, fine jugglers, comedy and straight, but not spotters on a big-time bill. Another thing against the Swifts is that they played the Palace only a short time ago.

Winthrop Ames' Gilbert and Sullivan male chorus, on third, missed, whereas it shouldn't have. A Gilbert and Sullivan company is expected to use G. and S. material, and when it does not it isn't a G. and S. company. The troupe, robust in voice, fared well until the two closing numbers. After singing the operetta melodies, they went into a pop and proceeded to fit some "Hello Chicago" lyrics to another pop. The pop's didn't fit; the audience knew it, and consequently reacted. Responses to the G. and S. numbers during the act were ten times more in volume than that at the finish.

Roger Imhof, Marcelle Coreene and Co. hit in fourth spot. The combination is laugh-proof. Florrie Le Vere's new turn followed. Florrie and Lou Handman start in "one" in an "at the theatre" bit. The aged box set and husband and wife chatter, all blah. This opening appeared unnecessary. Then came Florrie's dancing and the act becomes an act. Handman renders his past and present hits on the piano, and his sister, Edythe, helps in the dancing. The act is set nicely.

Karyl Norman opened after inter-

mission, and Tom Smith held next to closing. Smith was another comedy hit. Dodge Twins closed, but not caught.

House was less than half filled.

Summer weather has settled down in the neighborhood of 63d and Halsted streets. Retail stores and theatres are affected alike, most of the trade for both being transient only to the beach. Empress, the Mutual wheel house, has crawled in for the summer, while the Stratford, pictures-presentations, and Englewood, vaude-pictures, are doing typical summer business, the latter, a hot-box, less than typical.

Last week's last half Stratford stage show was breezy, light and entertaining, and seemed okay with the patrons. Maurice Hillblom and his stage band were decked out in bright summer suits, making one envious, jealous and cool. Standing head and shoulders above accompanying talent were two sisters by the name of Day. The girls are short, cute and can perform. Likely new hereabouts and probably just showing at the Stratford.

The misses have a sweet turn and one that is perfect picture house, particularly in houses that play the stage band type of presentations. Appearance and performance are equally strong with the Day Sisters, who could get by on either. That they combine the two makes them an unusual sister team.

Presentation proper opened with a band number, good. A chorus by Jack Goodwin, song plugger, was out of kilter and almost ruined the rest of the show, while being sure death itself. Tony De Osto is an expert harpist. He scored on that account and because he is a harpist. Not often any more do audiences see or hear a harp. The Days followed De Osto, and another band number, also good, was sandwiched in between the sisters and Clifford and Ellmore, two-man colored dance team. Usual colored steppers, fast, but not too fast. Clifford and Ellmore are not outstanding, but they do belong to a field that is hard working and justly popular. There are probably more two-man colored teams today than anything else other than acrobats.

Ted Leary, master of ceremonies, worked throughout, and the audience reserved its most heartfelt handclappings for him. Leary is a fav and a draw at the Stratford. Flip and witty, he runs a show very pleasantly. Besides, he relieves Hillblom of the announcing duty, which gives the current Stratford shows an edge over former ones in which Hillblom was forced to talk.

A speedy finale, inclusive of company roundup, closed the show at the 45-minute mark.

"The Brute," feature. Attendance off but not so bad, considering.

And so passeth the Lincoln Hippodrome out of existence, perhaps for good. Good!

Orchestra, stage hands and operators have been given their notice, to take effect July 9. The Belmont, L. & T. house, just around the corner, will play Orpheum Circuit vaude, starting Aug. 1. Every one of the outlying theatres taken over by Orpheum has been a losing proposition for it, with prospects of the Belmont going the same route. Thursday night's audience consisted of 12 cash customers, two ushers and Dave Smason and his six-piece orchestra in the pit.

Vaude a riot. Bob Murphy acted as master of ceremonies, and in all fairness what followed was not his fault. He worked in an efficient manner, bolstering up the show when necessary, and that the audience looked like a tag day in Scotland didn't make a particle of difference to him. He also contributed a single turn, with Eddy Green at the piano, that was the only high spot of an otherwise dull show.

"Sundown in Dixie" (5), four men and a woman, opened. The act is all singing with the exception of two colored chaps with the act who did a fair dance routine. The men's singing was passable, but the woman's high notes called for aspirin.

Dunn and Hall, two males, did gags that to say the least were blue. Their chicken gag should be cut. "Lover's Lane," three females, two men, is the same act in big time houses last season but with an entirely new cast. The act's material is good, cast fair. With a little more work it may be ready for bigger and better things.

The next to closing spot was Bob Murphy's, after which Harry Lewis and Band closed. It's the old Al Tucke r and band act, and a bust. A girl conducts the band numbers without any regard for tempo or musicianship, and the result is minus. It was a case of each man for himself. The fire finish has possibilities if they can find a stage crew and kino man capable of putting it over.

For a 60c top the Majestic bill Sunday was almost worth it. The Association boys are still handing the house a hick act and blackface turn each week, with an utter disregard for variety.

Miss Physical Culture (Nadja)

Three K Company, formed a year ago for sponsoring "Kosher Kitty Kelly" on the road, will dissolve July 12. Three K is incorporated in Illinois. Officers are Edwin Clifford, Frank A. P. Gazzolo, John Bernero, Robert Campbell and Thomas P. Hanks.

Milton Charles, organist for B. & K., recorded his first for Columbia. He made 15 records.

Clark Folgar, press agent for Lachman shows, left June 27 to join the D. D. Murphy show.

C. E. Bond, division sales manager for Warner Bros., is back at his desk after four weeks' illness.

M. H. Hoffman, of Tiffany, passed through Chicago on his way to the coast to supervise the first of the Third Dimensions pictures.

Clyde Echardt, manager Fox Films, Chicago, returned from a business trip through Indiana.

CORRESPONDENCE

All matter in CORRESPONDENCE refers to current week unless otherwise indicated.
The cities under Correspondence in this issue of Variety are as follows and on pages:

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		WASHINGTON	53

opened the show with a plug for Bernarr Macfadden. Her spiel is dull, her act a "bust" (literally). Playing to a stag audience she tells the few women in the audience about bust developing and reducing. Hearst Brothers, each about 15, followed with comedy songs and mammy choruses. The boys need material to put them over. MacBryde and Redding, assisted by a youth unbilled, contributed a sketch. MacBryde stands to one side of the stage attired a la Dan McGrew, from whence he broadcasts forceful epithets on the man-hunting tactics of women. As he describes, the woman and unbilled chap portray the scenes. It clicked. Villa and Strigo, mixed team, scored with their guitars. Shriner and Gregory, blackface comedians, did nicely with gags. An act, seen about town as "Want-ads" but billed at this house as Ryan and Nobilette (6), followed and wowed. The act opens with a Thompson lunchroom scene. The cast consists of three women and three men. Fitzlmons and Flory, mixed team, did a hick turn that has been seen to better advantage. Fitzlmons, who formerly teamed with Shriner (Shriner and Gregory on the same bill). The Serlany Four, classy acrobats, closed.

Business way off for a Sunday matinee.
Last week's American bill had five long acts and a feature picture, "The Sunset Derby" (F. N.). Quantity galore, but quality lacking outside of the opening and closing numbers. A little guessing game is an added attraction. Whoever runs the placards changes them about five times during every act.
Frank Stanley and Co., two men and two women, opened with music and gags. A novelty country setting, with men in knickers and women in sport suits. The girls played banjos and accordions and the men banjos, saxophones, and one did some whistling. Well directed.
Holton and Whiting, man and woman, deuced in a comedy marriage act. Opens on a street scene drop and changes to split curtain drop with a sofa in front. The girl sang several songs to good returns. Comedy talk fair.

James Wright and Co., one man and two women, followed with a lengthy four scene, song, dance and comedy sketch. One good thing was a dance by one of the girls. The man's comedy is a big pain in the act and the singing could be improved.

Shriner and Gregory, two man black and tan, next to closing, got over fairly. This act is a new one, and with a change in dialog and a little more singing by Shriner, who has a good voice, the turn would have possibilities.

Unusual Trio, three man roller skating team, closed. Good skating act with more than the average number of tricks and a good closing.

Business good considering the temperature.
By a vote of stockholders the

MILWAUKEE

By HERB ISRAEL

Davidson—Dark.
Miller—"Up in Mabel's Room" (McCall Bridge stock).
Alhambra—"Lost at the Front."
Garden—"Devil's Island."
Majestic—"No Control," vaude.
Merrill—"The Red Mill."
Palace—"Vanity" and vaude.
Strand—"Drums of the Desert."
Wisconsin—"Manpower."

Vernon Newcombe, director of last year's Neptune Pageant here, returned this week to take over the Neptune Pageant at Kenosha Sept. 4.

Saxe's opened their new 2,500-seat Oriental last Saturday night, capacity despite torrid weather.

Universal has remodeled its State and it has reopened to give the Saxe Tower some real competition in the neighborhoods. The State was a gold mine until the Tower opened, two blocks distant. The fight of the survival of the fittest is now on.

Ringling-Barnum-Bailey shows here for one day, July 26, at State Fair park.

General switching of musicians and band leaders effected here on July 1, known, with the new year for the musicians' contracts going into effect. Probably the greatest switching in musical crews was done in the Saxe houses.

The Wisconsin advertises July 9 a new policy, a stage band in the Paul Ash system. Ed J. Weisfeldt is in general charge. Dave Scholler is the director of the stage band and master of ceremonies.

Rudolph Kopf, director of the

Wisconsin orchestra since the house opened three years ago, is through. He is succeeded by Glenn Welty, his assistant. Billy Perrin, leader of the Strand (Saxe) band, has been appointed pianist at the Wisconsin, and a new band under the leadership of Edgar Boehm, former Alhambra cellist, is in.

ST. LOUIS

By TOM BASHAW

Ambassador—"Man Power"; Kendall Capps in "Birthstones" on stage.

Garden—Goodman Players in "Much Ado About Nothing."

Grand Central—"Dearie."

Grand—Vaude-Pets.

Missouri—Brooke Johns (in person), "Running Wild."

Municipal Theatre (Forest Park)—"The Red Mill."

St. Louis—Mosconi Brothers, vaudeville, and "Colleen."

The Grand Central theatre, owned by the Skouras Brothers, is to be closed for the summer and reopened some time in August as a "run" house.

There is also an announcement that A. L. Erlanger is to put in operation in St. Louis one of a chain of "dollar top" legit theatres. The announcement causes speculation as to the probable building of a new theatre, since there is no house known to be available.

The mechanically cooled big motion picture playhouses profited when a terrific heat wave spread in this territory. The Lindbergh home-coming celebrations being over, for the present at least, St. Louisans are turning theatre-ward.

PORTLAND, ME.

By HAL GRAM

Strand—"The Sea Tiger."
Empire—"Afraid to Love."
Colonial—"My Official Wife."
Elm—"Mother."
Portland—"Love of Sunya."

Attendance at local theatres has fallen very low. B. F. Keith's tried out stock for three or four weeks, but failed, and closed a week ago, the house being dark for the first time since it was erected many years ago.

The Jefferson Players started rehearsals this week for the reopening of the season on July 11.

Lillian Foster is to take the leading role in "Two Women," which is being given its try-out at Lakewood theatre at Skowhegan this week.

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NEWARK

By C. R. AUSTIN

Proctor's—Vaude, "Arizona Bound."
Loew's State—Vaude, "The Unknown."
Newark—Vaude, "The Black Diamond Express."
Mosque—"Lost at the Front," vaude.
Brantford—"Fast and Furious," vaude.
Fox Terminal—"The Circus Ace," "Paying the Price."
Capitol—"The Land Beyond the Law," "The Love of Sunya."
Goodwin—"Rough House Rosie."
Orpheum—Jubilee Week—"Fine Manners."

John J. Hill, for 20 years trombonist in Proctor's orchestra, died here of tumor of the brain. He was 45 years old. He was a member of the Philharmonic Band and also an instructor in orchestra work. He had fought in the Spanish-American war.

Stanley-Fabian announces the immediate erection of a theatre at Lyons avenue and Clinton place, in the south end of the city. It will seat 2,000. It has transpired that

Stanley-Fabian is also looking for a site on Bergen street between Lyons avenue and Hawthorne avenue. The Weequahic, already there, has been offered to S-F but not taken.

The Newark sent a photographer and caught the Elks convention, and was the only house in town to show a reel of the convention.

It looks as if the sports arena project would become a reality. Plans for the structure have been drawn for the Newark Auditorium, Inc.

The plans call for a 20-story, 500-room hotel on Washington street, frontage of 161 feet, with a 3,000-seat theatre, and then an arena or auditorium seating 15,000. The James street frontage is 500 feet long, while the rear of the Auditorium would run for 163 feet on Plane street. Total cost would be \$6,000,000.

PORTLAND, ORE.

Broadway—"Naughty but Nice." Liberty—Dark.
Rivoli—"Drums of the Desert." People's—"Children of Divorce."
Blue Mouse—"A Million Bids." Heilig—Dark.

West Coast Theatres, Inc., have gotten out a neat little guide, which will be distributed in the Broadway, Hollywood, State, Rivoli and People's. This guide lists the various pictures and attractions at the playhouses, and is proving popular.

Cole McElroy's Spanish Ballroom Band leaves this week for Seaside, Ore., a beach resort. McMurphy's College Knights will replace them at McElroy's.

Universal is reported making overtures to Walter Tibbetts to take over a 2,000-seat theatre now under construction on the east side. The deal is said to involve an outright buy. Building cost \$500,000.

Following announcement by West Coast Theatres, Inc., in conjunction with Publix, that a 3,500-seat house would be built in Spokane, it is reported as probable that West Coast will either buy out Ray Grombacker's string of four houses in that town or acquire an interest in them. Grombacker has Spokane sewed up theatrically at present, but with the threat to build he is expected to make some sort of a deal.

KANSAS CITY

By WILL R. HUGHES

Newman—"Callahans and Murphys."
Royal—"Drums of the Desert." Mainstreet—"Lost at the Front." Vaude.
Liberty—"Red Kimona." Pantages—"Monte Cristo." Vaude.
Globe—"Better Ole." Vita.

A. E. Kaye, of the Iowa operation department, was here last week inspecting the new Loew-Midland, which is being rushed for an early September opening.

Arthur Greer has been transferred from the Metropolitan, Boston, to succeed E. F. Masters, as house manager of the local Newman.

Sigmund Boguslaw, former musical director at the Newman, has returned to New York. Starting July 9 the stage band will be conducted by Ralph Pollock. Julius Leib, pit conductor.

Mainstreet has added another stage show on Saturdays, making four, the same as Sundays and holidays.

R. H. Zeller, treasurer at the Mainstreet, has been transferred to Sioux City, his old home. The job here will be combined with that of assistant manager and handled by Taylor Myers.

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By HARDIE MEAKIN

Belasco (Shubert)—Dark.
National (Rapley)—Steve Cochran's stock in "Love 'Em and Leave 'Em," next, "The Patsy."
Poli's (Shubert)—Dark.
Earle's (Stanley Co.)—Vaude-Pets.
Keith's (K-A)—Vaudeville.
Gayety (Columbia)—Dark.
Mutual (Mutual)—Dark.
President (Columbia)—Dark.
Strand—Linkins—Pets.
Columbia—"Telephone Girl"; next, "On ze Boulevard."
Little—"Foolish Wives"; next, "Cyano de Bergerac."
Palace—"Calaret" and stage attractions; next, "Tillie the Toiler."
Metropolitan—"Rough House Rosie"; next, "Naughty but Nice."
Rialto—"Lost at the Front"; next, "Beware of Widows."

Margot and Gerry, two local dancers, are one of three headliners at Keith's this week. They are appearing with Meyer Davis' Le Paradis Band, Jack Golden, director.

Orville Rennie, operatic tenor, is back for a return engagement at the Rialto (Pcts).

Leonard Hall, d. e. of the "News," wrote, as a parting "piece" prior to the vacation, on the passing of vaudeville of the two-a-day brand. He referred to the local house that is sticking it out as a "citadel," a fortress and a walled town. In fact, it comes precariously close to being a Symbol . . . this doughty bastion of big time seems to say: "Well, there are only a few us left, but, hot dog, here I am!"

Incidentally, "Hall has "Mary Gooden" as his outdoor "editor," and "R. O. Offound" in a like capacity for the roofs.

Mrs. Dick Leibert left on Saturday last for a three months' sojourn in Europe with her parents, Representative and Mrs. James V. McClintic. Meanwhile Leibert continues at the Palace (pcts) organ, in addition to directing his Lido orchestra nightly on the Arlington roof.

John J. Payette, booker and supervisor of theatres of the Stanley-Crandall chain, is recovering from an operation.

SYRACUSE, N. Y.

By CHESTER B. BAHN

Wieting—"Molly Darling" (Frank Wilcox Company).
Temple—"Gertie" (Temple Players).
Savoy—"French Frolics," first half; "Baby Bears," last half.
B. F. Keith's—Vaudeville, pictures.
Strand—"Senorita" and Vitaphone.
Empire—"Blitter Apples."
New Eckel—"The Sea Tiger."
Regent—"The Flaming Frontier."
Palace—"Fashions for Women."
Harvard—"The General" and Women Love Diamonds."
New Syracuse—"The Better Ole."
Swan—"Abraham Lincoln."
Grescent—Prince Ali Co. and pictures.

Cress Hillary, producer and featured comic of the Savoy stock burlesque, closed with the Francis V. P. Martin-managed house on Saturday night. With him went his wife, Mary Lane, who had been heading the feminine contingent. Hillary may return to the 125th street house in New York.

Mystics are the vogue in this neck of the woods at present. Marceline closed a two weeks' run at the Savoy on Saturday, and on Sunday another seer, Prince Ali, opened at the Crescent for a run, jumping in from Buffalo. Ali is slated for a New York house and then is booked for a Publix tour. He has a company of six.

The Schine houses in Oswego and Auburn are now under the district supervision of Albert Kaufman. Schine manager of the New Eckel here, L. W. Schine, general manager of the Schine circuit, gave Kaufman the appointment at the Schine regional meeting here. While in Syracuse Schine said negotiations for a second house here were in progress.

Kallet Theatres of Onondaga, which took over the Regent here some months ago, are negotiating for the acquisition of the Harvard, now operated by the Elitzers. Some local difficulties have made their appearance, tying up the deal for a few days, but it is expected to go through, according to the Kallets.

Miller Brothers' 101 Ranch, Syracuse's third circus of the season, is due on the 14th.

The Temple Players, Keith-Albee dramatic stock at the Capitol Temple, continue to navigate troubled waters. The walkout of the stage

crew, following the dismissal of a stage hand, has been followed by a union order withdrawing George Lord, scenic artist.
Irene Homer, who replaced Kay Strozzi as leading woman, making the third shift of the season. Is a temporary acquisition, it is understood.

Ina Walrath of George Wintz's "Music Box" Revue and Ace Brown of the same show were married at the First Reformed Church here Saturday night.

Blistering weather caused a dozen patrons of the Kingling Brothers-Barnum & Bailey Circus to collapse at Binghamton last week. The show arrived late and several thousand patrons stood in line from 2 until 3:30.

The Binghamton theatre, in conjunction with the "Morning Sun" of that city, is "Shooting" a home talent cinema, "The Newlyweds." The leads are filled by Glendola Bixby and Ed Vincent.

Gus Lampo, Schine manager at Little Falls, and recently in Watertown for the same circuit, will wed Ann Ott, actress, in August.

Contracts for the erection of a \$1,000,000 block on the site of the old Grand Opera House were let last week. This is the second non-theatrical property to replace an old showhouse. A 20-story building, to cost about \$2,000,000, is to rise on the site of the old lastable theatre, where Shakespeare Hall, still an earlier playhouse, also stood.

The Little Theatre, once the home of the Drama League of Syracuse, is to become a Gospel Lighthouse, with its founder, the Rev. Ray G. Armstrong, avowedly patterning the institution after Almee McPherson's enterprise in Los Angeles.

BRONX, N. Y. C.

A 2,000-seat picture house is to be built by the Rexburg Corp. at 170th street and College avenue. The site is but two blocks removed from the Luxor, a Consolidated Amusement Enterprise house.

Loew's Grand has installed a cooling plant.

Consolidated Amusement Enterprises will not build on its site at Sheridan avenue and 167th street this summer, changing its plans at the last minute. An independent house nearing construction nearby may have caused the switch.

NEW ENGLAND

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KNOBEL BROTHERS, Inc.

New York City

A Theatre Trunk is a Sign of Theatrical Success

NEWARK

By C. R. AUSTIN

Proctor's—Vaude, "Arizona Bound."
Loew's State—Vaude, "The Unknown."
Newark—Vaude, "The Black Diamond Express."
Mosque—"Lost at the Front," vaude.
Brantford—"Fast and Furious," vaude.
Fox Terminal—"The Circus Ace," "Paying the Price."
Capitol—"The Land Beyond the Law," "The Love of Sunya."
Goodwin—"Rough House Rosie."
Orpheum—Jubilee Week—"Fine Manners."

John J. Hill, for 20 years trombonist in Proctor's orchestra, died here of tumor of the brain. He was 45 years old. He was a member of the Philharmonic Band and also an instructor in orchestra work. He had fought in the Spanish-American war.

Stanley-Fabian announces the immediate erection of a theatre at Lyons avenue and Clinton place, in the south end of the city. It will seat 2,000. It has transpired that

Stanley-Fabian is also looking for a site on Bergen street between Lyons avenue and Hawthorne avenue. The Weequahic, already there, has been offered to S-F but not taken.

The Newark sent a photographer and caught the Elks convention, and was the only house in town to show a reel of the convention.

It looks as if the sports arena project would become a reality. Plans for the structure have been drawn for the Newark Auditorium, Inc.

The plans call for a 20-story, 500-room hotel on Washington street, frontage of 161 feet, with a 3,000-seat theatre, and then an arena or auditorium seating 15,000. The James street frontage is 500 feet long, while the rear of the Auditorium would run for 163 feet on Plane street. Total cost would be \$6,000,000.

PORTLAND, ORE.

Broadway—"Naughty but Nice." Liberty—Dark.
Rivoli—"Drums of the Desert." People's—"Children of Divorce."
Blue Mouse—"A Million Bids." Heilig—Dark.

West Coast Theatres, Inc., have gotten out a neat little guide, which will be distributed in the Broadway, Hollywood, State, Rivoli and People's. This guide lists the various pictures and attractions at the playhouses, and is proving popular.

Cole McElroy's Spanish Ballroom Band leaves this week for Seaside, Ore., a beach resort. McMurphy's College Knights will replace them at McElroy's.

Universal is reported making overtures to Walter Tibbetts to take over a 2,000-seat theatre now under construction on the east side. The deal is said to involve an outright buy. Building cost \$500,000.

Following announcement by West Coast Theatres, Inc., in conjunction with Publix, that a 3,500-seat house would be built in Spokane, it is reported as probable that West Coast will either buy out Ray Grombacker's string of four houses in that town or acquire an interest in them. Grombacker has Spokane sewed up theatrically at present, but with the threat to build he is expected to make some sort of a deal.

KANSAS CITY

By WILL R. HUGHES

Newman—"Callahans and Murphys."
Royal—"Drums of the Desert." Mainstreet—"Lost at the Front." Vaude.
Liberty—"Red Kimona." Pantages—"Monte Cristo." Vaude.
Globe—"Better Ole." Vita.

A. E. Kaye, of the Iowa operation department, was here last week inspecting the new Loew-Midland, which is being rushed for an early September opening.

Arthur Greer has been transferred from the Metropolitan, Boston, to succeed E. F. Masters, as house manager of the local Newman.

Sigmund Boguslaw, former musical director at the Newman, has returned to New York. Starting July 9 the stage band will be conducted by Ralph Pollock. Julius Leib, pit conductor.

Mainstreet has added another stage show on Saturdays, making four, the same as Sundays and holidays.

R. H. Zeller, treasurer at the Mainstreet, has been transferred to Sioux City, his old home. The job here will be combined with that of assistant manager and handled by Taylor Myers.

VARIETY BUREAU WASHINGTON, D. C.

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By HARDIE MEAKIN

Belasco (Shubert)—Dark.
National (Rapley)—Steve Cochran's stock in "Love 'Em and Leave 'Em," next, "The Patsy."
Poli's (Shubert)—Dark.
Earle's (Stanley Co.)—Vaude-Pets.
Keith's (K-A)—Vaudeville.
Gayety (Columbia)—Dark.
Mutual (Mutual)—Dark.
President (Columbia)—Dark.
Strand—Linkins—Pets.
Columbia—"Telephone Girl"; next, "On ze Boulevard."
Little—"Foolish Wives"; next, "Cyano de Bergerac."
Palace—"Calaret" and stage attractions; next, "Tillie the Toiler."
Metropolitan—"Rough House Rosie"; next, "Naughty but Nice."
Rialto—"Lost at the Front"; next, "Beware of Widows."

Margot and Gerry, two local dancers, are one of three headliners at Keith's this week. They are appearing with Meyer Davis' Le Paradis Band, Jack Golden, director.

Orville Rennie, operatic tenor, is back for a return engagement at the Rialto (Pcts).

Leonard Hall, d. e. of the "News," wrote, as a parting "piece" prior to the vacation, on the passing of vaudeville of the two-a-day brand. He referred to the local house that is sticking it out as a "citadel," a fortress and a walled town. In fact, it comes precariously close to being a Symbol . . . this doughty bastion of big time seems to say: "Well, there are only a few us left, but, hot dog, here I am!"

Incidentally, "Hall has "Mary Gooden" as his outdoor "editor," and "R. O. Offound" in a like capacity for the roofs.

Mrs. Dick Leibert left on Saturday last for a three months' sojourn in Europe with her parents, Representative and Mrs. James V. McClintic. Meanwhile Leibert continues at the Palace (pcts) organ, in addition to directing his Lido orchestra nightly on the Arlington roof.

John J. Payette, booker and supervisor of theatres of the Stanley-Crandall chain, is recovering from an operation.

SYRACUSE, N. Y.

By CHESTER B. BAHN

Wieting—"Molly Darling" (Frank Wilcox Company).
Temple—"Gertie" (Temple Players).
Savoy—"French Frolics," first half; "Baby Bears," last half.
B. F. Keith's—Vaudeville, pictures.
Strand—"Senorita" and Vitaphone.
Empire—"Blitter Apples."
New Eckel—"The Sea Tiger."
Regent—"The Flaming Frontier."
Palace—"Fashions for Women."
Harvard—"The General" and Women Love Diamonds."
New Syracuse—"The Better Ole."
Swan—"Abraham Lincoln."
Grescent—Prince Ali Co. and pictures.

Cress Hillary, producer and featured comic of the Savoy stock burlesque, closed with the Francis V. P. Martin-managed house on Saturday night. With him went his wife, Mary Lane, who had been heading the feminine contingent. Hillary may return to the 125th street house in New York.

Mystics are the vogue in this neck of the woods at present. Marceline closed a two weeks' run at the Savoy on Saturday, and on Sunday another seer, Prince Ali, opened at the Crescent for a run, jumping in from Buffalo. Ali is slated for a New York house and then is booked for a Publix tour. He has a company of six.

The Schine houses in Oswego and Auburn are now under the district supervision of Albert Kaufman. Schine manager of the New Eckel here, L. W. Schine, general manager of the Schine circuit, gave Kaufman the appointment at the Schine regional meeting here. While in Syracuse Schine said negotiations for a second house here were in progress.

Kallet Theatres of Onondaga, which took over the Regent here some months ago, are negotiating for the acquisition of the Harvard, now operated by the Elitzers. Some local difficulties have made their appearance, tying up the deal for a few days, but it is expected to go through, according to the Kallets.

Miller Brothers' 101 Ranch, Syracuse's third circus of the season, is due on the 14th.

The Temple Players, Keith-Albee dramatic stock at the Capitol Temple, continue to navigate troubled waters. The walkout of the stage

crew, following the dismissal of a stage hand, has been followed by a union order withdrawing George Lord, scenic artist.
Irene Homer, who replaced Kay Strozzi as leading woman, making the third shift of the season. Is a temporary acquisition, it is understood.

Ina Walrath of George Wintz's "Music Box" Revue and Ace Brown of the same show were married at the First Reformed Church here Saturday night.

Blistering weather caused a dozen patrons of the Kingling Brothers-Barnum & Bailey Circus to collapse at Binghamton last week. The show arrived late and several thousand patrons stood in line from 2 until 3:30.

The Binghamton theatre, in conjunction with the "Morning Sun" of that city, is "Shooting" a home talent cinema, "The Newlyweds." The leads are filled by Glendola Bixby and Ed Vincent.

Gus Lampo, Schine manager at Little Falls, and recently in Watertown for the same circuit, will wed Ann Ott, actress, in August.

Contracts for the erection of a \$1,000,000 block on the site of the old Grand Opera House were let last week. This is the second non-theatrical property to replace an old showhouse. A 20-story building, to cost about \$2,000,000, is to rise on the site of the old lastable theatre, where Shakespeare Hall, still an earlier playhouse, also stood.

The Little Theatre, once the home of the Drama League of Syracuse, is to become a Gospel Lighthouse, with its founder, the Rev. Ray G. Armstrong, avowedly patterning the institution after Almee McPherson's enterprise in Los Angeles.

BRONX, N. Y. C.

A 2,000-seat picture house is to be built by the Rexburg Corp. at 170th street and College avenue. The site is but two blocks removed from the Luxor, a Consolidated Amusement Enterprise house.

Loew's Grand has installed a cooling plant.

Consolidated Amusement Enterprises will not build on its site at Sheridan avenue and 167th street this summer, changing its plans at the last minute. An independent house nearing construction nearby may have caused the switch.

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LOS ANGELES

Professionals have the free use of Variety's Los Angeles Office for information. Mail may be addressed care Variety, Loew's State Bldg., Suite 1221-22, Los Angeles. It will be held subject to call or forwarded, or advertised in Variety's Letter List.

Again the layout at the local Orpheum was out of step last week. Disadvantageous spotting hurt the general running noticeably.

Last Sunday night a fair crowd. There was one irritable episode. John Henry Lyons, community song cheer leader, appeared at the opening of intermission. Using screen slides, Lyons, garbed in uniform, went through a series of "old folks at home" ditties, assisted by the audience. The idea appeared to be entirely out of place in this house. After normalcy set in Pearl Hickman's Dimpled Darlings, 20 talented tots, some considerably above the tot age but okay anyway, scored. The youngsters proved sure fire for this or any other audience. The tinier kids chalked up on youth and sheer cuteness. Routines of songs and dances were well arranged, with credit going to Miss Hickman for staging, costuming and production.

Florence Moore, headlining, paved the way for herself in the pre-shut spot. The comedienne found no trouble with the more or less hard-bolled Sunday night crowd. Her songs, by Neville Flesoon, with Lieut. Gitz Rice at the piano, were received with demand for more. Miss Moore has ordinary material and apparently depends largely on ad libbing. It would be interesting to see what Florence Moore could do with strong material written to suit her style. Miss Moore demonstrated that she is a dramatic actress as well by her character song about "love partings" among different types.

Henry Santrey and band, held over, with Harry and Anna Seymour, closed the first half with a bang. Chalking up the biggest hit of the evening was Anna Seymour, who looked peaches was most refreshing, and her sharp wit was a push over. Her song and dances served her equally as well. She woke 'em up when she came on with her brother, and stopped the show cold at the finish with Santrey. Harry Seymour chalked up on his own and needed no help from anyone. The musical combine as a whole was a treat. This versatile musical organization ranks with the rest, with Anna Seymour putting it way ahead.

Marguerite Torrey Revue, six girls and a male hoover, featured, opened the show with average dance routines, giving the individuals a chance for specialty work. The girls' looks offset a good many other things which otherwise would mean just an ordinary turn. Judd Griffith, featured lad, fell short of the out-of-the-ordinary class. Okay on looks and appearance, but showed little outside of an eccentric jazz patterned after Joe Frisco. A phoney cigar is used here. The number went flat, considering Frisco had just previously spent two weeks at this house.

Miss Essie Fratus, attractive and clever, brought over here from Aus-

tralia by Henry Santrey, was in the "deuce" with a marionette-manipulating act, done by Fannie Rice in this country for a good many years. The girl has a charming personality and sells her stuff well. For a filler she does some nice taps in a neat Eton outfit. Okay for this spot in vaude, but a better bet for the flicker palaces.

Walter Nilsson, comedy unicyclist, closed.

Ben Bernie was at Pantages last week. Capacity for first time since "Fatty" Arbuckle played here several months ago, greeted the former Monday. The 35 minutes Bernie and boys did was not enough for the customers, and it took showmanly maneuvering by Bernie to talk 'em out of more. The band, closing the show, was a break for the Pan fans, anyway, for they got more for their money than they would have otherwise. After the opening number by the band the maestro came on with his fiddle and chatted his way into a hit right off the bat. His personality and style of talking were a pushover for the mob, the majority having never seen him before.

Cal Norris' Monkeys opened the show and pleased. The layout is in a movie studio set, with Norris directing the monkeys around the stage. Morton and Betty Harvey, next, cleaned up with songs and stories by Morton Harvey inserted between the musical numbers. The latter alone announced his own act and kept up the ceremonies for the following turn. He did a good job with the introductions without trying to be funny, which is an accomplishment for a master of ceremonies. Miss Harvey looked very chic at the piano and her singing found favor. Her partner's pipes are still there.

Prince Lei Lani and Royal Samoans, including a native gal, followed with rites and songs of the South Seas, and scored decisively. The troupe holds 11 men besides Lani and the girl. The latter copped with a hula dance and repeated with a black bottom, which, though announced by Lani as the Samoan version of the dance, proved to be no different than the way it's done over here. Lani opens in one, greeted by the gal, with the scene shifting into full, disclosing an effective scrim idea bringing into play clouds and water effect.

Davis and McCoy, mixed comedy team, preceded Bernie. That Davis guy was in a funny mood and was appreciated accordingly. Lulu McCoy foiled gracefully and displayed her figure in attractive wardrobe. The turn mopped up.

"Pleasure Before Business" on the screen.

Francis X. Bushman was granted a stay of execution by Superior Judge E. T. Bishop on a judgment of \$1,670 obtained against him in New York by Suzanne Devoy of the State theatre, Paris, France. The case will have to be tried over again in the local courts. The New York judgment was obtained on charges that Bushman had received \$3,120 advance transportation to Paris from the plaintiff, where he was to appear in a film. According to the complaint, Bushman returned \$1,450 of the money, and kept the rest.

Al Rogell, picture director, is defendant in a \$2,000 suit for damages instituted in Superior court by W. M. Brown, a former partner in the production of a series of films. According to Brown, Rogell bought a half-interest in a picture enterprise in 1921 and signed a promissory note, on which Brown is suing. Rogell claims the note was to be paid out of the profits, also that he was under age at the time the contract was signed and that there were no profits resulting from the sale of the films.

The police commission revoked the dance permit of the Legion Cafe, formerly the Hummingbird, after charges were made that the place was improperly managed and that the sale of liquor and the mixing of races socially were permitted.

The Legion cafe was operated by negroes who claim to be members of the Benjamin Bowles Post of the American Legion.

West Coast Theatres, Inc., has tied up over 50 of their houses in California with the Los Angeles "Evening Express" and the San Francisco "Chronicle" bathing beauty contests to select a "Miss Southern California" and a "Miss California" to compete for the title of "Miss America" in Atlantic City. Twenty-three theatres in Los Angeles territory will participate in the selection of "Miss Los Angeles," and in 10 other houses in the southern tier of counties a winner will be selected for each county. The "Miss Los Angeles" preliminary competition will be held in the 23 local houses July 11, with two girls selected in each case to compete in the semi-finals, to be held July 18 at Loew's State.

July 25 the final contest takes place at the Metropolitan, at which time "Miss Los Angeles" will be selected and 10 other contestants to compete against 10 entrants from the northern part of the state in the state finals, to be held at San Francisco.

Mr. and Mrs. William A. Seiter (Laura La Plante) are back in Hollywood after a delayed honeymoon trip to Honolulu. Miss La Plante is to start work on her next for Universal, "Thanks for the Buggy Ride," while Seiter will direct Reginald Denny in "Good Morning, Judge," also for Universal.

Alexander Pantages will build a new \$500,000 theatre, seating 1,100, on the southwest corner of Hudson avenue and Colorado street, Pasadena. Location is next door to the Florence, picture house owned by the West Coast organization.

The Garret Players of Los Angeles will present "The Old Soak," by Don Marquis, July 13. Cecil Storm, Aileen Carlyle, Camden Knight, Jerry Hall, Magdalene Schaeffer, Cecil Morris, Stuart Lewis and Elise Whitten are in the cast. Charles Moore is directing.

Vivian Duncan of the Duncan Sisters, formally announced that she would be married to Nils Aster, picture actor, with the date indefinite. At the same time Rosetta declared her intentions of being married to William Berk, department head of the Mack Sennett studios, but was uncertain as to a double wedding.

Cushing and Hutton sailed for Honolulu to accept a four weeks' engagement at the New Princess theatre, with an option of four additional weeks. The team recently closed a tour of West Coast Theatres, Inc., for Fanchon and Marco.

The Hillstreet, Orpheum three-day house, has reduced its top prices from 65c. to 50c., with a 15c. rate for children. Hillstreet is playing six acts and a feature, the picture part being continuous.

Dorothy Cleveland, press agent, is now handling publicity for the Breakers Club.

Kenneth Thomson has been loaned by De Mille to Paramount to play opposite Pola Negri in "Sun Kissed," Rowland V. Lee directing.

SEATTLE

By DAVE TREPP

Metropolitan—Moroni Olsen Play-

ers.

Pantages—"Midnight Lovers" and

vaude.

Moore—"Oh, What a Night" (mu-

sical).

Fifth Avenue—"Naughty but

Nice."

Coliseum—"Wedding Bill."

Columbia—"Revel week."

Blue Mouse—"Simple Sis" (2d

week), with Vitaphone.

United Artists—"Sally O'Neill."

Embassy—"Christine."

Strand—"Is Your Daughter Safe?"

(2d week).

Henry Duffy will build a new theatre in Portland and will remodel the Moore here for stock, following completion of Will King engagement. House will be called the President.

Issaquah will hold its annual rodeo July 2, 3 and 4.

Local ministers and women's societies are attacking the alleged cruelty of rodeos.

worth of damage to the organ, projection machine, etc. The Danz houses are all non-union.

The last week in July will witness opening of race season at Vancouver. Shortly thereafter the annual county fairs in various north-west cities will begin.

"Screenland," published for four years by the old Jensen-Von Herberg houses and of late by N. A. string, has been discontinued. Economy caused the swish of the axe.

Earl Simmons, formerly with Publix and for over a year production manager of Metropolitan, Los Angeles, has come to Seattle to be production manager for Fanchon & Marco in northwest.

MINNEAPOLIS

Hennepin-Orpheum—Vaudeville, "Pleasure Before Business."

Pantages—Vaudeville, "The Circus Ace."

Seventh Street—Vaudeville, "The War Horse."

State—"Naughty but Nice."

Strand—"Senorita."

Lyric—"Drums of the Desert."

Grand—"Don Juan" (2d loop date).

The vaudeville and movie houses now have the field to themselves. The three legits—Metropolitan, Shubert and Palace—are closed and so is the Garrick, second largest F. & R. movie.

At the State patrons are receiving ballots containing the names of 30 acts which have appeared at the house since its opening, requesting they vote for four favorites for a return engagement. It is promised the four receiving the largest vote will be engaged for a big stage show to be staged in connection with "Old Favorites Week" at the State starting July 16.

Instead of \$7,000, the Bainbridge Players (Shubert) on their final week got more than \$8,000, their second biggest week of the season.

Soldiers at Fort Snelling reservation have built a theatre which has been equipped with Vitaphone. Movies will be shown.

The Chicago Grand Opera Co. appears at the new municipal auditorium March 30-31-April 2. Business men have underwritten the season to the extent of \$86,000. It will be the company's first appearance here in 14 years.

SALT LAKE

By GLEN PERRINS

Peggy Wood and her husband, John V. A. Weaver, are temporary residents of this city. In company with May L. Wood they plan to spend several weeks in Salt Lake.

New York papers carried a story of Mrs. Weaver's expectant motherhood, hinting that the event is to take place in Salt Lake, due to Miss Wood leaving the "Trelawny" company, and that her aunt and husband hastened here to join her. Mr. Weaver said that he regretted the report.

"It is a trifle premature, to say the least," he explained. "Mrs. Weaver's travel with the company affected her physical condition. When reaching here she was advised by a physician to leave the show and get a good long rest. There is a probability that we may be here for a month or six weeks longer, until the physician says Mrs. Weaver is able to travel. Then we will either return to Los Angeles or go east. And what the newspapers refer to as the 'event' is some months off—it is not expected to take place before late in the fall." Mr. and Mrs. Weaver were married in February, 1924.

M. McDonald, 25, cook at the Pine View Inn, in Ogden canyon, was arrested on a liquor possession charge by a federal prohibition of-

ficer. He was released under \$1,000 bail. Federal agent said he went to the resort with a woman and purchased drinks. The proprietor declared he knew nothing of liquor being dispensed at the resort.

City Attorney A. W. Agee of Ogden advised the city commissioners he is ready and willing to take any action which will test the validity of the ordinance recently passed licensing theatres and fixing fees. Agee says that he has conferred with W. H. Reeder, Jr., counsel for certain theatres, and adds that Mr. Reeder is ready to appear with him in the matter. The ordinance fixed a higher fee for tent theatres. Despite this provision, the Taylor Players are reported operating without payment of the higher fee.

Deed for the property of the Salt Lake Orpheum Theatre company to the Louis Marcus Enterprises was recently recorded at the request of the Tracy Loan & Trust Company. The deed was partly financed by the Tracy company, which took a first mortgage on the property for \$175,000 and the Orpheum Realty company, which took a second mortgage for \$95,000. The transfer consideration was \$250,000. The property and improvements have an appraised valuation of \$400,000, it is said.

The Marcus Enterprises will take possession of the theatre early in July, the Ackerman-Harris interests relinquishing their lease at that time.

"Tex" Prichard, daring rodeo performer, who has thrilled western gatherings from the Mexican border to Pendleton, Oregon, with his breath-taking exploits, is held in the Vernal Jail for an alleged violation of the Dyer act, according to word which reached federal authorities in Salt Lake recently. According to authorities here, "Tex" stole an automobile in Santa Fe and brought it up into the intermountain country.

Ethel Baker, of this city, will leave for Hawaii soon, where she will play a five months' engagement with the Dick Wilbur stock company.

OKLAHOMA CITY

H. L. Winner has been appointed manager of the Liberty, Harts-horne, succeeding J. D. Mayo, resigned.

French Via building at Blackwell, Okla.

Preston Hatcher has purchased the Ark theatre at Jonesboro, Ark., from Noah Council.

Lucile Wilson, employed by M-G-M at Dallas, Tex., and C. C. Crandall were married in San Antonio, Tex., May 22, but kept the marriage secret until now.

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BUFFALO

By SIDNEY BURTON

Buffalo—"Naughty but Nice,"
Maid of the West.
Hipp—"Lovers," vaude.
Great Lakes—Radio Minstrels,
"Fast and Furious."
Loew's—"Held by the Law," vaude.
Lafayette—"Callahans and Mur-
phys," Vita, vaude.
Court Street—"Some Girl" (Mc-
Garry Players).

Twenty-five Schine theatre man-
agers of Western New York were
at the Hotel Statler Monday when
the annual meeting of Schine house
managers was held. J. A. Carrier,
managing director, announced that
a school for theatre managers will
be established by the company at
Syracuse. Meetings of other district
managers will be held at Syracuse,
Albany and Utica this week.

The Great Lakes is announcing a
series of Saturday morning mus-
icals featuring organ recitals and
appearance by local prodigies
sponsored by their teachers. Man-
ager Addison is sending invitations
to every music teacher in Buffalo.

T. Daniel Frawley, resigning as
director of the McGarry Players
after 70 consecutive weeks and his
fifth stock season in Buffalo, gave
thanks to Garry McGarry and the
Buffalo stock public by a paid ad-
vertisement in the local dailies Sun-
day.

According to reports, the new
Statler-Erlanger theatre will be
named the Erlanger-Buffalo, open-
ing in September.

CINCINNATI

By JOE KOLLING

Grand—"Kismet" (Stuart Walker
Co.).
Palace—"Oh Baby" and K-A acts.
Keith's—"Rich but Honest."
Capitol—Vitaphone and Senorita."
Lita."
Lyric—"Is Zat So?"
Walnut—"Little Adventuress."
Strand—"See You in Jail."
Hot weather diverted amusement
traffic to the parks and roadhouses.
Still, picture houses reported June
business better than that for the
same month in 1926.

Cincy will be the scene of the
Elks' 63d annual reunion, July 8 to
15. All available musicians have
been engaged for the night of the
big parade.

The spring horse-racing season at
Latonia, Ky., opposite Cincy, termi-
nates July 9. Last week the new
Springdale Greyhound Racing en-
terprise, located on Dixie Highway,
just across the Hamilton county
line toward Hamilton, began a 30-
night meeting.
The Springdale owners let the
ticket-selling job out as a conces-
sion. The admission price is 99
cents.

John J. Behle, former manager of
road attractions and expositions,
has been named manager of Music
Hall, this city's largest auditorium,
where a \$750,000 remodeling pro-
gram will be completed Jan. 1. He
announces that there will be 69,000

HOTEL LORRAINE CHICAGO

Wabash at Van Buren

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phone, kitchen, kitchenette.

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SPECIAL PROFESSIONAL RATE

square feet of floor space for ex-
positions and that a strong bid
will be made to attract trade conventions
of national prominence. Music Hall,
he says, has become affiliated with
the new Auditorium Managers' As-
sociation, and will present produc-
tions and attractions too big for the
average theatre to handle.

ALBANY, N. Y.

By HENRY RETONDA

Capitol—"Is Zat So?" stock.
Strand—"The Whirlwind of
Youth."
Leland—"The Lady in Ermine."
Ritz—"Drums of the Desert."
Clinton Sq.—"The Broken Gate"
and "The Gorilla Hunt."
Grand—Pictures and vaude.

Gladys Lloyd, leading woman of
the Capitol stock, will leave Sat-
urday, to begin rehearsals with a new
play.

William N. Shirley, formerly as-
sociated with Farish Theatrical
Enterprises, has taken over the
Van Curler, at Schenectady, which
has been dark for months. He has
not announced its policy.

Julius Berinstein has secured the
Palace, Troy.

The Strand, Albany, has reduced
its Vitaphone presentations from
three to two numbers, while the
Troy Strand house has reduced the
bill from two to one.

Bright Spot, Rensselaer, and the
Columbia, at Troy, have been
taken over by Abe Stone, of Al-
bany.

American, Troy, closed for sum-
mer.

Fred J. Hathaway, manager of
the De Luxe, Utica, has resigned,
succeeded by Robert Newkirk.

Albany Film Board of Trade
will have an outing at Babcock's
Lake, Aug. 1.

"DISORDERLY" HUSBAND

(Continued from page 38)

alleged, Steele promised to meet
him some night and fight it out in
an alleyway. A large crowd col-
lected and Steele was taken out of
the car to the police station. There
Lieutenant Stainkamp directed that
Steele be given a police summons
calling for his appearance in West
Side Court. Steele accepted the
summons.

Arrested in Bed

The following day Heaney ex-
plained to the Court about serving
the summons and added that he

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particular. Will accommodate four
or more adults.
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had Steele on the telephone at his
hotel and the latter, the cop said,
would be unable to greet the Court
until about 3 p. m. Magistrate
Vitale then issued the warrant.
Heaney immediately executed it
while the Court waited.

Heaney arrived at the hotel and
found Steele in bed. He arrived in
Court with his hair well pomaded
and wearing a new brown suit. He
explained to the Court that the
officer was rude. He added that his
wife was in the room in bed when
the cop executed the warrant. This
seemed to vex the broker more than
anything.

Steele is quite glib of speech.
When the Court fixed the bail,
Steele was obviously stunned. He
was led in his fresh sartorial make-
up to the prison. Several hours
later it was stated he had thus far
failed to get bail. His wife was
communicated with and expressed
her amazement.

Steele matriculated at Yale, Mrs.
Steele said. She said that his step-
father, Mr. Townley, is the head of
a large corporation. Two years
ago Steele received a suspended
sentence from Magistrate Charles
Oberwager on a disorderly conduct
charge.

FREEMAN KNOWS

(Continued from page 32)

each one a list of 50 names, telling
the boys that those are all who
will be allowed in. Now don't crack
and maybe we'll get 200 anyway.

A Money Guy

"The more I think of this racket
the bigger chump I call myself for
not putting it over before Lind-
bergh flew. Why couldn't I think
of a thing like that as well as he
could, and I'm strictly a money guy."
That mask bit hits me hot. When
that came into my dome, I says to
myself: 'Freeman, what a nutt
you've been all your life. You could
have masked yourself and made
more money.' I wish I had been
masked that time in Germany.

"No use bellyaching now though.
You've got to learn by experience.
I got that when I asked a friend I
once staked to \$10 to loan me \$2-
500. He didn't even offer to loan
me ten.

"Frame this up for me, ho, and
don't crack. If you help me in this
one I'll give you the exclusive news
when the dame reaches Paris.
Eime.

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GARFIELD HOTEL

CINCINNATI, OHIO

Special Rate to Profession

Broadcasting

Station WFBE, Cincinnati

86TH ST.

(Continued from page 25)

ing the effect of a Japanese house.
Just a sight arrangement, minus
comedy.

This was the situation the Rasch
girls stepped into, following after
the second appearance of Moran
and Mack. A tough assignment for
a flash girl act.

Screen feature is "Beware of
Widows," good film comedy for the
neighborhoods.
Rush.

BROADWAY

(Vaude-Pcets)

Light attendance and lightweight
bill at the Broadway for holiday
week. Stronger on flash and sight
features than on comedy.

Paula, from trapeze artists, opened
with a neat contortion and manipu-
lation on suspended horizontal bar,
selling her stuff with brevity and
speed that got over.

Four Pepper Shakers, colored
male quartet, pepped things up
apiently in follow on with some good
vocalizing and corking stepping.
The men register in both depart-
ments, handling the singing as en-
sembles which pack much good
harmony and wind up with a cork-
ing buck foursome that panics
them.

Frank Sinclair and Co., the latter
a trio of attractive girls, were
valued aids to the comedy branch
with a musical skit, "Find 'Em and
Fool 'Em." It had Sinclair as a
lobby hound fortune hunter trying
to make the rich dames in the hotel
as the comedy pivot. This helps
for more laughs. Sinclair handles
his stuff glibly and duets a couple
of numbers with one of the girls,
reserving a Florida sextet tray-
esty for the closer. It gets the
act off neatly and to good returns.

Martino and Martin also clicked
with Wop comedy chatter, songs
and instrumental stuff in next spot,
giving way to "The Music Box Re-
vue," 11-people flash, which also got
over for one of the hits of the show
(New Acts).

Weston and Lyons, new combi-
nation, are doing practically the
same routine done by Weston with
his former partner Grace Elme. In
next to shut at this showing then

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early stuff didn't mean a thing, but
when they got down to the Bowery
travesty the turn lifted and sent
them away to fairly good returns.
Some pruning of the introductory
material and snapper salesmanship
would help this one lots.

Wills and Maxine, two men in
corking acrobatic and balancing
routine closed the show and held
them in.

"Framed" (1st N.), screen feature.
Edba.

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Cardon Frank	Mack Monty
Charré Fred	Mari Florrie
Clyde Ed	Martin L
Curon Gude	Mayer Frank
Crosby H	Mazier Eddie
Culbert A	McDonald Arline
Darcy Helen	Moore Carl
Davis Harry	Morton Lewis
Dawn Hazel	Muller R
	Murray Lela
Ellis Mary	Ritchie Joe
Guss Fred	Robinson Elliot
	Roboff & Elton
Hall Steery	Russell Tommy
Harvey Ed	Ward W
Harrington Frank	Washington Flo
Hayes George	Welly Max
Hendrix L	White James
Holt & Hollow	White Ruth
	White Frank
Irwin Harold	Wilson Marie

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Plenty
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You Can't Go Wrong
With Any FEIST Song

Tune Ukulele
A D F# B

(Oh, The Whippoorwill Sings In The Sycamore)

Just The Same

FOX-TROT SONG

Words and Music by
WALTER DONALDSON
and JOE BURKE

Allegro moderato

I nev-er knew why I'd sigh like a ba-by, But I'm tell-in' you why, right
I'm shout-in' ho-ho, ha-ha, see me smil-in', Hear me laugh-in', ha-ha, I'll

now, I vow, I'm a ba-by, And I nev-er knew how, I'd miss the bliss of a
park my-self at the ta-ble, Next to moth-er and pa, I'll live, I'll love like I

heav-en, A heav-en like this. I'm home, back home, And I just can't help but shout-in' "I'm home!"
used to, When I used to be glad, Hey-hey, hee-hee, Can't you hear that roost-er call-in' to me?

CHORUS

p-f
Oh, the whip-poor-will sings in the syc-a-more, just the same, And the butterflies fly by the buttercups, just the
same, Oh, the o-ri-oles call by the wat-er-fall once a-gain, And the lit-tle red hen lays a-
-round all day, Lays her eggs in the new mown hay. Oh, the Kat-y-dids do what they do, do, just the same, And the
gold-en-rod nods to the dai-sies down the lane, It must be heav-en that I see, For there's the one who waits for
me, Just to tell me that she loves me, just the same. Oh, the

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VOL. LXXXVII. No. 13

NEW YORK CITY, WEDNESDAY, JULY 13, 1927

56 PAGES

'EXTRA' DAY AVERAGE \$8.18

'SPEAKEASIES' WITH 'AGENTS' 'SOLICITING' HOTEL GUESTS

Over 20 "Clubs" With 100 "Commissioners" Working Important Hostelrys—Each Club With Chorines or "Hostesses"—"Good Time"

Every important hotel in New York is being covered and canvassed by representatives of "speakeasies." One "club" has 10 men on the payroll stationed at Broadway, and other hotels on the lookout for the stranger with the bankroll who looks thirsty.

The vague, purposeless stroll of the visitor is the tipoff. The convincer walks over quickly, hands over a card with the name of the "club" and unlooses a rapid-fire sales talk on drinks and "hostesses."

A "club," through its agents, is broadcasting the appearance of Joyce Hawley twice nightly in a new version of the Earl Carroll bathtub scene. One of the "selling" points is that there is no cover charge or admission fee.

The canvassers work on a commission basis, their initialed cards being filed by the doormen when presented. Their hours are usually from 8 to 12 p. m.

It is reported about 20 "speakeasies" are thus represented, with 100 commissioners working the city. Each of the "clubs" boasts a cast of from 15 to 20 chorines, sometimes "hostesses," and a jazz band.

GALLI-CURCI TURNS DOWN M. P.'S \$20,000

It is reported that Galli-Curci, operatic star, turned down an offer of \$20,000 a week for 10 weeks for a picture house tour made by New York agents.

The singer gave as her reason that the strain on her voice would be unbearable. Three or four performances a day might be done for a week or two at the most.

It is understood that Roxy has made a bid of \$25,000 a week for her services. If Kreisler accepts Rothafel's offer it is believed that Galli-Curci will follow.

Bar-Free Lunch-Bartenders

It's reported that a nite club owner is equipping a bar with free lunch and three bartenders, in the mid-city of New York.
Ground floor.

250 MARRIAGES LAST MONTH IN 'LITTLE CHURCH'

Appointments Now Necessary—"Gift" Fees from \$1 to \$75

Known for years as a theatrical marriage center, the "Little Church Around the Corner" (Church of the Transfiguration) is now in such demand for marriage ceremonies that it is practically necessary to make an appointment some time in advance.

Last month there were over 250 marriages at the church, while during 1916 there were only 740 ceremonies performed. In 1926 there were 1,966 marriages.

With the demand for the church constantly increasing, Reverend Randolph Hay, Rector, decided four years ago that there would be no (Continued on page 35)

Short-Changing Pastor

A gay party of Times Squareites late at night recently attended the marriage of two of the group. It occurred in a country town where the clerk had to wake up a minister at 1 a. m.

Following the ceremony the groom asked the clergyman his fee, with a reluctant reply \$10 was customary. The groom said it was too cheap for the good job performed and he would make it \$20, pulling out a roll of bills and picking off four fives.

"Give him the count," said a by-stander of the party, and the groom, a nifty with his fingers, short-changed the minister into a net of \$10.

169,377 ENGAGED IN 1ST 6 MOS. '27

Central Casting Agency Makes Placements—Supported by Producers—No Commission Charged—Majority of Jobs Given Men—Boys and Girls Engaged Only 4 Percent of Total—25,000 Extras at Hollywood With Average of 936 Engagements Daily—Daily Wage Average on Whole Number \$1.44

4,000 KIDS—37 JOBS

Los Angeles, July 12. A total of \$1,385,100 was earned through 169,377 placements (extras) made by the Central Casting Corporation from Jan. 1 to June 30, inclusive. The salaries earned ran from \$3 to \$25 a day with the average daily earning for men, women and children, \$8.18.

The Central Casting Corporation is controlled and financed by the picture producers, members of the Association of Motion Picture Producers. Dave Allen is the operating head of the casting organization and in charge of the placement (Continued on page 24)

DEPT. JUSTICE MAY DIG DEEP

Washington, July 12. Though non-committal as to the extent of the investigation, Colonel William J. Donovan, assistant to the U. S. Attorney General, stated today that the department's delve (Continued on page 37)

VALESKA SURATT IN SUIT AGAINST 'KINGS'

Valeska Suratt has brought suit against Cecil B. DeMille, Jeanie McPherson, the Distributors Producing Corporation, Pathe, Keith-Albee et al, demanding over \$1,000,000 for piracy of a story entitled (Continued on page 39)

PLAYGOERS TURN TO BOOK PLAYS OF ALL KINDS AND BEST SELLERS

Mail Orders 300% Increased—Wide Range of Subjects—Flops Get into Print, Too—Full-Length Scripts Preferred—"Dramatic Technique"

EQUITY'S FIRST "UNFAIR" BAN ON MACLOON

Resolution Tuesday—Equity Members Prohibited from Engag't

A resolution was adopted by the Council of Equity yesterday (Tuesday) afternoon declaring Louis O. Macloon unfair. Provisionally that means that the garrulous coast (Continued on page 34)

\$30,000 Monthly for Films by Air Mail

Los Angeles, July 12. The Pacific Air Transport, mail and passenger air line, completing a survey of the aerial transportation situation, found that more than \$30,000 a month is spent by picture newsreel agencies on air mail service. The air company's tabulation disclosed news reels make up a large share of the mail, with the agencies among the heaviest patrons of this form of rapid transit.

300 in Road House; \$50 in Liquor Sales

In a road house near New York with 300 people in the place during the evening, the total gross sales of liquor by the house amounted to \$50. The place holds 75 tables and each table held liquor, brought in by one or more of the guests.
It noted that either the patrons were afraid of the booze sold by the house or did not care to pay the price asked for whiskey, \$16 a quart.

With the road practically dead, many playlovers living in the inland cities have acquired the habit of reading the plays they don't get a chance to see. A check-up of the large book publishing companies not only brings out that mail orders for printed plays have increased threefold in the last few seasons, but also establishes that New Yorkers themselves are reading printed plays as a change of diet from novels.

Until a few years ago about the only playwrights to be published in book form were Shaw, Ibsen and a few others, including, of course, the w. k. Bill Shakespeare. Today almost any play that achieves any kind of a run on Broadway is apt to be published.

Some out-and-out commercial flops get into print as, for instance, "Juarez and Maximilian," "We Moderns," "June and the Paycock," "The Field God" and "The Jeweled Tree."

One bookseller stated that a surprising large number of hard-of-hearing persons bought the printed play whenever possible before seeing the play on the stage.

Baker's Best Seller
Side by side with the increase of the printed play vogue appears to (Continued on page 39)

Theatre Doorman Drives To Work in Limousine

Minneapolis, July 12. To learn the show business from the bottom up, Ernie Gann, son of George K. Gann, millionaire vice-president and general manager of the St. Paul Tri-State Telephone Co., has taken a position as doorman at the Oxford theatre, St. Paul, E. & R. residential section theatre. A private chauffeur drives him to work in his expensive limousine each evening.
Young Gann also is St. Paul representative of Kinograms.

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THE NAME YOU GO BY
WHEN YOU GO TO BUY
COSTUMES
GOWNS AND UNIFORMS
1437 BWAY, N.Y. TEL 5580 PENN
ALSO 25,000 COSTUMES TO RENT

THE TRAGEDY OF JAMES WHITE

By HANNEN SWAFFER

London, July 1.

James White, whose climb from brickmaker to millionaire would have been a sensation even in America, committed suicide when a broken and beaten man. He has not left his wife a farthing.

White took poison all alone in his country house, while his friends were trying to get him on the phone to tell him that he was a saved man after all. James White's words, however, were obeyed. "Do not answer the telephone," he told the servants. So while the bell was ringing he was lying in his bed waiting to take the fatal dose.

James White, who had no education, was almost the most dazzling figure in London. After the Prince of Wales, he ranked with Steve Donoghue and Jimmy Wilde. He was "Jimmy" to everybody. I have met him with many of the most famous men in the world. I was one of his few intimates. He asked me to write his life three months ago. I told him I would write his death. I did.

He never read books, yet he seemed to know everything. He would talk the uttermost nonsense in the most flamboyant way. Never mind who was with him. Lord Birkenhead, Admiral Sims, George Graves, Bombardier Wells, or Franz Lehár. He always knew more about everybody else's job than the other fellow did. "You shut up, Birkenhead," he would say. "You don't know what you are talking about," and Birkenhead would listen because of the sheer audacity of it all. "I'll betcher," he used to say, and that was the end.

Ruin and Ruined

White's career brought ruin to thousands of homes. When a few years before the war he was a boxing promoter, he tried to stage a fight at Earl's Court between Jack Johnson and Bombardier Wells. I stopped it. I carried on a campaign for three or four weeks in the "Daily Mirror," of which at the time I was in charge. "Stop the campaign," wired Northcliffe from Paris. "Never fight a losing battle." I went on for another day and won. Viscount Mountmorres, then a reporter, now a clergyman, was on my staff. I sent him to see the chairman of the London County Council to ask him to threaten to cancel the Earl's Court license unless the fight was stopped. That did it.

White found himself ruined. He had spent the gate money; people asked for it back; writs arrived by the hundred; he was desperate. That day he told me he borrowed \$500 from William Berry, who borrowed it to lend it to him. His gratitude was such that a few years later he obtained for Berry the money out of which today Sir William Berry, as he now is, controls the largest newspaper trust in the British Empire.

White owned some of the best horses in England, and some of the worst. He trained where Lily Langtry's horses were trained. His sensational quarrel with Solly Joel at a public banquet started him off on a money war that, if his friends had not stopped it, would have caused ruin to many other people. He used to quarrel with me over a paragraph. He thought he had bought the press, after all he could dominate everything else. He wondered why I never wanted anything.

The truth is I liked the man. He was the best company in the world. You met at his luncheon table, or when you dined with him, the most interesting people in the country. All were dominated by his magnetic eyes. He wanted to bet them on everything they'd got. He would cheat his friends over little things, just for fun; perform the maddest practical jokes. He once offered one of his trainers \$250 to kill me. He would give anybody \$25 to throw somebody else's hat out of the window. Yet all the time he would give money away in thousands. No one ever appealed to him in vain.

The fight between Walker and Milligan was ruined by his death. So was the first night of "Castles in the Air." There was a gloom over the theatre. There was a chill at the fight as the millionaires arrived, all friends of White, some of them the creations of his friendly kindness.

Missed on "Corner"

Jimmy, in celebration of a victory in the biggest gamble of his life, an attempt to corner the preference shares in the British Controlled (oil stock), had arranged to take 50 people to the fight after a dinner. The seats were empty. Jimmy was dead. He had left Daly's at four o'clock on the previous Tuesday afternoon. Monday morning a man had called with a bottle. White carried it about for a day, knowing the end was coming nearer and nearer. He had gambled in millions times before, but this time he was nearly \$5,000,000 short, and the banks had refused to advance a penny more, while his brokers were afraid of carrying on his vast holding in shares.

I shall never be able to print all I know of the inside of his final tragedy. Other interests are involved. This I can say, that for hours after his death was known in London it was a secret to Fleet Street. Meantime wild gambling took place on the Stock Exchange. Shares were poured into the market and there was a panic. No one knew why it was. His friends were loyal to the end. Yet, if White had only known, the money was waiting so that he could pay; if he had not shut off the phone, he would still be alive.

The ownership of Daly's theatre, which to most men would have been all their lives, was to White a plaything. Yet he would sit in George Edwardes' chair boasting that he knew more than George Edwardes ever did. When I took Mary Pickford there to see him once he tried to do a deal with her, but found that Mary knew as much about money as he did. "It's a good job you don't come into the cotton business," he said. Then he tried to sell her and Douglas Fairbanks the film rights in the old Daly's plays, not knowing that they were worth nothing. To him, Daly's theatre was the last word in everything. Yet he pretended he could do it all himself. "I write the songs myself," he used to say. "I could write the books, and I could act any one of the parts."

When he did not like the way an actor was performing, he would ask him upstairs into the board room and would go through the action himself, holding a pillow and making love to it; make his associates go down on their knees while he acted it, half believing it and half kidding everybody.

Got Religion

At the end he developed a strange religious complex. He was a Roman Catholic, but he did not do much more than help the charities of his church.

"Lord, Beaverbrook and I have a great mission," he declared a few weeks before his death. "We have got to save the world."

Where it came from no one knew, but a few weeks before the end he would keep his associates up till three or four in the morning arguing theology, about which he knew nothing.

He gave up Daly's three weeks before his death, in the sense that he leased it, realizing he could not produce a success. He blamed the public and the movies and the phonofilm and daylight saving.

Really it was the fault of James White. His theatre staff were all in tears when the news came. White was a bully, but they loved him. Most of the stage hands, really believed he could move scenery better than they could. They had heard him say it so often.

"Hobbies"

White's way of dealing with rich men was wonderful. I have seen people whose names are a household word come into his office and plead for time to pay. His associates had to pay for their financial success in submission to his will. He would make them play cards with him all night, when they hated it. He would make them play parlor golf for \$25 a hole, a crooked game that White had invented just to make fun of them. He liked to get back in these divers some of the thousands he had given them. Sometimes when he had played bridge he would have all the mirrors in the room covered up with towels, but all the time his cigarette case would be so arranged that he could get a glimpse of the cards. Not that he cared a bit about this really, it was part of a game. Often if the others lost they were not allowed to pay. Sometimes, on the other hand, there was only payment when he won, then he would put them in the next deal and repay them a hundredfold.

Some years ago he and Harry Preston and Tommy Dawe and Bill Sampson, the picture dealer, and I, all gave up drink. Jimmy and I had been making fools of ourselves and it was time we calmed down a bit. So a big banquet took place at the Grand Hotel in celebration of the R. R.'s, as we were called. It meant Reformed Rakes, but no one was supposed to know. The Prince of Wales was asked; Lord Beaverbrook was present, so was Lord Dalliell and lots of notabilities of all kinds.

James White's humor on this occasion took the form of making us all march in like a coronation procession. We occupied the top table with Harry Preston in the chair, then the fun began. Beetles were found in the soup. Waiters' false teeth fell on people's plates. Chairs collapsed to the ground. All the time Jimmy White sat and roared with laughter.

All the time it was mere stupidity and childishness and, since five of us were not drinking, believe me, very, very dull. The chief waiter turned out to be one of the Egbert Brothers hired for the occasion. The matches would not strike, glasses were so arranged that when you tried to drink, the liquid went down your collar and not your throat. It was like a little boy's party, yet a millionaire sat and roared with laughter. That was typical of the man. How he loved it.

Bucked the Bookmakers

Jimmy tried to break the bookmakers' ring one year, and failed. He bought Covent Garden and the General Post Office and the Wembley Exhibition, and Selfridge's, and he would buy anything, at a price. He boasted that he had the best actress in the country working for him, meaning Jose Collins; the best theatre, meaning Daly's; the best horse, meaning "Irish Elegance"; the best jockey, Stephen Donoghue, and the best boxer, Jimmy Wilde. White was a wonder, and he was a joy.

When, at my request, Lord Beaverbrook placed him during the war in charge of the entertainment of the American troops in London, Jimmy called most of the theatre managers together to arrange programs. Two started to quarrel about whose theatre the concert should be in. "Stop all this arguing," said White, "or I'll have you all in the army in five minutes." That was the end of the argument. Jimmy always had his own way.

A Caveman

He never went to America. He wanted to go several times to sell your countrymen some shares. You would have liked him. He would have been the most electrical person you would have ever seen on Broadway. He would have bought several night clubs and given them to a charity, and Tex Guinan, Morris Gest, Bob Edgren, Bugs Baer and Charles Chaplin would all have been on his staff. He would have shouted them down.

He loved cock fighting, which is illegal. He loved dog fighting. He loved fighting of any kind. He was a real caveman.

He used to have the wildest schemes. During the war he told me to buy Alsace-Lorraine and give it to the bloody Germans. "That's all they're fighting about," he said, "and I don't want the place myself. Give it to the Germans with my compliments; then they'll lay down their arms and I can sell them some shares."

I'm not sure he wasn't right.

It was not Ivy Treesman's fault that she became leading lady at Daly's theatre. She wanted to be a soubrette, which she was. White wished to show that he could make a leading lady out of anything. He failed. Then Fay Marbe joined the company, heaven knows why, and when White kicked her out of the cast she sued him for damages and won.

Could Buy Anything

When Gene Gerrard joined "Yvonne," his advertisement in "Variety" that he had saved the show angered White more than anything I remember. He hated criticism anyway, because he thought he could buy the world.

I would not like any word I have written here to convey the idea that Jimmy, for all his flamboyance, was anything but a good fellow at heart. I met on the night of his death financiers who had lost fortunes because of his speculation; actors like George Graves, who have had rows with Jimmy in their time; theatre managers who have done deals with him and had the worst of it; men of every kind and from them all I heard nothing but words like, "Jimmy was a good sort."

He was, he paid for it, and if the money came out of the pockets of poor little speculators whom he never saw, well it is a system which James White did not invent. Most of the people who have profited by this form of legalized piracy have been mean in their actions. Jimmy was a prince of spenders and a man who could make you roar with laughter at any time he liked.

Rye or Volstead?

Rye, N. Y., prefers Volstead as a title for the municipality. A resolution introduced into the common council proposes the change, in view of the kidding over "Rye" and recent Klan-inspired speakeasy raids around the town.

GERMAN PROHIBITED

Warsaw, June 30.

The language question is troublesome for amusement caterers in upper Silesia, where Polish is the official vernacular. A circus manager, on getting a license to play at Zattowitz, was made to sign a promise that no German would be spoken in public by his performers, either English, French, Italian, Spanish or Polish (the latter preferred) to be used.

As the clowns in the show were German and the city's population mostly composed of Germans, the latter kept away from the circus, with a big loss for the management.

Grosavesco Acquitted

Vienna, July 2.

The sensational trial of Nelly Grosavesco, which has thrilled the Austrian public for the past month, came to an end last week with the acquittal of the defendant.

She shot her husband, the tenor, Trajan Grosavesco, Feb. 15, following a violent dispute caused by jealousy.

The jury brought in a verdict of not guilty. It caused an outburst of protests in the court, some men shouting, "Hang the jury in her stead," others cheering the woman.

Such a large crowd waited outside the prison, threatening bodily harm to the widow, that the authorities decided not to release her the same day.

Princes Management

London, July 12.

A denial has been issued by Princes restaurant of the widely circulated report Beaumont Alexander will resume the management of the establishment.

An investigation has brought out that Cooper of Whether Brothers holds an option on the Princess stock from the majority stockholders. If exercising it, he will probably install Alexander in charge of the cabaret.

Title Was Tip

London, July 12.

Dorothy Seacombe, recently a member of Billy Merson's company playing "My Son John," will marry Merson's son, according to a formal announcement just made.

ANOTHER FOR "OKAY"

London, July 12.

Claude Hulbert is the third principal engaged for "Okay," the other two being Gertrude Lawrence and Roy Royston. Rehearsals begin late in August.

STAR IN 'ALLS

London, July 12.

Margaret Bannerman will open at the Victoria Palace Aug. 8 in a new sketch, filling in the gap until her legitimate production is ready.

Isadora Duncan in Paris

Paris, July 12.

Isadora Duncan, returning to Paris after a long absence, was nicely received late last week in a special matinee performance at the Mogador. She offered new dances to Cesar Frank's music.

Ula Sharon in Vaude

London, July 12.

With the closing of "Sunny" this week, Ula Sharon will transfer herself to vaudeville, opening at the Coliseum.

London "Castles" Closing

London, July 12.

"Castles in the Air" is closing at the Shaftsbury after a run of less than a month. The last performance will be in a fortnight.

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Director, Mrs. John Tiller

SAILINGS

July 20 (London to New York)
Lew Fields (Olympic).
July 16 (London to New York)
Seymour Felix (Mauretania).
July 15 (San Francisco to Syd-

ney), Edith Clifford, Carl Kellard (Samona).
July 14 (New York to London)
Ted Barron and mother (New York).
July 12 (New York to London)
George Latsch (Geo. Washington).
July 12 (London to New York)
Ned Welch (Leviathan).
July 7 (New York to London)
Herbert F. Peyser, Christopher Hayes (Lapland).

Reported through Paul Tausig & Son, 565 7th Avenue;
July 12 (Paris to New York), Mr. and Mrs. Leo Bile (Leviathan).
July 14 (New York to London),

Trahan and Wallace, Mrs. Jack Redman (New York).
July 22 (Antwerp to New York).
Parker Family, Alfred Paschke, Paul Hartung, Steffanie Kotschi, Johanna Schulmeyer, Olga Schulmeyer, Betty Mueller, Harold Froboess, Mrs. Hertha Froboess

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AGENCY
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(nee Mueller), Hannchen Schulmeyer and one (Pennland).
Aug. 2 (Bremen to New York).
George and Fred Largard (Seydlitz).

Paris Likes Allen

Paris, July 12.
Lester Allen was successful in his first appearance at the Ambassadeurs.

Manahan Has Permit

London, July 12.
Tommy Manahan went to Paris, where he secured an English labor permit, and will shortly open at the Holborn, London.

VARIETY

Representative in PARIS:
ED. G. KENDREW
66 bis, Rue Saint-Didier

NEWPORT

Newport, R. I., July 9.

This season Newport seems likely to get along without a certain club. Two summers ago it was launched with a great hullabaloo in the society columns. Although the name of a socially prominent woman of New York and Newport was not mentioned in connection with the ownership or management, she was present almost every night, and not only entertained at dinner and urged others to do likewise, but she was admitted by the hostess, a professional dancer from musical comedy productions, as having hired her.

This hostess, however, seemed to resent being associated with "a gambling establishment," alleged to be under different management, on the floor above. The society woman again urged the patrons of the dining room to visit the upper floor, she always leading the way. Prior to that she had been prominently identified with a club of similar name in New York, and before that with a restaurant that prospered for a time, but was finally padlocked. This society woman for years has cultivated the good-will of society reporters, having had several of them come to Newport for the opening of the aforesaid club.

Crashing In

As, during many summers past, a New York lawyer, who shall here remain nameless, has been paying week-end visits to Newport, stopping at a fashionable boarding-house and supplying the social register with that house as his address. Why the fellow returns each year is a mystery, as he seems to have few friends in the colony. He is socially ambitious, and a couple of years ago hit on the ingenious idea of employing as office boys three youths of the Newport colony of families in reduced circumstances, presumably hoping to gain polite recognition thuswise. But the ruse did not work.

Among his clients have been various stage and screen celebrities, and when a much-married much-divorced and much-jeweled musical comedy star was liberating one of her series of husbands, this lawyer was connected with the case.

New \$500,000 Mansion

Mr. and Mrs. William Fahnestock, possessed of many millions, own a mansion on Madison avenue, New York. For many summers past they have occupied a rented villa at Newport. While living there this summer they will supervise the erection of a new dwelling to cost \$500,000. It will be built on a site just cleared, the old house of Mr. and Mrs. James A. Stillman having been demolished.

Prior to their sensational suits and countersuits, the couple entertained lavishly at Newport. Mr. Stillman, now reunited with his spouse, is said to have for years made a generous allowance to her mother, Cora Urquhart, who divorced the late James Brown Potter, nephew of Bishop Potter. Billed as Mrs. Brown Potter, she went on the stage and for many years co-starred with the late Kyrie Bellew. This beautiful girl from New Orleans, who became a conspicuous figure in New York society, now lives in retirement on the Continent.

Beaulieu Restored

Beaulieu, the estate of the late William Waldorf Astor, who relinquished his American citizenship and gained an English title, has recently been restored and redecorated for occupancy this season by Gen. Cornelius Vanderbilt and his wife. They occupied the property many years ago, but last summer tenanted his mother's superb estate, The Breakers. They are known to be alienated from their son, Cornelius, Jr., and from their daughter Grace, who recently, at 27, married for love, but chose Henry G. Davis 3d, heir to great wealth.

When the Vanderbilts occupied Beaulieu in 1902 they caused a sensation by importing, for a single performance, the entire production of "The Wild Rose," a musical

comedy that was running at the Knickerbocker theatre in New York. The cast that went to Newport included Irene Bentley (Mrs. Harry B. Smith), Marie Cahill, Marguerite Clark and Evelyn Nesbit.

Mrs. Henderson's Poem

The many theatrical friends of Mrs. Frank C. Henderson, who lives luxuriously on Park avenue, and formerly maintained a fine estate on Long Island, are interested in her first volume of verses, including a poem on Lindbergh's mother. This spring Mrs. Henderson gave a big luncheon-party in honor of Jane Cowell.

Her own career has been picturesque. Originally Elizabeth Faulkner, she divorced T. Irving Chapman of Boston. Then she married Roy Ensworth Pierce, son of the millionaire, Henry Clay Pierce, who died this June. That second marriage was declared void, as Roy was pronounced incompetent. Finally Betty, as she is known to her friends, chose as her third husband the rich and elderly Mr. Henderson. (Continued on page 40)

Nan Halperin Turns Down Engagements

London, July 12.

Following her decided hit last week at the Victoria-Palace, Nan Halperin, American single act, was offered dates on the Stoll and Gulliver circuits.

Miss Halperin replied she is over here with her husband on their honeymoon, and had only appeared at the Vic-Pal for her personal satisfaction. She declined the offers, but promised the management to come back next winter.

Americans Abroad

Paris, July 1.

In Paris—J. Murray Anderson, Eva Le Gallienne, Rube Goldberg, cartoonist; Brock Pemberton, Ellen Glasgow, novelist; Lawrence Langler, Leo Beers, Jay Brennan, William Rowand, Fred H. Smith, Annie Ramsey and Alice M. Thayer, musical students for the Fontainebleau summer conservatory; G. S. Griswold and Edwin S. Underhill, publishers; Jack Donahue, Major Edward Bowles, Bob Hall, Mrs. Tom Mix, Olin Downs (music critic, New York Times), Mrs. J. Hoffman (wife of the pianist), William Keigley, stage director; Julius Dolly (father of Dolly Sisters), Fred Nixon Nirdlinger (Philadelphia manager), Edna Purviance, Vera Kathleen Reynolds, Jack Redmond, Mrs. Dolly Gavin, Mr. and Mrs. George Murray White, E. H. Sothorn and wife (Julia Marlowe), Dorothy Gish, Frederick MacMonnies.

The delegation of the Delta Kappa Epsilon fraternity, led by the Green Serenaders of Dartmouth, remains in France until July 11, when the boys visit other parts of the continent prior to uniting in London. The college band will provide the music for a number of dances to be organized in different cities visited.

Kit Kat Owes \$75,000

London, July 2.

The famous Kit Kat Club, bankrupt, has unsecured liabilities of about \$75,000. A statement revealed approximately \$50,000 in assets wholly absorbed by the outstanding obligations.

The failure of the club followed and is attributed to the raid of last December when the club was stricken off the register for violations of the liquor licensing laws.

Bill Rogers' Tough Neph

Los Angeles, July 12.

Claremore, Okla., the town made famous because it produced Will Rogers, broke into print when Herb McSpadden, nephew of the mayor of Beverly Hills, was made defendant in a suit for \$10,000, filed by C. L. Kaufman, who alleges that Rogers' relative tied him to a post and cut off his mustache and hair. The nephew is foreman of the comedian's ranch in Claremore.

TWO AMERICAN TURNS SCORE IN LONDON

Ann Suter and Conlin and Glass Do Well—Other Engagements in Halls

London, July 12.

Ann Suter, on third turn at the Palladium, put on five comedy numbers to a walloping success.

On the same bill Conlin and Glass, after intermission, were a laughing tumult.

The Revellers open at the Palladium next week for their British debut, while Val and Ernie Stanton are due at the Victoria Palace in August.

SEEKING LONDON HOUSE FOR 'SPIDER' SHOW

London, July 12.

Emissaries of William Gaunt, who will produce "The Spider" (American) over here are seeking a London theatre where the second row of stalls may be seen from all parts of the house.

In some of the London theatres one cannot even see the stage from all parts of the house.

Gaunt is preparing for the production. As a preliminary exploitation, newspaper offices are being flooded with its press matter. That similarly occurred with "Sunny" on this side, and the dramatic editors expressed themselves at that time of weariness over it.

Hannen Swaffer in the "Daily Express" commented upon "The Spider" advance flood.

ENGAGED FOR NEW YORK

Transactions Include "Show Boat" Principal, Katherine Cornell's Leading Man

London, July 12.

Helen Morgan has been signed for a role in "Show Boat," opening in New York in the Autumn.

Paul Kavanagh has been engaged as leading man for Katherine Cornell in Somerset Maugham's "The Letter" current here and due in New York next fall.

Annie Croft and her husband, Reginald Sharland, are making their first trip to America shortly under contract to the Shuberts.

LONDON

London, July 2.

Nora Bayes has on various occasions been a London hit and a flop. One remembers her London Coliseum opening, where she remained for four weeks and was anything but a success. It may be claimed that the Coliseum was not an ideal house for Nora. But Sophie Tucker made good there. Nora then came along to the Palladium for one week, billed as just one of the attractions. She stayed at that house for 14 weeks.

Miss Bayes has just finished two weeks at the Alhambra, London, where the management gave her every facility to make good. On her opening the place was filled with flowers and yells for "requests." Nora accepted the flowers and practically ignored the "requests," but plugged away at new numbers. The management asked Miss Bayes to pacify the mob and give some of her old successes, but she was adamant.

Gradually it got around that Nora had decided not to revive any old favorites with the result that, as she stayed on, the yelling for old numbers became less pronounced and, as the new numbers were not so forte, she came off less noisily. Alhambra is an ideal house for Miss Bayes, maybe Miss Bayes will find herself at the Palladium again.

The next production due at the little "Q" theatre will be a tale of modern youth by John Wilson entitled "The Pagans." A good cast includes Stella Freeman, Helena Pickard, Mary Rorke, Olga Slade, Nancy Pawley, Adelaide Grace, Ethel Irving, Walter Tobias, Henry Oscar, Wallace Geoffrey.

The special companies are issuing railway cheap tickets to bonafide visitors to Stratford-on-Avon desiring to attend the Shakespeare summer festival, which commences July 11 and which will continue for a month.

Anthony Prinsep has finally decided to bring Margaret Rannerman (Continued on page 24)



WORLD-WIDE COMMENT

"Kimberly and Page head an excellent bill of vaudeville this week. This team of 'International Artists' of comedy keeps the audience in constant laughter."

The International Artists
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KIMBERLY and PAGE**
The World Is Our Market

RANDALL OUT OF "BIRDS"

Revue Backers Cut Four Weeks' Stay in Half—Leslie Pays

London, July 12.

Carl Randall, who was booked for four weeks in "White Birds," has been let out at the end of a fortnight. Lew Leslie booked the engagement, but the representative of the show's backer considered Randall a superfluous expense.

Leslie settled the possibility of a dispute by paying the unplayed two weeks out of his own pocket.

Betty Chester joined the revue cast last night, registering strongly.

Prosperous Anna Held, Jr.

Paris, July 12.

Liane Carrera (Anna Held, Jr.) is here, redolent of prosperity, and traveling in the highest strata of American and continental summer society.

Nora Bayes Leaving; No Palladium Date

London, July 12.

After two weeks at the Alhambra (vaude) at \$1,000 weekly, Nora Bayes will sail for New York next week.

This precludes her reappearance at the Palladium, the house where previously she had scored her greatest English success.

In American vaudeville Nora Bayes has received as high as \$3,000 weekly. When on the Loew picture circuit last season she was paid \$4,500 a week.

Paris Hails Birdmen

Paris, July 12.

Commander Byrd and his crew of the America were wildly hailed by French audience when they visited the Casino de Paris and the Moulin Rouge a few nights ago. The noisy greeting stopped the show and the performance paused while the orchestra played the American and French national anthems.

Afterward the visitors were compelled to leave the theatres by the stage doors to escape the friendly attention of the crowd.

Griffin's Record Bookings

London, July 12.

Gerald Griffin has bookings for the entire year. It is a probable record among American acts over here at present.

Griffin, with Fred Duprez, will do the lyrics for the new edition of "Mr. Manhattan," which Duprez is putting out. Francis Mangan will stage it.

Duprez made a tremendous success over here some years ago with "Mr. Manhattan."

"Abie" May Close

London, July 12.

"Abie's Irish Rose," the Anne Nichols show, may close almost any time now. William Deligne, the Nichols general manager, recently came over from Paris and arranged for a special advertising campaign. That had its effect for a few days, but attendance has again dropped off.

KING FAUD'S IDEA OF MEAT AND DRINK

Egyptian Monarch Gets Both at One Flash at Ballet—Russian Gala Performance

London, July 12.

London thinks less of kings than international aviators, according to the slim notice taken of King Faud of Egypt when visiting the Russian Ballet in a gala performance tendered to the monarch. No one seemed to notice the king going into the theatre, but a light gathering outside when he departed.

The ballet was arranged as King Faud is fond of music and dancing, outside of a night club. After the first act some one thought the king might be hungry or thirsty and sent back a request to know if he wanted anything.

The king returned a polite negative and stuck on that a ballet is both meat and drink to him.

LAEMMLE ASKS FRENCH AID FOR PRODUCTION

Paris, July 12.

Carl Laemmle, who recently arrived in Paris with his son and daughter, has opened negotiations with the French government for official co-operation in the making of a picture dealing with the French Revolution.

The party has now gone to Nauenheim, Germany, where the producer owns a summer home. The elder Laemmle will take treatment in Carlsbad and will then return to New York.

The production in France is still pending.

PARIS REVUE SCORES

Summer Piece at Madeleine an Independent Venture

Paris, July 12.

The Madeleine theatre opened Saturday under the management of the Omnium Theatrical Corporation, an independent group in charge for the summer, with a new revue signed Pierre Weber and Briquet. The offering was favorably received.

It is called "Spirit of Paris" and has in its cast Morton Mireille, Perrey, Nina Myral, Suzanne Chatterlier, Henry Leaulieu, Henry Laverne, Pierre Dorly and Martinnell, Tera Guinoh, Lydia Vislakowa and the Veltcheck Dancers.

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SO. AMERICA AROUSED OVER PICTURES ALLEGED TO LIBEL COUNTRIES AND PEOPLE

Mexico Sensitive and Watchful—Embassy's Secretary Solicits Co-operation—"Senorita" Now Causing Criticism in States—"Dove" and "Maximilian" Feared—Austrian Archduke Reported Playing Mexican Emperor

Washington, July 12.

Picture producers are arousing the ire of South America and not bettering the situation in Mexico in making their productions depict life in the entire southern continent in an unfavorable light rather than in a specific country as in the past.

This statement was made to a Variety reporter by Carlos A. Baumbach, Secretary of the Mexican Embassy.

In making their "heavies" South Americans instead of Mexicans the Secretary added that the American producers are doing so in the hope of avoiding existing embargo laws not only of Mexico, but of the other countries that are taking offense because of the treatment of their nationals and their respective countries.

One of the five pictures reported recently in Variety as being held up due to Mexican protests is "Somewhere in Sonora." Beyond naming this one specific film the Secretary declined to give the titles of the other four, claiming that representations made to the respective producers had resulted in promises of revision.

Pictures that have been banned in the past are "Why Worry?" "Mile, Midnight," "Bad Man" and "One Week of Love." Several have been admitted after revision. One, "Four Horsemen," was barred in response to a request from the German government, it was stated. "Mare Nostrum" was another admitted after cutting.

One picture now in circulation and two yet to be produced are causing the Embassy concern. Bebe Daniels' "Senorita" has met with disapproval from South Americans living in the United States. Protests have been forwarded here.

Intentional Libel

Senor Griethe stated that those condemning the Daniels picture termed it an "intentional libel in presenting the home life of the South American countries."

The picture has not yet been barred from Mexico, said the Secretary. Such action is under consideration, however, it was added.

Referring to the efforts of Will Hays during the past two years, Senor Griethe expressed his country's appreciation and stated that considerable improvement had been noted. Conditions will not be corrected, it was claimed, until such time as an appointment is made of a man who has lived in South America, who speaks the language and understands the people, to check all productions before release wherein the picture touches on Mexico or the other Latin-American countries.

"Our appeal is a moral one, not a legal one," said the Secretary.

"The Dove"

Reverting to specific pictures, Senor Baumbach named the forthcoming productions that he feared will possibly strain international relations between the United States and Mexico. These are Norma Talmadge's "The Dove" and a yet unstarted picture, "Maximilian."

In the latter instance reports have reached the Embassy that an Austrian Archduke recently in New York had been engaged to play the Mexican Emperor.

"If the story is treated from the Austrian viewpoint, it will cause trouble, very much trouble," said the Secretary.

A check-up is now being made on the independent producers of California with the hope of stopping productions there that have to date given but little attention to the appeals from the Mexican government.

Senor Baumbach asks that Variety make it known that if the producers will co-operate that his country will give every assistance; will open historical spots; will assist in research work, and in any other manner possible.

'Prop' Boy Moving Up

Los Angeles, July 12.

Arthur Jacobson, former "prop" boy with Paramount, has been made an assistant director by that organization.

MOORE-INGRAM ENGAGEMENT BROKEN OFF

**Caruso's Widow Protests
Daughter's Inheritance
—Betrothal Denied**

Paris, July 12.

The published reports of the engagement of former Ambassador Alex Moore of Pittsburgh, New York and Madrid, and Mrs. Ingram, widow of the late Enrico Caruso, stoutly denied by both parties, was, although it no longer is, a fact.

Though the announcement was unofficial, unauthorized and against the wishes of both principals, it is a fact that the former husband of the great star, Lillian Russell, and the former wife of the greatest tenor were actually betrothed.

Complications are said to have interfered when it developed that a remarriage would cause Mrs. Ingram, recently divorced from her second husband, a British captain, to forfeit the custody and inheritance of her daughter, Gloria. There are several relatives of Caruso here who were ready to bring that about, as they are itching to get their fingers on some of the Caruso belongings.

Moore, a dashing figure despite his sixty-some years, is a night-life and social lion here because of his personality, diplomatic rating and free-handed entertaining. The visit of Spanish royalty, with whom he is aces, made him probably the foremost of the foreign contingent in France. He was everywhere accompanied by the maturing but still eligible Mrs. Caruso-Ingram, and he is still squiring her, despite the dual denial.

Retaking Closeups

Los Angeles, July 12.

John Stahl is making new close-up scenes of Norma Shearer for "The Student Prince" which Ernst Lubitsch directed for M-G-M before his departure for Germany.

After numerous previews, it was the opinion of studio officials that Miss Shearer had not been photographed to the proper advantage in a number of closeups, the main trouble resulting from improper lighting.

MINDZENTHY'S BAD FALL

Tibor Mindzenty, Hungarian double of Valentino under contract to First National, fell 300-feet when his car jumped over a cliff last Friday in Los Angeles.

His body is broken in five places but he is expected to pull through.

ROTHACKER ON COAST

Los Angeles, July 12.

Watterson R. Rothacker is here to assume his duties as director general of First National studios. Ned Marin, acting as studio business manager, will return to the New York offices.

Stanley and Hays Talk On General Outlook

It was reported yesterday (Tuesday) that Stanley Company's representative had called on Will Hays in New York, or held an appointment for that purpose, to discuss the rulings of the Federal Trade Commission in the Paramount matter as affecting picture theatre combines.

Directly, it is said the Stanley people were after the conference in an endeavor to secure a line as to their prospective merger with the Keith-Albee and Orpheum circuits. It is reported the Stanley people were anxious to procure from Hays an expression as to his opinion how such a merger would be looked upon at this time.

Recently, when the West Coast Theatres, Inc., was indulging in many theatre deals, east and west, the Department of Justice intervened. After hearing the full import of the West Coast dealings, the department temporarily approved and the deals proceeded, with the department stating its final approval would be deferred pending scrutiny of the outcome of the joint operations by West Coast of several Californian houses other than West Coast's own.

Julius Saxe Co. Bankrupt

Portland, Ore., July 12.

The Julius Saxe Theatre Circuit, operating downtown second-run houses, including Grand, Princess, American and Nob Hill, have gone bankrupt. The end came when the firm was unable to pay off its union help.

The firm is a closed corporation, owned entirely by Julius Sax, together with his two sons, Leon and Sam. The Grand, their ace downtown house, has been taken over by Gus Metzger and S. Morton Cohn, who formerly owned the Rivoli.

Schulberg Back July 20

Los Angeles, July 12.

B. P. Schulberg, accompanied by Mrs. Schulberg and two children, returns July 20 from a brief visit to Hawaii and Japan.

THEATRE BUILDERS' LESSON IN UNDERBUILT NEIGHBORHOODS

**25% Drop in Grosses During Past Four Months—
Building Five Years Ahead of Time—Ten Years
to Break Even—Confidence in Next Season**

Losses due to the sudden drop in picture house receipts during the past four months, are not considered too great a sum to pay for the lesson in business policy given some exhibitors and producers.

A consensus seems to be that the drop is not permanent, but a temporary reaction due to obvious causes. One of the most important of these is overbuilding. Producer-exhibitor chains, especially, have constructed picture houses without first considering whether there was sufficient real estate construction in the neighborhood to warrant such a move.

The invariable rule of the chain theatres which have suffered least, if at all, from the recent depression, is never to put up or buy a theatre unless there is a neighborhood sufficiently built to carry it. In some cases houses have been put up five years ahead of their time. The losses thus being incurred will take 10 good seasons to wipe out.

Among the independent exhibitors there has been a disastrous tendency of trying to "carry" another house in the same neighborhood to avoid competition and obtain film



ROSCEE AILS

has just purchased beautiful Crystal Beach, situated on an island in the center of historical Indian Lake, Ohio. Fully equipped, including motor boats, canoes, row boats, outdoor gymnasium and hand ball courts. Crusee was smart.

Address all communications to ROSCEE AILS, Crystal Beach, Russell Point, Ohio. Adios.

SALARY CUT FLOP MAY TAKE EQUITY INTO COAST STUDIOS

Producers Profess Indifference to Attempted 'Closed Shop' Drive—Equity Meeting Heavily Attended With Many 'Names'—Gillmore Asks for Conference

Par. Appeal Decided

It was taken for granted yesterday that Paramount would move the appeal of the Federal Trade Commission's rulings for review before the U. S. Circuit Court of Appeals.

Adolph Zukor issued a statement during the afternoon, but it did not reach the trade press in time for this edition. The statement was expected would announce appeal plans. Washington correspondents were given to understand Sunday that the appeal would be taken.

KREISLER CONSIDERING ROXY'S \$15,000 WEEKLY

It is understood that the offer of a four-week engagement at the Roxy at \$15,000 a week is being favorably considered by Fritz Kreisler.

In Greater New York Kreisler's audience is limited to six or 7,000 enthusiasts. At the Roxy Kreisler would be introduced for the first time in almost all cases, with the exception of his admirers, to approximately 125,000 prospective concert customers in a week.

The problem of being opposition to himself does not apply to the concert field where the final grosses are arrived at through repeat business.

The announcement of the offer made to Kreisler has drawn inquiries from a number of concert stars regarding booking possibilities but Roxy is not considering any lesser members of the constellation.

JULIAN JOHNSON'S TITLES

Los Angeles, July 12.

Julian Johnson receives screen credit for titling "Wings" (Par.), according to an announcement.

Los Angeles, July 12. Equity's demand for the Equity, or closed shop, in Hollywood picture studios has been submitted to producers in a communication from Gillmore, executive secretary, to Fred Beetsom, secretary of the Association of Motion Picture Producers.

In his communication Gillmore calls attention of the Association to Equity's action when at a meeting of more than 800 screen actors more or less affiliated with Equity, resolutions were adopted calling upon all producers to introduce Equity shop conditions.

Gillmore's letter requests a joint meeting between producers and Equity officials to discuss the resolutions, which include a demand for uniform working conditions. A maximum week's work of 48 hours is also stipulated, but with no 8-hour day clause intended.

With Jesse L. Lasky, head of the local producers, absent from the city no action could be taken by Beetsom or the Association. It is probable that owing to the importance of the matter the producers will agree to an early conference.

Gillmore states that an entirely new form of contract has been prepared for picture studios. Equity (Continued on page 15)

Murdock With Hays

At a meeting held yesterday (Tuesday) Pathe Exchange, Inc., was elected to membership in the Motion Picture Producers and Distributors (Hays).

At the same time John J. Murdock, newly elected president of Pathe, was appointed to the Board of Directors.

Harry Still Dies

Cortland, N. Y., July 12.

Funeral services were held here today for Harry Still, 37. He died of typhoid fever after a short illness.

A wife and four children are believed to survive. It is also believed they are in Russia.

Mr. Still for eight years had been manager of the Paramount theatre.

Newcomer in Lead

Los Angeles, July 12.

Shirley Dorman, comparative newcomer to the screen, who has heretofore played only a few small bits in pictures, has replaced Josephine Dunn as the ingenue lead in Florence Vidor's next Paramount, "The Celebrated Woman."

George K. Arthur and Karl Dane will make their second co-appearance for M. G. M. in "Olga From Volga," which goes into production as soon as Dane finishes work in "The Trail of '98."

UNEXPECTED DECISION

SPEEDING WORK AND CUTTING OVERHEAD IN M-G-M CONFERENCES

Thalberg Calls Writers and Executives Weekly— Suggestions Requested and Given—Problems Solved—Time and Money Savers

Los Angeles, July 12. Irving Thalberg has instituted regular weekly meetings of the entire scenario staff of the M-G-M studios in an effort to eliminate unnecessary overhead in the writing department.

At these meetings general discussions take place over suggestions of members of the staff regarding improvement of conditions in the writing end, and suggestions are offered for possible story development. If any writer has a particular story treatment that seems up a blind alley, the situation is explained to the gathering and suggestions are offered for overcoming the obstacles.

Thalberg has made it imperative that all staff writers attend the weekly meetings, also the production supervisors, Hunt Stromberg, Harry Rapf and Bernie Hyman. It is hoped that this will speed up the finished product of the writers, in addition to getting the greatest number of scribbles' suggestions on each story under way.

The staff of writers at M-G-M is now down to 40, the lowest level the department has been for nearly three years. A few months ago the number was at high, 75.

NO "WAR IN CHINA," GRAND JURY NOTICE ON NUTT PUBLICITY

Hot Springs, Ark., July 12. Sidney M. Nutt, owner of three picture theatres, and Charles Hefley, his press agent, will have to answer charges before the grand jury as the result of a wild publicity scheme in connection with the showing at one of Nutt's theatres of a feature picture.

Theatre owner and press agent are charged with putting out a newspaper extra July 2, announcing that war had been declared on China. Intended simply as an advertising stunt, the town took the hoax seriously. There was outspoken resentment, with the legal action of committing a fraud and public nuisance following.

Henry Menjou Quits Films

Ithaca, N. Y., July 12. Henry Menjou, brother of Adolph, has arrived here from Hollywood, having forever quit pictures, he says.

Henry is selecting his courses at Cornell, preliminary to entering McGill University at Montreal, where he may study medicine.

Monta Bell in Home Town for Exteriors

Los Angeles, July 12. M-G-M will send Monta Bell and his entire company to Washington, D. C., to make exteriors for "Fires of Youth," Bell's next directing job for that company.

Bell, former Washington newspaper man, wrote the original story with the life and experience of a capital reporter providing the main theme of the opus.

Jack Gilbert has been selected for the lead.

Production slated to start about July 20.

Federal Findings

The Federal Trade Commission's "Findings as to the Facts" in full is on Pages 12 and 13 in this issue of Variety.

Costs Par. Million To Defend Itself

The investigations of the Federal Trade Commission will cost Paramount-Famous-Lasky over \$700,000—win, lose or draw. This averages more than \$100,000 a year for each of the seven years the Commission has been functioning on this particular case.

With the cost of appeal practically certain to be made to the U. S. Supreme Court from the decision the total will probably run up to \$1,000,000.

TRICKS ALICE LAKE; SENNETT LETS HER OUT

Given 24-Hours' Notice to Work After 9 Months Idle— Ordered Off Lot Besides

Los Angeles, July 12. Alice Lake, comedienne, long under contract to Mack Sennett and who had drawn salary though idle for nine months, was notified that she would be expected to start work the following day in the lead role in Sennett's wartime comedy, "That Good-bye Kiss."

The actress informed the Sennett management that she could not be ready for work the following day, whereupon a Sennett representative terminated her contract at once and ordered her off the lot.

The producer is now trying to arrange with Pauline Starke to play the role, with Matty Kemp opposite. Johnny Burke is cast for the comedy lead, with Alf Goulding to direct.

PUBLIX IN DUBLIN AND CARDIFF FILM HOUSES

Dublin and Cardiff are new territories where Paramount-Publix presentations will be played.

Francis Mangan will stage the shows.

Sam Katz of Publix is reported on his way here with another report he may extend the Publix theatres activities on this side, inclusive of the Continent.

'Trail of '98,' \$1,000,000; May Be Road Show

Los Angeles, July 12. "The Trail of '98" is scheduled as the next road show special by M-G-M. Clarence Brown has been 15 weeks in the shooting, with another two months to go. To make certain the story will not be lost in the cutting of the film, a month's time will be taken.

Up to the present time, production cost of "Trail of '98" is well over the \$750,000 mark, and it is estimated the total will go slightly over a million before the picture is finished and ready for first showings.

"CARDBOARD LOVER" SOLD

Marion Davies is to play the Jeanne Eagles role in "The Cardboard Lover" on the screen. Screen rights were bought by Cosmopolitan and the picture will be released by M-G-M.

The film will begin early next year, for 1928-29 release.

ENFORCEMENT MAY DEPEND ON COURT

Federal Trade's Decision in Famous Lasky Case Hastened by Premature Reports in Press— Orders Issued to "Cease and Desist" in Unfair Competition, Block Booking and Intimidating by Theatre Acquirement— Commission Stood 3 for and 2 Against

WILL APPEAL

Variety Bureau, Washington, July 12.

It was a much divided Federal Trade Commission that after many weeks of hectic sessions finally reached a compromise agreement resulting in a "cease and desist" order against Famous Players-Lasky, Adolph Zukor, as the "dominating head" of that corporation, and Jesse L. Lasky.

Reported to have stood two for dismissal against three for "conviction," with one of the latter urging that any decision handed down include the order that F. P. divest itself of all theatres acquired since the issuance of the complaint on Aug. 30, 1921, the compromise is admitted to have been hurriedly reached due to "the speculative stories appearing in the press."

Even in the reaching of the compromise order Commissioner John F. Nugent could not be entirely satisfied, as it was this commissioner that was urging the order to divest. He dissented to the final order wherein the two commission-

FIXERS!

Leading question this week: Who did THAT fixing?

ers standing for dismissal finally agreed to a dropping of all charges against those named with F. P., Zukor and Lasky, and centering all responsibility upon the latter.

Mr. Nugent also dissented wherein all charges, except those specified, against F. P. and its two directing heads be dropped.

That those for dismissal finally swung over for the order as issued actually hinges on the U. S. Supreme Court decision in the Eastman Kodak case.

That court ruled that the commission could not order Eastman to sell laboratories, which it charged were being held solely to intimidate competition, due to the fact that these had been acquired prior to the issuance of the complaint against the kodak company.

Commissioner Nugent took the position that under the language of the Supreme Court decision the commission should require F. P. to dispose of all theatres or interest in theatres acquired since the filing of the complaint.

Thus to avoid a divided commission, a condition in the past that has caused much criticism, involving a majority decision followed by a minority dissent and with the former admittedly weak because of

(Continued on page 14)

STEFFES WARNS EXHIBITORS AGAINST "BLIND" CONTRACTS

Northwestern Independent Issues 4-Page Pamphlet of Suggestion and Advice—Mentions Few 'Don'ts'—Possibility Independents Fading Out

SAM GOLDWYN SETS SELF UP AS WEDDING DIRECTOR

Los Angeles, July 12. Samuel Goldwyn made such an unqualified success of the Rod LaRocque-Vilma Banky wedding, which he sponsored at Beverly Hills, Calif., two weeks ago, that he is engaged in promoting a similar venture for George Fitzmaurice and Diana Kane, who plan to be married this summer.

Goldwyn, it is understood, has made overtures to the couple whereby he agrees to provide them with a church wedding on an even larger and more elaborate scale than the recent Beverly Hills nuptials, but so far the offer has not been accepted.

MINNEAPOLIS DAILIES PROTECTING MINISTER

Rev. W. G. Letham Charged With Annoying Women in Chicago; Skipped Bail

Minneapolis, July 12.

Although all the local newspapers had the story, none published the account of the arrest of the Rev. W. G. Letham, associate pastor of the Westminster Presbyterian church, one of the city's wealthiest and most exclusive congregations, in Chicago for annoying a young woman who sat next to him at the Oriental theatre. The minister is back in the pulpit, with few of his parishioners aware of the escapade in which he was involved.

Rev. Letham, 36, and unmarried, went to Chicago on a business trip. Gail Butcher, 20, 5600 South Maplewood avenue, Chicago, caused his arrest in the Oriental theatre. She said he annoyed her several times, after taking the seat beside her, and she finally complained to ushers.

Ushers took the minister into the theatre office and held him for the police. They told police they would testify he was guilty of disorderly conduct. He denied the charges against him, but after being released on \$100 bail forfeited the bond and returned to Minneapolis.

Rev. Letham became associate pastor of the Westminster church last September. He came here after a year's study in Chicago. Before that he had been pastor at a church at Moose Jaw, Canada. The Rev. J. E. Bushnell, pastor of Westminster church, one of the city's most prominent pastors, is on a vacation, and the Rev. Mr. Letham is filling the pulpit in his place.

Marie Walcamp's Return

Los Angeles, July 12. Marie Walcamp's "come-back" on the screen after seven years, will be in "A Moment of Temptation." It's a Laura Jean Libbey story being made by F. B. O.

PARAMOUNT-FAMOUS-LASKY

Wherever Famous Players-Lasky is referred to in the Federal Trade Commission's ruling or in the report of it in this issue, from Washington, it refers to the present successor-corporation officially named Paramount-Famous-Lasky, and known in the trade as "Paramount."

Messrs. Adolph Zukor and Jesse L. Lasky remain respectively president and vice-president of Paramount as they were of F. P. L.

Minneapolis, July 12.

In a four-page pamphlet sent to all Minnesota and North and South Dakota exhibitors, W. A. Steffen, president of the Theatre Owners' Association of the Northwest, bitterly attacks producers and distributors for their failure to list definite titles of pictures scheduled to be delivered on the new season's program and because of various clauses contained in the new contracts. He also advises the exhibitors not to sign these contracts unless certain of their ground, and urges that they consult his office when they do not understand any of the clauses. Information, co-operation, advice and assistance are promised.

The Minneapolis "Tribune," under date of June 17, carried an editorial, "The Need Is for Better Pictures," states the Steffen pamphlet. "If you have not read it, be sure to do so."

"Let us consider just what the trouble is with our business. A group of independent exhibitors recently held a constructive conference and discussion of the situation, and all agreed that it is a serious situation that confronts us."

"Increased operating overhead, lessening of public interest in our

(Continued on page 16)

T. O. O. C.'S IMPORTANT MEETING THURSDAY

What sounds like an important meeting of the Theatre Owners Chamber of Commerce (New York) has been called for tomorrow (Thursday) at the Hotel Astor at 1 p.m.

The announcement as sent out, reads:

The Theatre Owners Chamber of Commerce has taken the initiative in calling together what promises to be the most important conference of exhibitors ever held in the Metropolitan zone. Increased expenses, higher overheads, high powered selling methods, keener and ruthless circuit competition and a constant falling off in receipts, poor attractions, all face the independent theatre owner.

The buying season is here—the season that means so much to the theatres for the coming year and, with all the prospects of a crucial year, the Chamber of Commerce is asking for a get-together—a parley to see where they are going.

The big meeting is called for Thursday, July 14, at the Hotel Astor, and the attending exhibitors will be tendered a luncheon by the Chamber at 1 p.m.

18-Yr.-Old 'Extra' From Dayton, O., Keaton's Lead

Los Angeles, July 12. Mary Byron, 18, from Dayton, O., has been signed by Buster Keaton for the feminine lead in "Steamboat Bill."

She had been working as an extra.

COSTUMES FOR HIRE

PRODUCTIONS EXPLOITATIONS PRESENTATIONS
BROOKS
COSTUMES
143 W. 40TH ST. N.Y.C.

'MAN POWER' IN MET., L.A., \$31,920; 'POOR NUT,' AT STATE, \$19,000

Much Heat and Holiday Wrecked Trade Grosses Generally Last Week—'Kings,' \$26,500 at Grauman's Chinese—'7th Heaven' Run Leads, \$17,000

Los Angeles, July 12.
(Drawing Pop., 1,300,000)

Oppressive heat and a general exodus out of town over the three-day holiday spelled lower grosses for most of the first run houses, with a couple of notable exceptions, among them Metropolitan, which with the combination of Richard Dix on the screen and Rube Wolf in his second week on the stage, set a pace that pushed it close to its all-time record. Coming within \$80 of \$32,000, the Met again takes its place as the big leader of the town.

Saturday, Sunday and Monday were off practically all over, although the final estimates show that there were still enough paying customers in town.

Loew's State dropped again, the Jack Mulhall picture not being sufficiently strong to drag 'em in, and with a stage show designed primarily for the kiddies. Not over \$19,000, the lowest gross for that house in a long time.

Of the run houses Grauman's Chinese again was in the vanguard, but the revenue was slightly off. Carthy Circle continued its pace with "Seventh Heaven."

Forum has its first successful box office attraction in several months with "When a Man Loves." John Barrymore is a surefire box office magnet and there was a turnout at the premiere Wednesday followed by three capacity nights and substantial matinees. It is doubtful, however, if the Barrymore picture, woefully weak from the artistic standpoint, will be able to continue to draw 'em in for any period.

At the Uptown Laura La Plante's latest for Universal, "Beware of Widows," drew them in aided by Dave Good and band and the Fanchon and Marco "Idea."

Estimates for Last Week

Grauman's Chinese (U. A. Cir.). "King of Kings" (P. D. C.). (2,038; 50-\$150). Continued to hold pace with but slight reduction in matinees during heat spell. Around \$26,500.

Carthy Circle (F. Miller). "7th Heaven" (Fox). (1,500; 50-\$150). Run leader little affected by heat wave. Piled up \$17,000.

Grauman's Egyptian (U. A. Cir.). "Topsy and Eva" (U. A.). (1,800; 50-\$150). Duncan Sisters proving better drawing card as engagement continues. Picked up materially over previous week. Close to \$20,000.

Forum (B. & H. Cir.). "When a Man Loves" (Warners). (1,700; 50-\$150). "The Missing Link" out Monday. House reopened Wednesday to first complete sellout in months. Looks like Barrymore name good for heavy money for short period. First nine performances \$8,000.

Loew's State (W. C. Loew). "Poor Nut" (F. N.). (2,200; 25-\$1). Cooling system now, but public not yet aware of it. Jack Mulhall feature and local kiddies revue; skimpy \$19,000.

Metropolitan (Publix). "Man Power" (Par). (3,595; 25-65). Bringing Rube Wolf to this house master stroke and with popularity of Richard Dix house had little trouble leading town. \$31,920.

Million Dollar (Publix). "Change" (Par). (2,200; 25-85). Novelty film picked up nicely on second week. At \$16,000 winner.

Uptown (W. C.). "Beware of Widows" (U.). (1,750; 25-65). Off over normal for this house, but at \$3,900 good considering heat and holiday.

Criterion (W. C.). "Flesh and Devil" (M-G-M). (1,600; 25-75). Finished its third meager week Thursday and out to make room for Emil Jannings. Close to \$5,000.

Figueras (Far West-W. C.). "Cradle Snatchers" (Warners). (1,600; 25-75). This picture shown at Pantages downtown just a few weeks ago with result it filed a natural death here to \$5,000.

Broadway Palace (Orpheum). "Rejuvenation of Aunt Mary" (P. D. C.). (1,545; 15-50). Picture entertaining enough, but house seems destined to remain big downtown flop. Less than \$3,000.

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B'WAY'S NEWEST SIGN

The newest and largest electric sign on Broadway is to be erected with the opening of "Wings" at the Criterion. A plane battle is to be in the lights with ships falling under fire.

The sign is to be used as a basis for national advertising.

'RESURRECTION' TAKES BALTO RECORD, \$13,000

Surprise for Valencia, Roof Theatre—"Special Delivery" Big at \$17,500

Baltimore, July 12.

With the Rivoli temporarily out of the picture and the Embassy uncertain the definite first run movie line-up shrank to seven this week-end.

Among those open the Valencia was outstanding. Its gross was ahead of "Flesh and the Devil," which had held the house record. Coming in midsummer, this is high praise for "Resurrection."

The big Century also turned in a good week with "Special Delivery" and the combination Hippodrome was up nicely with "Easy Pickings" as the screen fare. The other combination house, Garden, also turned in a good average week for the season.

Elsewhere business was just fair, the uptown Parkway in particular suffering from "Knockout Reilly," a type of picture unsuited to this house.

Estimates for Last Week

Century (Loew). "Special Delivery" (Par). (3,000; 25-75). Cantor film appealed. Surprisingly large juvenile draw for matinees. Result an exceptional summer week at \$17,500.

Valencia (Loew). "Resurrection" (U. A.). (1,300; 25-65). Heavy Russian story surprised by excellent appeal as film subject. Combination of Del Rio and La Rocque aided. Not only outstanding summer week, but record for this moderate sized upstairs house. \$13,000.

New (Whitehursts). "Little Adventurers" (1,800; 25-50). Showed nothing to counteract stiff downtown opposition. Just average mid-summer week. \$6,500.

Metropolitan (Warners). "What Happened to Father" and Vita (1,500; 15-50). House maintaining fair seasonal average. About \$6,000.

Hippodrome (Pearce & Scheck). "Easy Pickings" and vaude (2,200; 25-50). Good week for this period of year. Anna Q. Nilsson in film house favorite.

Garden (Whitehursts). "Drums of the Desert" and vaude. (2,300; 25-50). Although no one of this theatre's cowboy heroes rode across screen last week, combination maintained good seasonal average. About \$9,000.

Parkway (Loew). "Knockout Reilly" (1,400; 15-35). No disparagement of this film when reported it was no-go in this house. Parkway is a select town house with audiences indifferent to prizefighting on screen or off. Average week. \$4,000.

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BOSTON'S BETTER WEEK

Business Showed Healthy Hot Weather Improvement

Boston, July 12.

For this time of year business very fair at the picture houses last week. No sensational drawing cards, with the State, the Loew uptown house featuring "Captain Salvation" and the Metropolitan using "Man Power."

"King of Kings" at the Tremont turned in a good week, with the gross in the vicinity of \$12,000. It is expected that this picture will hold on at the house for a couple of weeks more.

State (4,000; 35-50). "Captain Salvation" (M-G-M) feature, with Phil Spitalny and boys still taking care of the stage end. About \$12,000.

Metropolitan (4,000; 50-55). Richard Dix in "Man Power" (Par), with a Charlot Publick revue, "The Peddler" on stage.

Orpheum (4,000; 35-50). About \$14,000 last week, with "Frisco Sally Levy" (M-G-M) as picture and "White Way Gaieties" topplag vaude.

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ASH POLICY STARTS WITH BAD WEATHER

Wisconsin. Milwaukee, Did \$15,000 Last Week—Mercury Turned Somersaults

Milwaukee, Wis. July 12.

(Drawing Pop., 650,000)

Jekyll-Hyde weather kept the theatre men worrying last week.

With the mercury slipping around 60 at the beginning of the week, and in the middle of the week going to 89, then back to 60, made the shift hard on the patrons and the refrigerating systems.

Wisconsin and Alhambra again staged the big races. The Wisconsin concentrated in advertising the policy, which went into effect Saturday, stage band with Dave Schooler as master of ceremonies. The Saxe house will try this Paul Ash policy to see if Milwaukee will fall for it. If a go, it will probably be taken up by other houses.

In the smaller houses on the street, the Merrill did exceedingly well with the "Red Mill," getting plenty of space in the two Hearst dailies.

At the Miller, where the McCall Bridge players divide the bill with a feature picture, the business seems to be dribbling off rather than increasing and the house will probably welcome the end of the engagement in four weeks, when Loew vaudeville and pictures will again take hold.

Estimates for Last Week

Alhambra (U)—"Lost at Front" (1st N.). (3,000; 25-50-75). War comedy got plenty of business, mostly on the names of Murray and Sidney. House also gave plenty of advertising space to Maitland and Byrd flights, capitalizing on Maitland because he is a Milwaukee lad. Around \$14,000.

Garden (Uhllein)—"Devil's Island" (Chad). (1,000; 25-50). Picture got play, due to Pauline Frederick's popularity. Nothing to rave about at \$3,200.

Majestic (Orpheum)—"No Control" (Met). (1,800; 15-25-40). Split policy bill here running about same as usual with gross of about \$8,800.

Merrill (Saxe)—"Red Mill" (M-G). (1,200; 25-50). Good advertising got some business for this small house. \$7,500.

Miller (Saxe)—"Valley of Hell" (Ind.). (1,600; 25-50). McCall Bridge Players featured with "Up in Mabel's Room" cut to one hour, and pictures. Slid to around \$6,900.

Palace (Orpheum)—"Vanity" (P. D. C.). (2,400; 25-50-75). Orpheum acts and pictures here with usual trade. \$16,000.

Strand (Saxe)—"Drums of Desert" (Par.). (1,200; 25-50). Nothing to rave over, although picture drew good notices. Around \$5,900.

Wisconsin (Saxe)—"Man Power" (Par). (3,500; 25-35-50-60). Dix always drawing card and stage bill good. Weather did not affect new stage policy. Close to \$15,000. (Copyright, 1927, by Variety, Inc.)

'CALLAHANS-MURPHYS' IS BUFFALO WALLOP

All Houses Did Better Last Week—Buffalo \$23,000, High

Buffalo, July 12.

Takings at local picture theatres took a decided upward trend last week. After the red of the week before, the rise was doubly welcome, one manager phrasing it as "it's got to be better—if it's any worse we might as well all shut up."

Better film attractions aided materially, as did also the holiday and several cool nights. Tourist trade is helping to keep the turnstiles moving.

Last Week's Estimates

Buffalo (Publix). (3,600; 30-40-60). "Naughty but Nice" (F. N.). Corking show in every department. Will Rogers' novel reels warmly received and proved good for genuine comedy. \$23,000.

Hip (Publix). (2,400; 50). "Lovers" (M-G-M) and vaude. First rate summer bill and ran to steady takings. Over \$12,000.

Great Lakes (Fox). (3,200; 35-50). "Fast and Furious" (U) and vaude. Not much excitement. Vaude still getting play here. Moved along for over \$10,000.

Loew's State (Loew). (3,400; 35-50). "Hold by the Law" (M-G-M) and vaude. Picked up hopefully with good general all around show. \$9,000.

Lafayette (Ind.). (3,400; 35-50). "Callahans and Murphys" (M-G-M). Picture a wallop. Summer weather meant nothing. \$14,000. (Copyright, 1927, by Variety, Inc.)

PEABODY AT 5TH AVE., SEATTLE, WITH \$25,000, TOPS TOWN'S RECORD

Remarkable Feat in Summer—Beats First Week by \$5,000—Irene Franklin Draws \$12,000 at Pantages—Equals House Record

Seattle, July 12.

(Drawing Pop 450,000)

Cashiers had to work last week, conventions bringing in many people, while summer tourists are arriving.

July 4 started the week off with a bang, big mat business prevailing, spite of the record week at the Fifth Avenue the previous week, the first three days equalled the first four of the week before. Eddie Peabody is proving sure fire, and the Fifth Avenue jumped into the lead of all Seattle grosses last week with \$25,000. Nightly line-ups the rule now.

On top of it comes word that summer prices will prevail at this house, beginning this week, reduction from 65c. to 50c., and to 60c. Sundays and holidays. Columbia pepped up its business by the novel idea of revival of big pictures of "all time." Daily change prevailed.

Pictures selected by Manager Bender as the biggest ever produced were: "Gold Rush," "Robin Hood," "Birth of Nation," "Pollyanna," "Orphans of Storm," "Thief of Bagdad" and "Tess of Storm Country."

Manager Dearth at Pantages had Irene Franklin, noted American comedienne, headlining, Miss Franklin jumping from the East to open week before at Spokane, "Midnight Lovers" picture attraction.

Blue Mouse, with Vitaphone, did good business for second week.

Estimates for Last Week

Fifth Ave. (N. A.). (2,700; 25-40-65). "Naughty but Nice" (F. N.). Eddie Peabody going big second week. F. & M. "Ali Baba" presentation liked, while Colleen Moore captivated in feature. \$25,000 record for town. Also broke previous week's record of \$20,000, also made by Peabody.

United Artists (U. A.-N.A.). (1,600; 25-35-50). "Frisco Sally Levy" (F. N.). Little above average. George Lipschultz's fine music helps. \$8,400.

Columbia (U). (1,000; 25-35-50). Revival week, new big feature daily. Novel policy for Seattle and helped some, but week would have been almost as big with strong feature, owing to great number of outsiders who made the show rounds and July 4 draw. \$4,700.

Coliseum (N. A.). (2,100; 25-50). "Wedding Bills" (Par). Raymond Griffith. Nothing to rave about. Ordinary picture. \$3,300.

Blue Mouse (Hamrick). (950; 25-50-75). "Simple Sis" and Vita (Warners). Second week up with first, although Vita acts below past standard. \$7,000.

Pantages (1,500; 35-50-60). "Midnight Lovers" (F. N.). Picture appealed, but vaude real entertainment, with Irene Franklin starred. This popular American comedienne went over big. \$12,000.

Moore. (2,005; 25-35-50). "Oh, What a Night" (Will King musical). Patrons liked offering and also took kindly to lower summer prices, but from scale about 10c. Even dime seems to matter. This smooth-working, well-costumed show has real following. \$10,000. (Copyright, 1927, by Variety, Inc.)

Liberty (1,800; 50). "World at Her Feet" \$2,400.

Tudor (800; 75). "Red Kimona." \$3,100. (Copyright, 1927, by Variety, Inc.)

N. O. GIVES SAENGER \$18,000 FOR 'UNKNOWN'

New Orleans, July 12.

Another good week in the local cinema temples. Lon Chaney in "The Unknown" at the Saenger sent that house above \$18,000. Loew's State was getting its share with "The Understanding Heart" going above \$15,000. Mrs. Wallace Reid's oddity called "The Red Kimona" got over \$3,000 at the Tudor at 75c. One of those white slave things with children not admitted. "Three Hours" almost passed away at the Strand, as did Florence Vidor in "The World at Her Feet" which occupied the Liberty.

Estimates for Last Week

Saenger (3,568; 65). "The Unknown" (M-G-M). \$18,400.

Loew's State (3,218; 50). "Understanding Heart." \$15,300.

Strand (2,200; 50). "Three Hours" very poor. \$3,200.

Liberty (1,800; 50). "World at Her Feet." \$2,400.

Tudor (800; 75). "Red Kimona." \$3,100. (Copyright, 1927, by Variety, Inc.)

"Ginsberg, the Great," Film

Los Angeles, July 12.

"The Broadway Kid," George Jessel's next for Warners, has been changed to "Ginsberg the Great." Byron Haskin is directing.

BILLING ON THE ROAD

Chicago, July 12.

Through the Chicago newspapers, Great States Theatres is advertising its house in Illinois towns to motorists.

12 B'WAY FILM HOUSES, \$380,000 IN JULY 4TH WK—PARAMOUNT, \$70,000

Roxy Reached \$103,500 With "Dearie"—"Annie Laurie's" Week at Capitol, \$47,000—Specials Holding Steady—Flesh, 2d Week, \$36,500

Twelve movie parlors grossed in round figures \$380,000 July 4th week on Broadway.

Distribution of the dough was not strictly according to the prophets. The Strand, with Colleen Moore's "Naughty but Nice" at \$28,600 was nothing to brag about. Warner Brothers' "Dearie" checked in at the Roxy to \$103,500, gross, and surprised everybody.

If the picture reviewers on the dailies ever mean anything it didn't seem to count at the Paramount or the little Cameo. The scribes marked Reginald Denny's "Fast and Furious" (Universal), as just so-so, yet the Paramount had its biggest intake in nearly two months, topping \$70,000, with Paul Whiteman the big stage card. Slams at the German "art" picture, "Streets of Sorrow," did not prevent a \$7,500 gross, substantial at the Cameo, particularly in summer.

"Annie Laurie" felt the effect of the previous run at the Embassy, and the Capitol's figure on the week was \$47,400, drop of about three grand from the preceding week.

Estimates for Last Week

Astor—"Big Parade" (M-G) (1,120; \$1-\$2) (8th week). Hovering at \$14,000.

Cameo—"Streets of Sorrow" (Film Art Guild) (549; 50-75). Using Greta Garbo name in old German flicker. \$7,500 counted good in tiny house.

Capitol—"Annie Laurie" (M-G) (5,450; 50-\$1.65). Edge off and unable to show much on grind after twice daily run. \$47,000, fair.

Colony—"The First Auto" (Warners) (1,980; 35-50-75). \$11,500 with Vitaphone. Carrying extra space for third week.

Gaiety—"King of Kings" (P. D. C.) (808; \$1-\$2) (13th week). Averaging 90 per cent. capacity right along. Little fluctuation from one day to another. \$12,300.

Harris—"7th Heaven" and Movietone (Fox) (1,024; \$1-\$2) (8th week). House plugging Movietone equally with picture. Not big but consistent. Down \$200 from previous week for \$10,100.

Paramount—"Fast and Furious" (U) (3,600; 40-75-90). Reginald Denny made 'em laugh. House plugging its refrigerating plant with rest of big deluxe houses. Paul Whiteman out after this week but another stage band resuming Aug. 7. Whiteman on Broadway paved way for "Ash policy." Pronounced favorable public reaction. \$70,000.

Rialto—"Way of All Flesh" (Par) (1,960; 35-50-75-90) (2d week). Holding to smart takings. \$36,500. By time "Flesh" completes its run expected next Beery-Hatton comedy, "Fireman, Save My Child," will be ready.

Rivoli—"Camille" (F. N.) (2,200; 40-60-75-90). Continuous exhibition of Norma Talmadge's final picture for First National following 2d run at Globe, grossed well at \$26,000.

Roxy—"Dearie" (Warners) (6,250; 50-\$1.65). Apparently no reaction with wearing off of house's newness. "Big names" rumored for house deferred until fall. Saturday house plays "The Blood Ship," initial Columbia picture for first run on Broadway. Currently has Fox's "Singed."

Strand—"Naughty but Nice" (F. N.) (2,900; 35-50-75). Not business expected with Colleen Moore comedy. Isham Jones band on stage. Jan Garber's band this week. \$28,600.

Warners—"Old San Francisco" and Vitaphone (Warners) (1,350; \$1-\$2) (2d week). \$15,100 slight drop from previous week.

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Jack Conway's Titles

Los Angeles, July 12.

Jack Conway, recently of "Variety," has been assigned by Paramount to title "Shanghai Bound," starring Richard Dix, and "Tell It to Sweeney," co-starring film of Chester Conklin and George Bancroft.

TALMADGE FLARE-UP STANDS

The flare up between Richard Talmadge and Abe Carlos seems to be no nearer solution than it was last week. Talmadge has hopped back to the Coast.

The story runs that Talmadge has \$10,000 of his own money tied up with Carlos, additional to \$150,000 used to insure the completion of the three Talmadge features for Carlos.

GEO. O'BRIEN IN HOME TOWN RECORD, \$28,000

"Is Zat So?" With Dan's Boy "Kills" Town While at Pantages Last Week

San Francisco, July 12. Movies plus vaude walloped the straight movies plus presentations—and bad. Pantages turned the trick, niftily, with the combination of a comedy show headed by "The Two Blackbirds" and George O'Brien in "Is Zat So?" The negroes are known through their records and the early morning radio broadcast of the same record, while George O'Brien, son of our worthy police chief and ace mixer with the dear old public, has a drag at the box office. This ran the Pantages' gross up to \$28,000, aided with four shows a day, and the busting of all and sundry house records.

Orpheum came to life with the personal appearance of the Roach's "Our Gang," much to the joy of the neighborhood merchants and the Hyde street car line. There hasn't been so much business in the Orpheum since Queen Anne's dog rover died.

With vaude hitting on all six the pictures took it on the chin for the smallest week they've had in a long time. Even the Granada nosed out the Loew's Warfield by a few hundred and that is going some.

Estimates for Last Week

Loew's Warfield—"The Poor Nut" (P. N.) (2,660; 35-50-65-90). Day kicked this one nicely. Failed to hit \$9,000 over Saturday and Sunday, with holiday coming back with little better than "4" and rest of days hitting near 22, meant little better than \$21,000 on week.

Granada—Richard Dix in "Man-handled" (Par) (2,735; 35-50-65-90). Dix has draw here and took jump on opening, running little better than even with rest of days to finish, with \$21,800. Specialty show and Gene Morgan.

California—"Rough Riders" (Par) (2,200; 35-65-90). Into second week on new policy. Considering everything got away very well to \$10,000. "Resurrection," opening 8th, held 'em out at matinee, more than this house has done for coup's seasons.

St. Francis—"Better Ole" (Warners) (1,375; 35-65-90). Third and last week over \$6,000. Left good feeling to help "Way of All Flesh," opening 9th, to good returns.

Columbia—"Old Ironsides" didn't seem to have much of a chance after "The Rough Riders" got started. They dropped below \$4,000 for third and next to final week of the engagement.

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\$15,000 FOR CAPITOL, MONTREAL, BEST OF '27

Other Houses Also Did Good Business—Change in Grosses for Better

Montreal, July 12.

(Drawing Pop., 600,000)

Lon Chaney filled the Capitol in "The Unknown" and gave that house a gross it has not had in months, \$15,000.

Good week all around for this city. "Convoy," at the Palace, also had a gratifying reception, and this American war picture combined sufficient of a British interest to enable George Rotsky once again to exploit his gift of getting the most out of patriotic feeling here.

Loew's and Imperial had better than average pictures, and the Imperial turned people away. In all, it looked last week as if the turn toward better grosses had been reached for this season.

Estimates for Last Week

Capitol (2,700; 60-85)—"The Unknown" (M-G-M). Shows that repulsive theme if handled artistically can get across. Best week this year. \$15,000.

Palace (2,700; 55-85)—"Convoy" (F. N.). War time picture with British angle, cleverly exploited here. \$10,000.

Loew's (3,200; 45-75)—"Whirlwind of Youth" (P. P.). Gets over with big hit while vaude turns made up good bill. \$13,000.

Imperial (1,900; 30-35)—"The Heart Thief" (P. D. C.). Picture proved popular and exceptional dancing acts filled house to capacity. Another good week. \$6,500.

Strand (800; 30-40)—"Hills of Peril" (Fox); "Price of Honor" (Col); "Jewels of Desire" (P. D. C.); and "His First Flame" (Pathé). \$3,500.

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"LADIES' NIGHT" PICTURE

Los Angeles, July 12.

First National will make "Ladies' Night in a Turkish Bath," by Avery Hopwood, with Jack Mulhall and Dorothy Mackail.

ORPHEUM'S STATE-LAKE DOWN \$23,000 TO \$16,000 WKLY IN 2 YRS.

Chicago Beat Oriental Last Week by \$1,000—"Naked Truth" B. O. Sensation of Town With \$14,500 in 650-Seat Randolph at 50c

B'WAY'S CORKING WEEK AND WK. END IN P'TLD

\$14,000 Last Wk. and \$8,500 on 2-a-Day Wk.-End—Warners' 25c Grind

Portland, Ore., July 12.

A lot of doings on the local Rialto last week. Looked like old times to see the customers lined for blocks. West Coast's key house, Broadway, registered one of the biggest intakes of the year with Fanchon and Marco's "Hi-Brown Idea" and Billie Dove in "The Tender Hour." Georgie Stoll's Band seems to be winning favor.

Broadway lead with the Columbia (Universal) following closely. On a few days' notice the Columbia put in "Resurrection." It caught on from the first show.

Broadway's week end record went smash this week with "Callahans and Murphys" doing \$8,500 on the two days, remarkable business here. Many hundreds were turned away.

Warners Bros., not finding a way to dispose of their Music Box, decided that it would use the house for protection, showing their own product in it. First was Rinty's "Tracked by the Police" to fairly good business. House is on one of the busiest corners in the city. For this reason the Warners have made the house into a 25-cent grind. James Rice, formerly with Pantages, is manager.

People's got about \$2,200 on the three-day run of "The Fire Brigade," good considering the flop it pulled on its first run at the Liberty. "Rolled Stockings" did better than the average at the Rivoli, while business at the Pantages seems to be slumping for some reason. When there is no outstanding headliner at Pan's the customers do not flock to that playhouse.

J. J. Parker, part owner of the Rivoli, Majestic and People's, has been called to Los Angeles by West Coast Theatres, Inc. West Coast is now interested in Parker houses up to 50 percent. A deal may be made whereby West Coast will acquire Parker's interests. It is not certain.

Estimates for Last Week

Broadway (West Coast) (2,500; 25-60). "The Tender Hour" (1st N.). Picture together with Fanchon and Marco's "Hi-Brown Idea" brought to capacity. Georgie Stoll's Band in special act. Big at \$14,000.

Rivoli (West Coast-Parker) (1,210; 25-50). "Rolled Stockings" (Par). Boosted things at this house little. Business not what it should be. \$4,000.

Helig (Duffy) (2,000; 50-\$1.65). "If I Were Rich" (Stock). Wise move from Music Box to Helig. Latter looks like made-to-order showhouse for Duffy Players. Opening week over \$5,500, very good.

Columbia (U. A.). Went over with a bang. House booked feature on three days' notice. One of biggest weeks this house has yet done, even beating first two days' gross on "Flesh and Devil." \$7,500 and held over.

People's (W. C.-Parker) (936; 25). "Fire Brigade" (M-G). Pulled little better than \$2,200 on three days, not bad.

Blue Mouse (Hamrick) (800; 25-50). "Simple Six" (Warners). House not getting trade formerly had with flat two-bit charge. Vita acts seem wearing off. Business off \$1,500. Fair and held over.

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COLLEGE BOYS WITH "HELEN"

Los Angeles, July 12.

The 10 college boys brought to the coast by First National and given their screen baptism in "The Drop Kick," starring Richard Barthelmess, will be used by F. N. in "Helen of Troy."

Conklin-Fields' "Side Show"

Los Angeles, July 12.

Chester Conklin and W. C. Fields will make their debut as a comedy starring team for Paramount in an original story, "The Side Show," by Drew Heath, who is also doing the production and continuity.

Production will not start until Conklin finishes "Tell It to Sweeney" in which he is now at work.

Chicago, July 12.

Orpheum Circuit's State-Lake's bounding gross bumped down to a new low level last week. That the former steady \$23,000-a-week creator of a new way of running vaudeville bills took in only \$16,000 at its h. o. last week is significant. That the gross shows the inability of Chicago vaude to compete with Chicago picture houses is just as much, if not more so.

The State-Lake is now about 10 years old. For eight, the first eight, years of its life, it held an enviable position, and has gone as high as \$27,000 weekly. The past two years have seen it slip gradually, but surely.

Numerous means have been tried to place it again on its former peerless pedestal, but none proved right. Vaude bills at the State-Lake of late have been brutal. Films at the State-Lake are the same.

Otherwise the Loop was rosy last week. Three spots actually hurdled the heat to approach winter grosses, and one did sensational business.

The little Randolph was the sensation with "The Naked Truth." Though in its fifth week at the house, last week was the first in which men were admitted. The initial masculine gross, \$14,500, beat the high feminine take by \$500 and broke the house record previously established by the dames. With 650 seats and a staple 50-cent scale, the figure means almost capacity at every performance.

Ash Absent

Chicago, with "Rookies," and Oriental, with "The World at Her Feet" and its stage band presentation, fought a neck-and-neck battle for top honors, the Chicago winning out by a one-grand nose. Had Paul Ash not been absent from the Oriental the first five days, the Oriental would probably have been the victor. Ash returned for the week-end and business picked up considerably. In his absence the usual excellent stage show and regular clientele drew okay gravy.

"Beau Geste," in its second week as a grind at McVickers, did a big \$24,000. The film's previous two-day run at the Auditorium has seemingly no ill effect on the pop showing.

Fifth and final week of "Chang" at the Roosevelt turned in \$13,000 to round out a healthy engagement. Besides propping, the great jungle film softened up the town for similar animal pictures that will undoubtedly follow. It isn't easy to convince the public as to the entertainment value of elephants and monkeys, but "Chang" has made it easier. "The Covered Wagon," back for a third time, now occupying the Roosevelt.

Estimates for Last Week

Chicago (Public)—"Rookies" (M-G) (4,100; 50-75). Unanimous good notices for film; first real comedy show at Chicago in long while; town's high with \$13,000.

McVicker's (Public)—"Beau Geste" (Par) (2,400; 50-75). Former special's second week, \$24,000, big; shows tendency to stick. Continuing this week.

Oriental (Public)—"World at Her Feet" (Par) (2,900; 35-50-75). Slight slump with Ash away most of week; picked up in last two days to get \$12,000; picture good but meant little.

Orpheum (Warner)—"A Million Bids" (V. B.) (776; 50). \$3,700 and profit for combo's second week; run meant plenty to Dolores Costello; house in regular summer form; "Dearie" this week with Vita.

Randolph (U)—"T. N. T." (Cummins) (650; 50). \$14,500, tremendous for small theatre; first week for men only; looks good for at least two more on same gag.

Roosevelt (Public)—"Chang" (Par) (5th week) (1,400; 50). Closing week, \$13,500; very good run; "Covered Wagon" now in, aided by extensive plugging, and reported drawing.

State-Lake (Orpheum)—"Horse Shoe" (Pathé) (2,800; 50-65). Comedy film enema and vaude same; resultant \$16,000 on week for 2,800 seats at 50c top; \$1,500 more than Randolph did with 650 seats at 50c. top.

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Russian Directing

"Gringo" Picture

V. Tourjanski, Russian director, has been assigned to direct Tim McCoy in a story of Central America now shooting on the M-G-M lot in Culver City under the working title of "The Great Gringo."

PARAMOUNT STOCK, IGNORING TRADE COMMISSION, SCORES GAIN

Withstands Attacks Monday, Then Moves to 93—
Loew Steadies Near 51 on Statement—Warner
Bros. Goes Against Trend—Bonds Break to 81½

The stock market entirely ignored the ruling of the Federal Trade Commission in the Paramount-Famous-Lasky inquiry, except that it encouraged outside bulls. The stock stood steady Monday against moderate pressure, closing fractionally up at 93 on a turnover of 15,000 shares.

On Monday's demonstration a following of speculative longs was attracted. Overnight buying orders brought yesterday's opening at 96½, net up 1½, and in brisk trading the price advanced to 97½ by 1 o'clock. There were no large block transactions and evidences were to be seen that the clique behind the issue was standing by to keep the advance in order.

Ruling a Gesture

The market theory seemed to be that sponsors of the amusement leader had forestalled the Trade Commission's action by discounting anything it might do. Then when the decision came out the atmosphere cleared immediately. Study of the ruling brought the impression that it was largely a gesture, and the optimistic market view was further cheered by the assurance that the findings would be moved for review in the Federal courts.

At worst, even if the Commission's order is upheld, an appeal will take a long time to be heard, and, assuming that in the end the picture business will have to revise its method of doing business, there will be ample time for the trade to adjust itself to such conditions.

The Commission inquiry, which has been overhanging the amusement group for six months, during which time all sorts of rumors and tips have been circulated in market gossip, now appears to be regarded as water that has gone under the bridge. Loew, depressed for a month or more, showed signs of perking up yesterday. This stock has usually moved more or less in unison with Paramount. Yesterday it recovered somewhat from its low ground around 49-50, getting up above 51 at times as Paramount climbed steadily on single lot transactions toward 98.

There was a disposition to base a belated move on the last statement of Loew for the quarter ending June 6, which showed net profit for the period of \$1,517,245, compared with \$1,634,719 for the corresponding period of 1926, the concern's banner year, and with \$992,840 for 1925. This completed the record for 40 weeks, showing net profits of \$5,404,899, compared to \$5,244,193 for the same period of 1926.

Summary for week ending July 9:

1927			
High	Low	Sales	Issue and rate
49½	43½	37,000	American Seat (4).....
167	120½	6,700	Eastman Kodak (8).....
103	98	17,500	1st Nat'l, 1st pref (8).....
74½	50	47,500	Cl. A (4).....
63½	46½	7,600	Loew (2).....
26½	24½	300	M-G-M, 1st pref (150).....
35	28	600	Mot. Pict. Cap. (1).....
114½	93	1,000	Orpheum (2).....
124½	116½	42,300	Par. Fam-L (10).....
42½	34½	200	do. pref. (8).....
12	8	9,500	Pathe Exch (4).....
46	38	1,000	do. common.....
103½	98	1,300	Shubert (5).....
45	20	100	Univ Pict. pref (8).....
		13,500	Warner Bros.....

Curb			
High	Low	Sales	Issue and rate
19½	16	5,900	Mad Sq Garden (1).....
25½	12½	3,000	Pox Theatres.....
101½	95½	700	Unit Art Theat. Ctr.....
33½	14	5,100	Warner Bros.....

Bonds			
High	Low	Sales	Issue and rate
90½	97½	\$9,000	Keith 6s, '40.....
100½	101	138,000	Loew 6s, '41.....
111½	86½	427,000	Warner Bros 6½s, '28.....

* Ex div.
Note—Orpheum pref sold 600 at 106.
Loew 6 percent bonds sold ex warrants \$12,000, 97½, 97, 97½, off ¼ net.

ISSUES IN OTHER MARKETS

Quoted at Saturday Close

Over the Counter

New York

(Quoted in Bid and Asked)

Bid	Asked	Sales	Issue
17	24	Auto Movie Dis.....	
24	25	Boxy, Cl. A. (See note) (3,500).....	
26	28	Unit do.....	
6½	7½	Unit do.....	
8	10	Do Forest Photo.....	
3	3	Technicolor.....	
80	98	Univ. Ch. Th. (2).....	
		Philadelphia	
		852 Stanley Co. of America.....	67 66 60½ - ½
		Chicago	
		100 Balaban & Katz.....	60½ 60½ 60½ + ¼
		St. Louis	
		Skouras.....	40

Class A Roxy represents the pref. stock alone. The first unit is the preferred carrying its gift of one-third share of common, and second unit quoted is the common per share.

These figures represent \$5.00 a share for 40 weeks of 1927, as compared with \$4.94 for the same period of 1926. Per share profits for the June quarter were \$1.43 for 1927 compared to \$1.54 for the same weeks in 1926. The June quarter for Metro-Goldwyn was reported as profits before Federal taxes at \$1,136,490, no comparative figures being available for the previous year.

Warners Sells Off

Warner Bros. made some show of defense following its startling break to 20 ten days ago, getting back to around 24, but from there it was a gradual retreat to 21 yesterday. One of the things that has made speculative traders timid is the steady fall of Warners' bonds on the Curb. Last year they stood at a high of 122, while last week they got below 90 after a dizzy drop to 85. Yesterday in sales of nearly \$150,000 the price broke again to 81½.

The situation in Warner stock seems to be that the operation to distribute large holdings has run its course and there is no special value in making a market any more. The issue started around 13 last summer, got up to within a fraction of 70 on obvious manipulation and now has got back to within less than a dozen points of the old level.

Traders in touch with trade sources declare that advance information on Warner movements has been circulated freely during the whole campaign, and as a rule the stock did as expected.

Eastman Holds Top

Shubert got down to its former low of 56½ last week, but joined in a moderate way yesterday in the better outlook for amusements, being above 57.

Orpheum took no part in the movement either way. It had not come out up to 1 o'clock yesterday. Pathe was fractionally off around mid-day, while Fox rallied with the leaders, gaining further in its 10-day fight to get out of low ground on the break of July 5, when it touched 50.

Eastman held around its high of near 170 on renewal of old rumors of a special distribution to stockholders. American Seating was active and high. The theatre equipment stock sold nearly as high a total last week as Paramount, 49,000 shares. With an equipment stock and the Eastman film issue, both of which would presumably depend for business on general prosperity in the picture business, arguments of anything fundamentally bearish in the trade seem, in the minds of traders, to be discounted.

'Rookies' Jammed \$9,000

Into Victory, Prov.

Providence, July 12.

(Drawing Pop., 300,000)

Though the holiday week-end hindered theatricals last week, the theatres reaped the benefit of intermittent rains.

"Rookies," at the Victory, took the town by storm. In a day the film became the talk of the town. With fair vaude to aid Fred Thomson in "Silver Comes Thru," Fay's, had fair week. Strand's feature film, "The Notorious Lady," was well received by fair audiences. Johnny Hines in "All Aboard," as a supporting attraction, fell under par for a comedy picture.

It was estimated that 28,000 persons saw the "101 Ranch" on Saturday, July 2, despite rain fell during the afternoon and evening. This figure fell under the mark set by the Ringling-Barnum circus two weeks before on the same lot.

Estimates for Last Week

Majestic (Fay) (2,500; 15-40)—"The Climbers" (Warners). No riot. Felt holiday more than other attractions. Vita also; \$3,500.

Fay's (Fay) (2,000; 15-50)—Fred Thomson in "Silver Comes Thru" (F. B. O.). Good draw as usual here. Vaude, fair. Business started dull, but picked up. \$4,500.

Rialto (Fay) (1,448; 10-25)—Second run loop house holding own. \$1,000.

Strand (Ind.) (2,200; 15-40)—"Notorious Lady" (1st N.). Well liked. Johnny Hines in "All Aboard" (1st N.) fell below expectations. So-so at \$6,500.

Victory (K-A) (1,950; 15-40)—"Rookies" (M-G-M). Jammed aisles. "Heart Thief" (P. D. C.) also showed. Over \$9,000.

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'Cabaret' and Stage Show Dropped Palace to \$15,500

Washington, July 12.

(White Pop., 450,000)

Just another week. Helped, though by a holiday.

"Cabaret" meant little at the Palace; however, house held up due to Santley and Sawyer in their "Book-lovers."

"Telephone Girl" at the Columbia gathered under a thousand daily; Clara Bow in "Rough House Rosie" at the Met lost value of star's name through title of picture, while the Rialto, thanks to the holiday, rather above average for such days, held to about previous week figure.

Estimates for Last Week

Columbia (Loew). "Telephone Girl" (Par) (1,232; 35-50). With holiday prices may have made \$7,000.

Little (Theatre Guild). "Foolish Wives" (U) (225; 35-50). Revival. About \$1,700.

Met (Stanley-Crandall). "Rough House Rosie" (Par) (1,518; 35-50). Skidded under previous week. \$8,000.

Palace (Loew). "Cabaret" (Par) and Santley-Sawyer Revue (2,390; 35-50). Looks like another slight drop. \$15,500.

Rialto (U). "Lost at the Front" (F. N.) and Orville Rennie (songs). (1,978; 35-50). Hard to gauge house. Looks to have quivered around same figure as last week with holiday responsible. \$6,000.

This Week

Columbia, "On Ze Boulevard"; Little, "Cyrano de Bergerac"; Metropolitan, "Naughty but Nice"; Palace, "Tillie the Toiler"; Rialto, "Beware of Widows."

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McARTHUR GOES INTO COURT

Los Angeles, July 12.

Arthur McArthur, former business manager for Monte Banks, screen comedian, filed an injunction suit to restrain the comedian from ousting him from his position.

McArthur claims that when Banks asked for his resignation he broke a contract without cause.

According to the complaint, the actor and McArthur entered into a partnership agreement in April, 1926, providing for a 70-30 split respectively.

Sutherland Vice Von Sternberg

Los Angeles, July 12.

Through a switch in directorial assignments, Joseph Von Sternberg will not direct the next Esther Ralston picture for Paramount, titled, "Heaven Help the Working Girl."

Instead he has been assigned to direct George Bancroft in his first for Paramount. Eddie Sutherland was awarded the Ralston assignment, with active production now under way.

Benny Zeidman wrote the story.

Hall, Banks' Prod. Mgr.

Los Angeles, July 12.

Sheridan Hall, assistant director on Monte Blue's last two comedies for Pathe, has been appointed to fill the vacancy of production manager for Banks, brought about by the resignation of Arthur McArthur.

TOPEKA'S FIRST CLOSING

Others May Follow—Business 'Way Off

Topeka, Kan., July 12.

(Drawing Pop., 85,000)

Topeka is to have its first one show per week theatre. It is the Orpheum, where the National Theatre company has been playing its biggest pictures. The Orpheum was ordered closed for the remainder of the summer, the order taking effect Saturday.

Employees were informed that the theatre would be open Sundays for "benefits" during the summer. In making the announcement of the closing the management stated that extensive redecorating and remodeling plans would be carried out, but the last order seems to contradict this.

Further retrenchment in overhead has been ordered in other theatres, and if the present business condition continues other closings are to be expected. At the Jayhawk, Topeka's biggest, all presentations and vaude have been cut for the summer. At the Cozy the orchestra has been laid off and the pictures are being played with organ only.

Even the Fourth did not keep Topeka's waning picture business from doing some more waning. Lon Chaney's "The Unknown" failed to keep the Orpheum open.

About the only exception was at the Novelty, where a summer policy of musical comedy stock is playing. Substitution of rural slapstick from back in the dark ages for the more modern royalty stuff seemed to be what the Topekans wanted and business was almost winter normal and high for this season of the year. Waddell Players, doing "Mrs. Wiggs," almost the same type of stuff but minus the music and dancing set a new low record.

Estimates for Last Week

Jayhawk (Jayhawk Theatre Corp.) (1,500; 40)—"Lost at the Front," with help of Fourth about only money maker. "Callahans and Murphys," last half, criticized for raw stuff as comedy. House management did some censoring on its own account. Total for week under \$2,500.

Orpheum (National Theatres) (1,200; 40)—"The Unknown," with Lon Chaney, pleased picture critics, but rank and file seem to have fallen off those gruesome make-ups. Week's total less than \$1,100.

Isis (National) (700; 35)—"Telephone Girl," first half, did so-so. Last half, "Too Many Crooks," picked up bit but week ended with \$800.

Cozy (Lawrence Amusement) (400; 25)—Rod La Rocque's marriage didn't do Rod any good here. At any rate, "The Cruise of the Jasper B." failed to click. It's a bad boy anyway. Last half "The Brute," just another, and week ended to \$500.

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"Sundays" Start in Conn. Mats. After Labor Day

New Haven, Conn., July 12.

Sunday afternoon motion picture shows have been approved for New Haven and Bristol and also are expected to be sanctioned at Hartford.

Mayor John B. Tower has signed the ordinance, passed by the Board of Aldermen, which permits New Haven film theatre managers to present shows on Sunday afternoon beginning the first Sunday after Labor Day. The last legislature approved a bill making it local option for communities to decide on permitting Sunday matinee shows. The state law previously did not allow theatres to open until 6 p. m.

The New Haven law carries an amendment stipulating that the admission price on Sunday afternoons shall be no more than the evening prices at week day performances.

At Bristol the clergy have opened a fight against the action of the city council in approving the Sunday afternoon films. Rev. William P. Davis, Jr., pastor of the Asbury Methodist Episcopal Church, branded the advent of the picture show as unfair to the church, deploring the competition between the church and the theatre as uneven because, he said, the latter can offer almost any kind of picture to the public, while the church is restricted in its scope.

Frank Butler Remarries

Los Angeles, July 12.

Frank Russell Butler, screen director, married Mrs. Ethel Virginia Crites, non-professional, at Los Angeles July 9. Butler is under contract to Hal Roach.

Mrs. Crites was named by Mrs. Butler in her divorce action last year.

MEMPHIS WALK-OUT, BUT STRIKERS SETTLE

Loew's Operators Leave Theatre Flat While Performance Running—Non-Union Subs

Memphis, July 12.

A strike of the picture operators in the Loew houses, Palace and Majestic, ended Monday when the union representatives and the Loew interests agreed to a settlement. The operators return at their old scale of \$53.50 until Sept. 1, when \$55 will be paid for two years from that date.

There had been some discussion between the union hands here, stage and picture as well as the musicians, but the union men settled their differences, except the picture operators, who made demands the theatres refused to meet.

A short time limit was placed on an ultimatum handed to the Loew theatres July 6. Local Loew heads including L. H. Keene, southern representative for Loew, took the matter up with the New York offices. This required time. Result was that the operators for the Palace and Majestic walked out of the booths Friday while a performance was on. It caught the houses unprepared, and they remained dark until 7 p. m., when non-union operators were employed. Then the operators at Loew's State went out, replaced with non-union employees. Talk that the stage hands would go out Saturday night and that the musicians would also be embroiled if Loew's continued to employ non-union theatre help followed.

Schiller Adjusted

Ed. A. Schiller, representing Loew's in New York, conferred with the interests here and the acceptance of the \$53.50 scale for the present was arrived at.

Loew took over the Palace June 19. For years it had been operated by Publix Theatres, which used it as a deluxe picture house. Loew gave all hands a two weeks' notice and requested that under the Loew policy the old scale be effective. This was accepted by all the union workers except the operators.

The Memphis trouble was regarded as purely local by the International Alliance in New York. The I. A. kept in touch with the situation and had Field Representative Finney make reports.

What appears as a peculiar angle is that when recent negotiations were on for some sort of a settlement with the operators, Loew's offered a \$60 scale which the Memphis operators refused. Then came the agreement upon the \$55 status after next Sept.

Chaplin Back in N. Y.;

Chance of Settlement

Charlie Chaplin returned this week from a yachting trip to New Orleans with William R. Hearst. The latter went from that point to Los Angeles.

Chaplin is contemplating remaining in New York until time to return to Los Angeles where the suit for divorce instituted against him by Lita Gray Chaplin comes up for trial in the Superior Court, Aug. 22. It is understood there is a possibility of a settlement being effected before that time.

It is said that when the matrimonial matters are settled, Chaplin will take a rest before resuming making "The Circus" for United Artists release in October. About three months will be required for the additional shooting and one month for cutting.

Possibilities are it will be scheduled for release about May 1. The picture is not to be road showed or released as a special, as was his last one, "The Gold Rush."

Raoul Walsh May Act

Los Angeles, July 12.

Raoul Walsh, director of "Sadie Thompson," Gloria Swanson's next for United Artists, has not been able to find a suitable leading man. He may step into the part himself.

TEARLE FOR "TEMPTATION"

Los Angeles, July 12.

Conway Tearle has been signed by Columbia for the lead in "Temptation Island," George Seitz directing.

AUSTRALIA CENSORS OBJECT TO MANY ANGLES IN U. S. FILMS

Will Reject Outright Radically Bad Pictures—With Some Pictures Captions Will Replace Scenes—General Report for 1926

Of 1,960 films imported into Australia during 1926 the United States supplied 1,618, representing a footage of 5,085,720, according to the annual report of the Commonwealth Film Censorship of that country, sent to Variety in New York.

Imports from the United Kingdom (Britain) ranked second, with 198, while the total from other countries is 144. These figures do not include the several copies of each film used.

Majority of films imported into Australia were short subjects. Among the feature films the United States had 649, United Kingdom 24, and other countries 24.

In commenting on the 87 films rejected in 1926, an increase over the previous year, the Censorship mentions its present policy of rejecting outright films which are radically bad, rather than attempt to amend them. Also, it is reported, that no general improvement in quality of films has been noted.

"Why," asks the Censorship, "should it be necessary so often to film women in the act of undressing or engaged in the toilet? What end is attained by sitting all the actors down to dinner in bathing costumes? . . . The Censors feel justified in questioning the producer's artistic sincerity in filming them."

The report also cites films which depict in a succession of loose scenes the luring of a woman on board a yacht or to a lonely hut so that a man may do what he likes to her, and states that if films with such scenes are passed, subtitles will be inserted in place of the scenes. The spilling of wine or soup on a woman's clothes, so as to compel her to undress, positively will be rejected; also honeymoon scenes without a genuinely artistic or dramatic motive behind them.

Double Features Scored

The showing of two feature films a night in a majority of Australian theatres is scored by the report, which states that the first feature shown is invariably of the cheapest kind and does much to destroy any interest that the main attraction may have.

A plea for increased export of Australian films is made by the Censorship. In the four months previous to Dec. 31, 1926, only 138 films were exported, with 137 of these one-reelers. Twenty were shown in the United States, while New Zealand proved the best buyer, with 35 credited. England used 23 Australian-made films.

In commenting on war films the Censorship states that they have caused no little trouble. As an instance, the passing of "Beau Geste," which deals with the exploits of the French Foreign Legion, was met with objection. Later it was found the objection was based on a misunderstanding.

Discussion also arose over "The Big Parade," the Censorship effecting a compromise in preference to rejecting the film. The report chides the producers for "a certain lack of imagination" in sending into British countries a war film dealing with the final battles in France without showing a single British soldier.

British companies are advised by the report to combine and open an agency in Australia and to discontinue giving Australia what is left of the film output after the best has been sold to foreign countries.

It states that the time is not far distant when British films will be able to compete successfully with the American. "Mons," recent importation from Britain, is offered as a good example of British progress.

The report is signed by R. S. Wallace, Chief Censor, and W. Crosswell O'Reilly, Censor.

Arthur Kelly Returns

Arthur Kelly, vice-president and foreign sales manager of United Artists, has returned from an 11 weeks' survey of picture conditions in Europe.

Kelly will leave next week for Hollywood.

New 'Cut' Practice On Optional Periods

Los Angeles, July 12.

A new practice has sprung up among the producers of the west coast during the past few weeks in an effort to reduce studio overhead and mounting production costs. Directors, writers and players under contract to the various companies are tied with contracts that contain six months or yearly option periods. If a producer decides to take up the option for another period the contract calls for an increase in salary to the artist.

Lately certain writers and players who had to be notified of acceptance of options for further periods were called into the producer's office and told that the company would like to take up the option, but would not be able to at the increased salary called for in the contract. A sales argument was given the artist about reductions that had to be effected, and he was asked to sign a new contract in place of the old without a salary increase at this time.

The new contract as drawn provided for further salary increases at the option periods, but the raises were only 50 per cent. of those called for in the original contract.

Topeka Stops Passes; Newspapers Satisfied

Topeka, Kan., July 12.

The first break toward a policy of no free list by Topeka theatres was made by the Cozy this week, the theatre going on a "Pay for what you get and we'll do the same" with the newspapers. Conferences between managements with a view toward making the policy cover all Topeka theatres are being held.

Strange as it may seem, the newspapers are encouraging the idea. One of the local advertising men pointed out that the box office price of the passes received in his office was less than five per cent. of the price of the space given theatres.

One of the dramatic editors stated that should the policy become universal, that would not mean anything regarding reviews and what he calls legitimate theatrical news for the paper's readers.

SAXE'S STAGE BAND

Chicago, July 12.

Wisconsin, Milwaukee, will use stage band. Replaces straight presentations at the Saxe house.

If successful at the Wisconsin the band style of presentation will be instituted in the Tower, Oriental and Modjeska theatres, other Saxe Milwaukee houses.

Sam Katz' Vacation

Sam Katz sailed July 9 on the "France" for a two-month rest and vacation on the Continent.

His personal secretary, Leroy Furman, leaves at the end of this week to spend a month in Chicago. John Babalan is looking after details in Katz's absence.

Flaherty's "Shadows," M-G-M

Los Angeles, July 12.

Robert J. Flaherty, picture producer-director, has been engaged by Metro-Goldwyn-Mayer to direct "White Shadows of the South Seas," screen version of the novel by Frederick O'Brien.

Flaherty was the producer of "Nanook of the North."



The Nation's Capitol six years ago was overrun with cafes seeking after-theatre patronage. Just the time to "lay off."

But Meyer Davis opened L.E. PARADIS. Spent \$250,000 doing it. Remarkable success and still holding the lead. Foresight. That's all.

Sure, it took nerve. The same kind that put him at the head of fourteen other enterprises.

WARINGS BACK AT STRAND FOR RUN

A quick return date and a possible run will be played by Waring's Pennsylvanians at the Strand, New York, opening around August 13. The booking will be for two weeks but the band may be held over indefinitely. It will be given a special publicity campaign by the house, prior to the return.

Warings played the Strand week June 27, and would have been held over but for other bookings interfering.

At the Strand the Warings will receive \$4,000 weekly.

FIGHT FOR MORAN GIRL

Relatives Contesting Ragland's Guardianship

Los Angeles, July 12.

A legal fight over the guardianship of Priscilla Moran, eight-year-old film actress, is now being carried on in the Superior Court.

The court action is a continuance of a controversy which started when the child's father, Leo Moran, died in Tucson, Ariz., March 8 last, and the girl was adopted by John C. Ragland, now associated with the distributing department of Columbia Pictures.

Ragland laid claim to the child by virtue of an alleged request made by Moran that he and his wife adopt his daughter.

Several months ago objections were filed by Mrs. Ella Smith Schaber of Tulsa, Okla., who asserted Moran officially made her guardian of the child. Mrs. Marguerite Becker, of Long Beach, the girl's aunt, also claimed the custody of the child.

The three contenders agreed to have the guardian decided upon at one trial, instead of going through a lot of legal processes and separate suits.

DeMille Taking In Metropolitan's Staffs

Los Angeles, July 12.

Cecil B. De Mille Productions will gradually absorb the writing and directorial staffs of the Metropolitan Studios, according to present plans, with all future P. D. C. releases scheduled to be made under the direct supervision of De Mille and his production executives.

This move will not mean the abandonment of the Metropolitan Studios. Pathe producing units have moved in to take the place of the former Metropolitan companies. It is probable that all of the Pathe production activity will be centered at Metropolitan for economy.

When James Cruze is ready to start his initial picture for P. D. C. he will establish offices at the Metropolitan. This line-up, combined with the rental of space to Harold Lloyd and Monte Banks, will use about all available studio space.

"Valley" for Sills

Los Angeles, July 12.

First National has purchased Peter B. Kyne's novel, "Valley of the Giants" for Milton Sills, to be a Wild Gunning production. No director named.

POLICE STOP "PRESENTATIONS" WITHOUT PROPER SHOW LICENSE

Playing Vaude Under Common Show Permit—License Commissioner Taking Action in Greater New York—Only Singing and Dancing

KALNAY'S 60 DAYS AS FLOP PROMOTER

Could Only Pay Off in Ideas—"Shoe-Stringing Around Poverty Row"

Los Angeles, July 12.

Emerick Kalnay, picture "promoter," received a suspended jail sentence of 60 days in Municipal Judge Wilson's court on consideration he pays off wage claims brought against him by employees.

Kalnay appeared in court and admitted violating the State Labor laws by failing to maintain regular pay days for his help. His attorneys explained Kalnay was not as flush with money as he was with ideas. They contended he could pay off only with ideas and an occasional bit of money thrown in. Aside from his ideas, he was as bankrupt as a motion picture director could be, they said. After an exchange of testimony and legal argument, Judge Wilson agreed Kalnay was out of funds, but that the wage claims must still be paid.

Kalnay, Hungarian, has been shoe-stringing around "poverty row" for a number of years and has gotten himself in wrong as many times. In 1924, under the name of James Kalnay, he operated the Renco Studios, 1329 Gordon street, Hollywood. At that time, it is said, he became mixed up with a Mrs. Miguel Serrano, whom he induced to come here from El Paso, Texas, to work for him as secretary and studio manager and agreed to pay her \$150 a month and 5 per cent commission. The woman worked for 10 days and received no pay. She filed a claim with the Labor Board. The case was later dropped when M. S. Serrano left town.

According to records, Kalnay or Calnay, has been scouting around the country for a good many years pulling "movie" promotion schemes wherever he landed. In 1919 he was deported from Canada when he started promotion of fake "movie" schools. Coming back to this country, he tangled up with the federal government and in March, 1925, was sentenced to Fort Leavenworth prison on a charge of using the mails to defraud.

A check-up of police records reveals him as wanted on a long list of charges, including obtaining money under false pretense, fraud, violation of the Postal law, embezzlement, forgery and passing checks.

Eastman's One Week for Paul Whiteman

In booking Paul Whiteman and his band for the week of Aug. 1, the Eastman, Rochester, will present its most expensive single attraction since opening. The Eastman is regarded as an art picture theatre, with its symphony orchestra the principal attraction. During the three weeks of each summer the orchestra is away a budget of \$8,000 is set aside for acts or attractions.

As the Whiteman engagement was contracted for at \$11,000 the bandman making a concession in this case, it was necessary to secure an increase of the budget. The executives agreed to provide the extra money, increasing it 50 per cent for a total of \$12,000. Sissle and Blake are to appear one week ahead of Whiteman.

For the week of Aug. 18 the Victor artists will appear at the Eastman, the first week the orchestra will be away.

"Business Wives" by M-G-M

"Business Wives," serial in the "Comopolitan," will be produced by M-G-M, with Joan Crawford featured.

Picture houses bootlegging vaude under the guise of presentations and carrying a common show instead of regular theatre licenses found themselves up against an embarrassing dilemma last week when the police visited a number of such houses in New York and Brooklyn. They ordered the shows off, threatening arrest and possible loss of license for further violations.

Some of the houses not visited were notified by precinct captains that the variety shows would not be tolerated and arrests would be made. The notification coming Friday had the bookers hustling to fill the Saturday and Sunday bills in a manner to meet regulations.

The police edict, passed on from Commissioner of Licenses Quigley, claims that under the common show license the houses are only permitted to present singing and dancing with no acrobats or novelty acts nor change of wardrobe and scenery.

A similar shake-up on the license angle happened in a few spots last season with that activity said to have been prompted by complaints from competing theatres meeting required regulations. This year's crusade, however, is being conducted by the License Department and from all accounts it means business.

Idle N. Y. Studios

Anybody having a yen to make a picture and the money to make it and does not want to hop to the west coast to turn out the picture can find plenty of studio room at this time in New York. It has been regarded as "tough" for picture players and extras in the east, but it never was in such a slump as at the present time.

There's nothing working at the Jackson studio where Burton King recently wound up his picture series, his last being "The Combat." King has prospects but none that indicate immediate shooting.

Cosmopolitan studios is idle. Pathe studio, 134th street and Park avenue, is occupied temporarily, but is said to have prospective rental dates open. A series of two-reel comedies have been made with Charles Davenport directing.

First National controls the Biograph studio, but this Bronx place is as silent as a tomb.

The Paramount studio, Long Island City, is said to be available if the right proposition comes along.

Ben Black Comes East To Play Paramount

Ben Black, co-author of musical compositions with Jack Partington, Paramount theatre presentation producer, reached New York from San Francisco and will soon make his bow on the stage of that house as a master of ceremonies.

Black is a partner in the Vilat Moret music publishing company of San Francisco, and of late has been master of ceremonies at the Granada, San Francisco, and Metropolitan, Los Angeles.

Others now in New York with Partington, previously on the west coast, are Mort Harris, who was his production assistant, and Joe Cornblith and Leonard Goldstein, 10 per cent agents who operated out of the Partington offices in the Metropolitan, Los Angeles.

Partington is due in Chicago today (Wednesday) to line up a series of presentations going over the Public circuit. Talent for these units, it is said, will be mostly recruited around Chicago. Accompanying Partington on the trip were James Cowan, of the Public presentation department; Mort Harris, personal assistant to Partington, and Jake Calvert, song publisher's representative.

3 IMPORTANT MEETINGS THIS WEEK OF ALL FILM INTERESTS

Hays Office Gathering of Producers—Kent's Proposed Meeting of Distributors and T. O. C. C. Lunch for Rabid Discussion—All for Economy

This week in New York will see three meetings of film men that encompass the entire industry in outline. All tend toward economy, two for economy of putting the picture on the market and the other for the market to keep its own rental prices down.

Yesterday (Tuesday) at the Will Hays office the producers on the Hays' board of directors convened; today (Wednesday) there had been called a meeting of the distributors without surety that the meeting will be held since Sidney Kent, credited with having issued the call, may have remained in Maine, where he left for a rest last week; tomorrow (Thursday) the Theatre Owners' Chamber of Commerce of New York is scheduled for a luncheon and a lively debating time afterward at the Astor.

It is reported that Hays office meeting will pick up some economy threads that had been unwound while Hays was on the coast and that "The Czar" was knitting nicely together among the picture producers before the Lasky 10 per cent. slicing bombshell burst. There are no reports as to the exact lines Hays is working along.

Kent, said to be the instigator of the 25 per cent. salary slash in the New York office of Paramount, has not divulged his ideas as far as is made known on how distributors may curtail. The Kent-called meeting if it occurs now or later may take in the large chain theatres' operators, represented by their heads, with a general discussion of cutting on everything in their divisions.

Theatre Men Bitter

With the theatre owners is reported a very bitter feeling over conditions as they exist and foreseen in the future. Some hot talk is anticipated at the meeting tomorrow, with special speakers, non-members, reported invited to address the exhibits.

Metropolitan theatre owners are incensed at the big producers and distributors, also the larger chain operators, for raising rentals, attempting to force block bookings and instituting a building campaign to erect further opposition in the neighborhoods, meanwhile with Paramount agitating economy while trying to boost its rental prices, and its theatre operating subsidiary, Publix, the very one most important on more theatre building.

It would not be surprising if some understanding were reached at the T. O. C. C. meeting regarding contracts for next season with universal action amongst them decided upon, whether to wait before booking features or rebel against the block system.

On the other side the impression appears to be that the theatre owners will follow their usual course of making a noise, hurrahing for one another, and then forgetting it with the meeting over.

Five plans will be presented to the administrative committee of the Theatre Owners of America, governing the admittance to membership of producer-owned theatre chains; when the body meets in New York July 19.

This will be the first meeting of the new board, which functions between sessions of the executive committee. It will tackle the new policy of taking in the chains.

Pending a settled system the organization has not written up its books for the quarter and a new financial plan will be put in operation after the committee meeting. This session has been several times postponed, and it is expected that the problem will be dealt with in all finality.

Until this major development of the national convention is out of the way no action will be taken upon the minor issues raised at that time.

St. Clair for Miss Bow

Los Angeles, July 12.

Malcolm St. Clair has been assigned to direct Clara Bow in "Red Hair," by Elinor Glyn.

Production is to start July 25.

DONATE PROPAGANDA FILM

Marc MacDermott, Dewitt Jennings, Frank Hagney, Philippe De Lacey, Dorothy Cummings and Joyce Coad donated their services to the making of "An Equal Chance" three-reel propaganda picture made by Metro-Goldwyn-Mayer for use in the Shriners' drive to raise funds for their hospitals for crippled children. Nick Grinde directed from a story written by Wellyn Totman.

Made 200 Miles in 6 Hrs. from K. C. to Omaha

Kansas City, July 12.

Jack McCurdy and William (Bill) Jacobs, managing director and publicity director of the Publix houses here, were given a police escort on their flying trip to Omaha this week. They had important business in the Nebraska metropolis and just six hours to drive the two hundred miles.

A high powered car with Jacobs at the wheel soon reeled off the mileage and they hit the suburbs of Omaha with 15 minutes to reach the Riviera theatre.

A motor cop appeared and crowded them to the curb. When informed who they were and why they were in a hurry, having only 15 minutes to get to the Riviera to see the show, the officer cried, "Applause!" The boys finally persuaded the cop to take them to the theatre, let them see the show, and then do what he thought best. He led the way to the theatre, some three miles, with the siren of his machine wide open and the Kansas City car close behind. The theatre was reached just as the stage show started, which was the attraction Mac and Bill wanted to see.

The officer was loaded with passes and everyone made happy.

Closed for Obscene Film; Cumberland House Open

Cumberland, R. I., July 12.

Closed since June 2 by the town council for the showing of an alleged obscene motion picture, a permit has been issued to William J. Corcoran of Pawtucket to operate Shea's theatre. The former permit was held by Joseph F. Shea.

Corcoran, the town council says, has "fine recommendations." He will reopen the theatre immediately.

Colleen Back to Coast

Colleen Moore, having settled her differences with First National, leaves next week for Hollywood. Miss Moore will make four pictures instead of five, as her original contract called for. Production on the first will be Aug. 29, with Miss Moore selecting the studio she is to work at, as well as the director.

John McCormick, her husband, will function as producer of the Moore pictures, at an increase in salary above the figure which he got as general production head of the First National organization.

On the get-together no new contracts were signed, just a new agreement made with Miss Moore. Decision will be made this week from two stories as to which will be her next production, with the possibility it will be "I'll Tell the World." Gerald Duffy, writer, is here from the coast to work on the story selected.

BARTHELMESS'S 'NOOSE' FIRST

Los Angeles, July 12.

Richard Barthelmess will make "The Noose" from the stage play by that name, instead of "The Little Shepherd of Kingdom Come," following completion of "The Drop Kick," his present film.

Production on "The Little Shepherd" has been postponed until after "The Noose" is completed.

CORTEZ WITH INDE

Los Angeles, July 12.

Ricardo Cortez, at one time counted upon by Paramount to become the successor to Rudolph Valentino, is now working for an independent producer. Cortez was released from his contract with Par several months ago, then went to M-G-M to play the lead opposite Greta Garbo in "Anna Karenina."

When this production was called off after 10 days of shooting, Cortez was released and John Gilbert took his place.

Harry Cohn has now signed Cortez for the male lead in "By His Hand," a Channing Pollock story that is to be made and released by Columbia.

Alma Rubens, wife of Cortez, lately released by Fox, is now working for Tiffany, independent production and releasing concern.

De Mille Charged With Julian Profit of \$14,000

Los Angeles, July 12.

Cecil B. DeMille was drawn into the Julian Petroleum stock over-issue scandal, in which other film and theatre men have been included, when charged in a complaint filed before Municipal Judge Leonard Wilson with usury.

The specific charge is that DeMille made a 45-day loan of \$62,000 to S. C. Lewis, former president of Julian Pete, on June 30, 1926, and collected \$12,000 profit on Aug. 14, the same year, in a contract signed with Jack Berman, missing manipulator of the Julian stock pools.

With DeMille was also charged C. Banks, said to be an insurance man and attorney.

Both were notified to appear and post bond.

loans to the Julian corporation, or to anyone identified with it. He stated he has never bought or sold a share of the stock.

In a statement DeMille said: "A corporation in which I am the principal stockholder deals in the purchase and sale of stock through brokers, as well as other investments. The manager of this company states that the company has bought and sold Julian Petroleum stock among its other transactions. No loans of any kind have ever been made. The prosecutor must have been misinformed."

Wage Claims on Glover Productions

Los Angeles, July 12.

Wage claims totaling \$1,748 have been filed with the State Labor Bureau by 12 employees of Glover Productions, picture concern in operation for two months only as a technical art studio.

Samuel W. Glover and Julian Glover are named in the complaints, which state that production stopped and no wages were forthcoming. Promotion of stock buyers was attempted but met with no result.

The concern was preparing to start work on a feature, "Our People," featuring Zita Makar, wife of Sidney Golden, who was to direct.

Henley in N. Y.

Hobart Henley, who recently returned to Metro-Goldwyn-Mayer after resigning the job of directing Corinne Griffith in her first production for United Artists, is in New York for a two-week stay. He is accompanied by his mother.

Henley, when he returns to the Coast, is to direct the next co-starring vehicle of Aileen Pringle and Lew Cody. After that he will handle the megaphone for Norma Shearer. An original story for this star is now being written by Agnes Christine Johnston.

NEW POLICY CHANGES

Des Moines, July 12.

The New Idea Publix policy established at the Capitol here has necessitated several changes in personnel, with Jacques Beauchaire, who formerly led the symphony orchestra, going to the Riviera, Omaha. Rosene will now have charge of the pit orchestra, with Jimmy Ellward master of ceremonies and director of the stage jazz band.

Ralph Jones, first organist, has gone to the Blank Princess, Sioux City, succeeded by Herbert Lee Koch.

Herbert Chatkin, graduate of the short subject department of the Publix school, is now assistant to manager Harry Watts.

INTIMIDATING TALENT

With the bigger screen names having become members of Equity, and directors and writers also seeking an alliance with the unionized body it is said the first remedy they are going to ask of the producers is the elimination of threatening tactics which have been prevalent during the past, especially on the part of an executive with one of the largest companies.

This man is known to have browbeaten and threatened actors, directors and writers when they would not accept his viewpoint on matters which affected their future and success in the industry. He also used the same tactics when it came to exercising options and renewing contracts, keeping his people in abject fear of him.

When he would have an argument with any of the "temperamentals" of the profession over salary, working conditions, story, etc., this executive would tell the people at the start where they would get off at if they decided to do differently than told.

Kind of Threats

His general talk would be "If you quit here, I will drive you out of the business." "I am the biggest power in the industry and when I send out word that you are an undesirable you are through for all time."

With this method of operation on the part of this executive actors have been compelled to go into pictures which they knew were unsuitable to them, they have been compelled to accept salary and working conditions which could have been greatly improved elsewhere. He in the case of directors whom he had under contract and did not particularly care for would make them accept stories that they knew were not suitable to their talents and ability even though they protested. The directors would turn out one or two of these pictures and then discover they were through and had to go out to the "Quickie factories" and start all over again.

There is one director making pictures for his company who refuses to work at the studio lot on the coast and who insists on making his pictures abroad so that he will be far enough away and safe from the domineering executive.

The actors, directors and writers have been waiting for an opportunity to "call" this executive and feel that they will be able to do so through their Equity alliance.

These tactics are acknowledged by the persons intimidated or harassed to be decidedly injurious to the good will, spirit and morale of the studio in general.

Depressed Hollywood

Los Angeles, July 12.

Hollywood's picture colony has not as yet revived its normal spirit. Its depression mostly came through the threatened salary cut, and was added to by the reflection from the Julian Petroleum scandal. Between the two, the w. k. smile almost completely disappeared.

Witnesses Called on Coast In Federal Trade Hearing

San Francisco, July 12.

John W. Bennett, examiner for the Federal Trade Commission, will conclude this week the hearings he started in Los Angeles several months ago to determine if West Coast Theatres, Inc., and affiliated interests are attempting to stifle competition in picture production and distribution in this territory.

G. E. Rowland and C. T. Sadner, of the commission, called the following witnesses:

Walter W. Kofeldt, former local Pathe representative; A. L. Gore, vice-president of West Coast Theatres, Inc.; Jake Samuels, attorney for the theatre concern; Aubrey H. Moore, theatre owner of Berkeley; Allen E. King, theatre owner in Oakland; J. W. Distasio, Sidney J. Goldman; J. J. Partridge, Paramount exchange manager; G. C. Parsons, M-G-M exchange manager; W. C. Wheeler, F. B. O. exchange manager; F. W. Voight, Fox Film exchange manager; M. E. Corey, P. D. C. exchange manager; J. C. McCann, secretary T. and D. Jr., theatrical enterprises, subsidiary of West Coast Theatres, Inc.; Charles H. Muehlmann, First National branch manager; Herbert L. Rothschild, who formerly operated four theatres here; Mike Nafee, president and general manager of T. & D. Junior enterprises; Morgan Walsh, Warner Brothers exchange manager, and Arch M. Bowles, division general manager for West Coast's northern California chain.

Roxy Didn't Say It

There seems to be no truth to the rumor that S. L. Rothafel, manager of the Roxy, told a group of musicians that they should get more money. He does believe that musicians are overworked and should be allowed one day a week off providing they are willing to find and pay for a substitute for that day.

This latter statement was evidently gagged by the committee of the musicians union that waited on the Vaudeville Managers Protective Association. In voicing their demands one of the members of the committee said, "Well, Roxy says we oughta get more money."

The musicians are asking the Greater New York picture houses an increase of 25 per cent. in the scale and six hours daily for work.

Exhibitors say if it should agree, they would have to close their houses when the musicians could have every day off.

U vs. W. C.

Los Angeles, July 12.

Universal invades West Coast Theatres' territory at Riverside, where a new house costing \$300,000 will be operated on a 20-year lease.

The theatre is being erected by the El Camino Holding Co., and is scheduled for completion by New Year's.

PUBLIX TRADEMARKED

Washington, July 12.

Publix Theatres secured a trademark on the word "Publix" in connection with the design used on the coupon books and coupons.

One trade-mark, covering the word alone, is 248,927, the other, with the design, is 248,929.

At West Point

A group of 25 people are due to arrive at West Point Friday, following a direct journey from Los Angeles, to start production on "The West Pointer."

Donald Crisp is directing, with William Boyd starred and Bessie Love the female lead.

L. A. TO N. Y.

Duncan Cassell, Gerald Duffy, Harry Cohn.

N. Y. TO L. A.

Marion Davies.

LOEW'S BOOKING 579 FEATURES NEXT SEASON TELLS SUPPLY SCOPE REQUIRED

Independent Producers Cognizant of Demand—Feeling Big Chains Must Use Some Independents in De Luxes If Buying from Indies for Second Division First Run Houses—Loew's Single Day Picture Theatres Using 468 Pictures Annually

To date Loew's is reported to have booked 579 feature pictures for its screen uses next season. These features, it is said, include some of every American brand, taking in, of course, all of Metro-Goldwyn-Mayer's, Marcus Loew's producing subsidiary.

The total number of American-made feature pictures that will go upon the native market commencing with Labor Day, for another year, will be about 800. Of these, the standard producers' output will be a minority.

Loew's single-day run feature film houses use nine features weekly, with the extra two caused by double feature days. Thus Loew's New York theatres as well as the others of the same class will play 468 different features during the new season. Among them will be a host of films that will not be seen in any of the Loew theatres excepting the single-day houses, while others will play the Loew's split weeks where two features weekly are employed.

Loew has no assurance as to the quality or merit of any of the pictures booked. They will be assigned according to the Loew bookers.

If Indies Agree
The number of pictures required by the large circuits has been held but by several important independent picture producers as a wedge for their mutual insistence, if agreeing, of requesting the large circuits to give pictures deemed capable of appearing in the chains' secondary first runs (Class B) a chance in the first runs (Class A). This angle has not been considered by the independents as a demand that all of their product playing the second first runs should also play the de luxes, but sufficiently so for the independents to be given the first run recognition.

The matter has not as yet been taken up by the independents as a movement, although it is asserted that the big chain operators could not well schedule their playing programs for the season without going into the independent field for a complete supply.

In this issue of Variety appears a box listing the names of the principal picture producers of all classes and the probable number each of feature films they will turn out for the new season. Other full lengths will be from the scrappers or casuals.

Loew House Changes

The following changes have been made in the managements of various Loew theatres:

Livingston Lanning from New Haven goes to the Aldine, Pittsburgh, replacing Harry Greenman, transferred to Loew's State, St. Louis. Howard Kingsman goes from the latter house to Memphis to become division manager of the Loew houses (five) in that town and section.

The jurisdiction of Harry Portman, general manager of Loew's theatres in France, has been extended to include England and Belgium. Portman graduated from Loew's southern circuit. He is now supervising the building in Leicester Square, London, of the new Empire.

Clofine on M-G-M News

Michael D. Clofine, for several years editor of Hearst's International Newsreel, has been appointed editor-in-chief of the new Metro-Goldwyn-Mayer newsreel.

Claude Collins of Universal, and Herman Stockhoff, veteran of the Hearst organization, will be news editors.

Leonard Mitchell, connected with the travel bureau of the United States Shipping Board, will be film editor.

QUESTIONABLE FILMS

Reports of profits hung up by questionable films palmed off as of health and physical educational value, has resulted in increased foreign production of similar pictures.

The latest, a Ufa production entitled "False Shame," is being negotiated for local consumption.

Investigating How Fight Film Got Into California

Los Angeles, July 12.

A federal investigation was ordered Monday by U. S. Attorney Samuel W. McNabb into the current showing of Dempsey-Tunney fight pictures in the Olympic auditorium and California theatre.

Si Masters, sponsoring the Olympic showing, booked the picture through Dan Mankowitz, of San Francisco, from Frank L. Fisher, of St. Paul, who owns the print. Masters was under the impression that Fisher had submitted to a federal "pinch" on a charge of transporting fight films, but the investigation reveals there was no "pinch" in San Francisco or Sacramento, where the pictures were also shown. Fisher, owner of the print, disclaims any knowledge as to how it got into California.

At the California another print was booked in by S. T. Millard, from a man who has no connection with Fisher.

The film at the Olympic is considered the better of the two and is doing heavy business with two shows nightly at 50c. The picture contains scenes of the Dempsey-Carpentier and Dempsey-Firpo fights, the whole taking one hour and 45 minutes.

The California is starving with its print.

"Talkers" Keep Labs Open

The many "talking movies" being marketed these days have a number of the independent phonograph recording laboratories busy over the summer. With their regular recording business stagnant, the slack is more than taken up by this new enterprise.

The recorders generally close for a month in July or August but now are working full force with the additional contracts to "can" musical numbers to synchronize with the movies.

Arch Heath Directing Pathe's 'Menace' Serial

In the completion of "The Masked Menace," a 10-chapter serial released via Pathe in the fall, Arch Heath, cartoonist and former newspaper man, has established himself as a full-fledged serial director.

"Masked Menace" is adapted from "Still Face," the Clarence Buddington Kelland story in the "Saturday Evening Post."

Thomas Holding is the "menace." John F. Hamilton and another legit, Laura Alberta, widow of John Sutherland, are in the cast.

Practically two unknown juveniles, John Kent and Jean Arthur, are doing roles.

No Tibbetts-U Deal

Portland, Ore., July 12.

Any deal on for Universal's participation in Walter Tibbetts' new \$500,000 picture house on the east side has been declared off by Tibbetts.

Negotiations closed when U wanted outright control and operation.

Revising Inter-American Copyright Agreement

Washington, July 12.

Revision of the Inter-American copyright agreement signed at Buenos Aires in 1910 is to be undertaken during the Sixth Pan-American Conference in Havana in January, 1928.

Announcement to this effect is included in the program approved by Frank B. Kellogg, Secretary of State, chairman of the governing board of the Pan-American Union.

The present copyright agreement resembles the Berne Union with the U. S., Brazil, Costa Rica, Dominican Republic, Ecuador, Guatemala, Haiti, Honduras, Nicaragua, Panama, Paraguay, Peru and Uruguay having accepted and ratified the union.

Non-member countries are Mexico, Salvador, Venezuela, Chile, Colombia, Argentina and Bolivia.

Bernard A. Kosicki, copyright expert of the Department of Commerce, describes the present international agreement as the "best arrangement this nation has to protect the motion picture interests. A revision to meet modern needs, as well as to increase the number of member countries," added Mr. Kosicki, "will produce an excellent effect upon Inter-American copyright protection."

Congress during the last session appropriated \$75,000 for the participation of the U. S. in this conference.

FRENCH IMPORT TAX

Paris, July 3.

The French government has under consideration a proposal to increase the import duties on manufactured film. The scheme has its roots in the desire of French picture makers to protect their industry, and the proposals come from the trade which has its center in Paris.

Such a move would affect American pictures particularly, the vast majority of pictures exhibited in this country coming from the States.

Cocalis Takes Over 10 from Chrystomas

By a deal with the Chrisedge Theatres Corp., Cocalis Amusement Corp., headed by S. D. Cocalis, takes over that firm's 10 houses in Yonkers and the Bronx and another it is constructing at Castlehill and Westchester avenues, Bronx.

The deal involved a large cash payment by Cocalis to Matthew Chrystomas, who heads Chrisedge, enabling Chrystomas to pay off a large debt involved in the recent construction of the Wakefield and Rosedale theatres, Bronx. Chrystomas, who is reported related to Cocalis, retains an interest in the combined theatre chain.

The 10 houses are, in addition to the Wakefield and Rosedale, Interboro and Bronxdale theatres, Bronx; Model, American, Yonkers, Orpheus, Park Hill and Concord, Yonkers.

Cocalis also has a house of his own under construction at Broadway and 231st street.

Rork Out of First Nat'l

Los Angeles, July 12.

Sam E. Rork's contract as a producer for First National expired with the completion of the Lewis Stone feature, "The Prince of Headquarters." It is unlikely a new arrangement will be entered into.

Rork has one more picture to make for First National, "A Texas Steer," which will be Will Rogers'. It is to be a super special and is not included in the eight-picture contract between F. N. and the producer.

1st Cooler on Coast

Los Angeles, July 12.

Loew's State completed installation of a refrigeration cooling system at a cost of \$75,000. The new plant has taken three months to install. First of its type on the west coast.

BLOCK BOOKING

An exhibitor to prevent the other fellow getting what he thought the other fellow wanted, took it himself. That was hogging it.

It led to block bookings in the picture business of America. The exhibitor commenced to work for the distributors. An exhibitor in his effort to hog everything took a chance on going broke himself instead of letting the other fellow take the chance. The exhibitors are still doing that very thing.

Years back it became necessary for distributors to demand that exhibitors who had bought more feature pictures than they could throw upon their screens contract only with specified play dates. Unless play dates were given (i.e., a guarantee the picture would be exhibited) the distributor would not sell.

Before it grew common to "sew up" cities or towns on the picture exhibition end, exhibitors commenced to sew up film services, contracting for everything they thought the other fellow would want.

Still Prevails

To a great extent that situation still prevails amongst picture exhibitors. It comes through competition.

"Opposition" bred block buying, and if the rebound at present is hurting the exhibs, it's a system inaugurated by them and continued by the distributors who found block selling the most profitable.

Block buying, as seen by the Federal Trade Commission in its opinions and rulings, is an outgrowth of what the commission virtually calls a threat. The commission took no cognizance of the other aspect, the independent exhibitor fighting himself and his competitor for the sole advantage of the picture producer and distributor.

Buying Pools

On the other side is the same exhibitor combining (mostly local) to form buying pools and informing the distributor how much it will pay for that or this picture and where it will play. That is the reverse and brought on by the distributor's increased rentals and insistence on block buying.

That buying pool by exhibitors today is burning up distributors. Although the distibs appear helpless to stop it, they have complained and have even gone so far among themselves as to suggest a complaint against these buying pools of exhibs be lodged with the Federal Trade Commission.

That is funny in view of the Federal Trade's decisions, but it is true, though the exhibs in the buying pools may not be aware of it.

Just what prevents all independent exhibitors from forming buying pools, similarly? It must be something. The Federal Trade doubtlessly is correct in saying that Paramount, through Publix, threatened exhibitors to either buy in block, allow Publix (then Famous Players-Lasky) in partnership or sell out under threat of building and competitive opposition by a strong producer-distributor chain theatre operator. Reports say that Publix and Paramount are still continuing these practices. But the exhib has the power of the buying pool, and if he cannot get down to a friendly business basis with his opposition, then he must and should suffer, for he has not the smartness of the distributor, who is actually making that inde exhib work for him.

With a growing producing field, there seems no sensible reason why this block buying should continue if the exhibitors take steps to check it.

Paramount Contesting

Meanwhile the chances are that Paramount will prepare to contest in the high courts all efforts to enforce the mandate of the Federal Trade Commission. The Federal Trade can but recommend or suggest; it cannot enforce. Enforcement must be attempted through the Attorney-General's offices.

That will be another three years, making nine in all since complaint was lodged against Famous Players-Lasky with the federal authorities if an appeal goes to the U. S. Supreme Court. And in three days, not alone three years, almost anything may happen in the picture business.

What Do Leaders Do?

Meanwhile the spectacle is presented of exhibitors meeting, state, local and nationally, to talk and talk, without their leaders seemingly ever getting them anywhere.

The rest of this Federal Trade stuff will be found in the news stories, and more particularly in an editorial of this issue.

An exhibitor might at all times recall that if he made block booking possible, he should be able to undo it. But never will he do it while "hating" opposition.

Silvey as Pinch Hitter

Los Angeles, July 12.

Ben Silvey will assist Merwyn LeRoy, who starts direction of "Isle of Romance" for First National Aug. 1, with Lloyd Hughes and Mary Astor featured.

Silvey has been pinch-hitting as an assistant director on the F. N. lot, having been called in during the middle of "Hard Boiled Haggerty," Milton Sills' current starring vehicle, Charles Brabin assisting, to help pull the picture through on schedule and keep within cost.

Silvey will also assist on the next Colleen Moore picture for F. N., scheduled to start Aug. 29.

SUING ON TITLE

Suit has been brought against Columbia Pictures for the use of the title, "Birds of Prey," on a film recently released. James Noel wrote a play under that name several years ago.

Abner J. Rubien, attorney for Noel, is suing under the common law, since titles cannot be copyrighted.

1ST DIV.'S WAR COMEDY

Although just organized, First Division Distributors is jumping into the swim with an announcement that they will add one more to the cycle of war comedies. Theirs will be called "Comrades." Percy Penbrooke will direct and Ann Sheridan will have the feminine lead.

"She's a Sheik" for Bebe

Los Angeles, July 12.

"She's a Sheik" is the title of Bebe Daniels' next for Paramount. Story is an original by John McDermott, with Clarence Badger directing.

Fabian 60-Day Holdout Will Be Withdrawn

It is reported authoritatively that, following a meeting of Stanley-Fabian officials, presided over by Jacob Fabian last week, a resolution was adopted to withdraw the 60-day protection now in force in the State of New Jersey in favor of the usual period of 21 days.

At a final meeting to be held shortly with Joseph Selder, president of the New Jersey M. P. T. O. A., this announcement will be made officially, it is understood.

Adjustment of this matter removes one of the major grievances held by the New Jersey independent exhibitors.

Casey-Wheeler Buy Sam Baker's Houses

The Casey-Wheeler Co. has just acquired all of the Long Island houses owned by Sam Baker.

Among the theatres are the Century, Minoclea; Plaza, Jamaica; Hollis, Hollis; Lily, Ozone Park; Bellair, Bellair, and house under construction at Bellerose.

Baker will act as managing director of the Playhouse Co.

M. A. Chase, Vice-President

Maurice A. Chase is now the new vice-president of Excellent Pictures, presided over by Samuel Zierler of Commonwealth Exchange.

"Hold 'Em, Yale," at Yale

Production of "Hold 'Em, Yale," with Red La Rocque will be done mostly at New Haven during the summer.

FEDERAL TRADE'S FINDINGS

(COMPLETE)

Pursuant to the provisions of an Act of Congress approved September 26, 1914, entitled "An Act to create a Federal Trade Commission, to define its powers and duties, and for other purposes," the Federal Trade Commission issued and served its amended complaint upon the respondents above named, charging them and each of them with violation of said Act.

The respondents filed their amended answers to the said amended complaint herein through their attorneys, whereupon hearings were had before an examiner of the Federal Trade Commission. During the course of such hearings, evidence was introduced herein by the attorneys for the commission and respondents, respectively. Such evidence was duly certified and forwarded to the commission. Briefs have been filed herein by the attorneys for the commission and the respondents respectively.

This matter came on for final hearing before the commission upon briefs and oral argument by counsel for the commission and respondents, and the commission having heard arguments of counsel and having duly considered the briefs filed herein and the evidence introduced herein, and being fully advised in the premises, is of the opinion that the method of competition and the acts, policy and practices of respondents, Famous Players-Lasky Corporation, Adolph Zukor and Jesse L. Lasky as alleged in the amended complaint and established by the evidence herein are in violation of, and prohibited by, said Federal Trade Commission Act. Wherefore, the commission now makes its report in writing as to said respondents, Famous Players-Lasky Corporation, Adolph Zukor and Jesse L. Lasky, stating herein its findings as to the facts and its conclusion thereon. The commission finds the facts established by the evidence to be as follows:

Findings as to the Facts

Paragraph 1—The respondent Famous Players-Lasky Corporation is a corporation organized July 19, 1916, under and by virtue of the laws of the State of New York, with its principal office and place of business located in the City and State of New York, and with branch offices in the principal cities of the United States, and in foreign countries, engaged in the business of producing, leasing, distributing and exhibiting for profit motion picture films throughout the United States and foreign countries, in direct competition with other persons, firms, copartnerships and corporations similarly engaged, and the respondent Adolph Zukor is now, and ever since its organization has been, the president of said corporation and its dominating personage, and the respondent Jesse L. Lasky is now, and ever since its organization has been, vice-president of said corporation in charge of production.

Paragraph 2—In the prosecution of its business respondent Famous Players-Lasky Corporation owns and operates studios located in the City of Los Angeles, State of California, and in New York City, State of New York, where it makes or produces motion picture films; in the production of motion picture films large quantities of unexposed negative stock celluloid films are shipped from other States to the studios; at the studios and on "location" scenes are photographed upon reels of negative stock celluloid film and the exposed negative stock film is developed and fixed, and at least one positive print made; the negative film is then shipped from the studios to laboratories in the same State or in other States, from which many positive prints are made, and it is practicable and customary to print as many of the latter as may be necessary to supply the demand for the films; when the positive prints are projected through a cinematograph machine upon a screen there is then depicted what is commonly known as a motion picture.

In connection with the photographing of the scenes in the studios respondent Famous Players-Lasky Corporation employs numerous actors, actresses, directors, continuity and title writers, camera men, designers and other artists and artisans, who are assembled from different States of the United States, and also causes a large amount of scenery, paraphernalia, costumes and similar stage properties to be moved and transported from different States in the United States in and to said studios.

Said respondent, from its principal office in New York City, by and through correspondence, traveling salesmen, and its said branch offices or exchanges, makes and enters into contracts of lease with the owners of motion picture theatres for the exhibition of said positive prints in said theatres throughout the United States and foreign countries.

After the positive prints are produced in the laboratories as aforesaid, respondent Famous Players-

Lasky Corporation causes them to be packed in metal containers, moved and transported by common carriers to its various branch offices or exchanges, and from there to the owners of motion picture theatres in the principal cities and towns of the United States and in foreign countries, including motion picture theatres in the several States of the United States owned or controlled by said respondent, directly or indirectly, where they are projected through a cinematograph machine upon a screen and exhibited to the public for profit, after which they are moved and transported to other theatres in different States and countries for like exhibition; and there is continuously, and has been at all times herein mentioned, a constant current of trade and commerce in such motion picture films between and among the several States of the United States and foreign countries, and more particularly, from different States of the United States, through other States, in and to said City and State of New York and the City of Los Angeles, State of California, and therefrom, through and into other States of the United States and foreign countries.

Distribution

Paragraph 3—In the motion picture industry theatres are known as "first-run" and "repeat-run" houses, the first-run theatres being those in which occurs the initial presentation of pictures in certain generally defined territories or localities and approximately 50 per cent. of the revenue from a film is derived from first-run showings within six months from the date of its release, and the remaining revenue from second and repeat runs in other theatres, extending over a period of two or three years.

An "exhibitor" is one who is engaged for profit in the business of displaying motion pictures to the public. The "booking" of a motion picture is the making of a contract of lease between the producer or distributor thereof and the exhibitor, whereby the latter is given the right to make public exhibitions thereof.

A picture is "released" when it has been finally perfected and placed in the hands of distributing agencies for delivery to theatres.

To facilitate the delivery of motion picture films to exhibitors, most producers have established branch offices throughout the United States and in foreign countries, known as "exchanges," where negotiations for the booking of films are conducted with exhibitors, and these exchanges are located in the principal cities in the various sales districts throughout the United States; from these "exchange" offices service is given to smaller cities and towns within the adjacent territory, and all business between exhibitors and producers or distributors is conducted by or through such "exchange" offices, and the cities wherein are located the exchange offices thereby become the keystone around which center all activities in its sales district, and they have become and in the trade are known as "key cities."

The successful booking of a motion picture in a given territory is dependent largely upon its showing in the first-run theatres in that territory, because exhibitors in adjacent territory are to a large extent governed in booking a motion picture film, by its showing in such first-run theatres, and in order to insure the successful booking of a film in a given territory, it must first have a showing in a first-run theatre in that territory.

Respondents

Paragraph 4—Respondent The Stanley Company of America is a Delaware corporation with its principal office and place of business in the City of Philadelphia, State of Pennsylvania, and is a holding company owning the whole or a part of the capital stock of various corporations which own or control, and operate, motion picture theatres throughout the States of Pennsylvania, Delaware and New Jersey, and said The Stanley Company of America owns all of the capital stock of the respondent Stanley Booking Corporation, hereinafter named.

Stanley Booking Corporation is a New York corporation with its principal office and place of business located in the City of Philadelphia, State of Pennsylvania, and is engaged in the business of booking motion pictures for theatres throughout the States of Pennsylvania, Delaware and New Jersey.

The respondent, Jules Mastbaum (deceased), is a citizen of Pennsylvania and is president and the principal stockholder of the Stanley Company of America.

Respondent Black New England Theatres, Inc., is a Delaware corporation with its principal office and place of business located in the City of Boston, State of Massachusetts, and is a holding company owning the capital stock of various corporations which own or control and

operate motion picture theatres throughout the States of Maine, New Hampshire, Vermont, Massachusetts, Rhode Island and Connecticut, and the respondent Alfred S. Black, a citizen of the State of Maine, was at the time of the commencement of this proceeding its president.

Respondent Southern Enterprises, Inc., is a corporation that was organized in the spring of 1919 by the respondents Adolph Zukor and Jesse L. Lasky and Famous Players-Lasky Corporation, hereinafter named under the laws of the State of Delaware, with its principal office and place of business located in the City of Atlanta, State of Georgia, and is a holding company owning the whole or a part of the capital stock of divers corporations which own or control, and/or operate, motion picture theatres throughout the States of North Carolina, South Carolina, Georgia, Florida, Alabama, Mississippi, Louisiana, Texas, Arkansas, Oklahoma and Tennessee, and all of the capital stock of said Southern Enterprises, Inc., is owned by respondent Famous Players-Lasky Corporation; and the respondent Stephen A. Lynch, a citizen of the City of Atlanta, State of Georgia, is president of said Southern Enterprises, Inc.

Respondent Saenger Amusement Company is a Louisiana corporation, with its principal office and place of business in the City of New Orleans, State of Louisiana, and is engaged in the business of owning or controlling, operating and booking motion picture theatres throughout the States of Mississippi, Louisiana and Texas and parts of Florida and Arkansas, and the respondent Ernest V. Richards, Jr., a citizen of the State of Louisiana, is its vice-president, general manager and directing personality.

Paragraph 5—The respondent, Adolph Zukor, Jesse L. Lasky and Famous Players-Lasky Corporation have conspired and confederated together and from time to time, with other persons unduly to hinder competition in the production, distribution and exhibition of motion picture films in interstate and foreign commerce and to control, dominate, monopolize or attempt to monopolize the motion picture industry.

In 1915

Paragraph 6—Among the leading producing concerns in the motion picture industry in the spring of the year 1915 were Jesse L. Lasky Feature Play Company, Inc., a New York corporation; Famous Players Film Company, a Maine corporation, and Bosworth, Inc., a California corporation, all of whom were engaged in producing motion picture films in competition with each other for lease and exhibition in all the States of the United States and in foreign countries. Paramount Pictures Corporation of New York was engaged exclusively in the business of distributing motion picture films, and under the provisions of certain written agreements entered into on or about March 1, 1915, between it and said Jesse L. Lasky Feature Play Company, Inc., Famous Players Film Company and Bosworth, Inc., said Paramount Pictures Corporation was given the exclusive right for a term of 25 years to, and did, distribute all motion picture films produced by the three above-named corporations respectively, and said Jesse L. Lasky Feature Play Company, Inc., Famous Players Film Company and Bosworth, Inc., released and distributed all motion picture films produced by them through said Paramount Pictures Corporation.

At that time said Paramount Pictures Corporation was the principal agency engaged exclusively in distributing and leasing motion picture films to exhibitors throughout the United States that possessed facilities for nation-wide distribution, and in distributing and leasing such motion picture films advertising in connection therewith was done by the Paramount Pictures Corporation, and its trade-mark name of "Paramount Pictures" was featured and became well known and established among exhibitors and the motion picture theatre public.

Said three corporations, to wit: Jesse L. Lasky Feature Play Company, Inc., Famous Players Film Company and Bosworth, Inc., were engaged in the production and distribution of a certain class of motion picture films of high literary and dramatic quality and merit, known to the trade as feature pictures, as distinguished from short subjects. Feature pictures consist of four or more reels; short subjects consist of less than four reels and are of small literary or dramatic merit. Said three corporations were the only producers of feature pictures as herein described in the United States until the incorporation of Morosco Photo Play Company on September 1, 1914.

Said Famous Players Film Com-

pany was dominated by respondent Adolph Zukor, who was its organizer and president. Said Jesse L. Lasky Feature Play Company was dominated by respondent Jesse L. Lasky, who caused it to be organized. Bosworth, Inc., was also engaged in the production of the same grade and quality of films.

Combination

Said respondent desired and purposed to, and did, create a combination of producers of feature pictures that was to produce and offer for lease and lease to exhibitors full programs of motion picture films. A program of pictures is 104 pictures available for lease and exhibition in any period of 52 weeks, or an exhibition year. The same is sufficient to use all the available exhibition time of an exhibitor during such period.

Only a combination of then existing producers and distributors was able to produce and distribute a program of films, no single producer having capacity therefor. The sale of a program to exhibitors by such a combination was intended to, and necessarily did, exclude such exhibitor from leasing or exhibiting films produced or distributed by a competitor or competitors. Such sales necessarily lessen competition in the lease of films, tending to create a monopoly therein, and exclude from the market small and independent producers, and all producers of films who were not able to furnish complete programs to their patrons.

Said Famous Players Film Company, so dominated by respondent Adolph Zukor; said Jesse L. Lasky Feature Play Company, so dominated by respondent Jesse L. Lasky, and said Bosworth, Inc., conspired and confederated together to create, and did create, a combination in restraint of competition and trade in the production and distribution of motion picture films and to create a monopoly in the production and distribution of moving picture films in the United States and in foreign countries.

In furtherance of said unlawful combination they, on May 15, 1914, entered into certain written agreements with Paramount Pictures Corporation, a corporation organized under the laws of the State of New York for the distribution for them of all films produced by them all, the total number so to be distributed constituting to each exhibitor a full program of 104 pictures, which said producers agreed to produce and furnish for said purpose. Said producers by said combination did create in and for themselves a complete monopoly for the production and distribution of feature picture films in the United States, which monopoly continued for more than one year before any competition was developed by any other producer. September 1, 1914, Morosco Photo Play Company was incorporated under the domination of said Bosworth, Inc., for the production of feature picture films.

Said Paramount Pictures Corporation was organized May 8, 1914, by distributors of motion picture films as a national agency for the distribution of such films. The incorporators of said Paramount Company and the owners of said corporation, denominated in said business as franchise holders thereof, were nine certain corporations so engaged in distributing films. The word "films" in these findings is used at all times to mean moving picture films to be used as above set forth in the exhibition to the public of motion pictures.

Said contracts with Paramount Pictures Corporation for the exclusive distribution of the product of said three producers were for a period of five years, which contract was, on March 1, 1915, superseded by a like contract for twenty-five years from said date.

Said Paramount Company thereafter acquired 51 per centum of the capital stock of the nine corporations that were its own franchise holders. Thereafter, Respondents Zukor and Lasky acquired 50 per cent of the capital stock of said Paramount Company.

Respondents Zukor and Lasky, in furtherance of said unlawful conspiracy and for the purpose and with the intent of perpetuating the same and making it more effective and of creating a convenient, permanent and efficient instrumentality for the maintenance and operation of said unlawful conspiracy, caused respondent, Famous Players-Lasky Corporation, to be incorporated under the laws of the State of New York on July 19, 1916. Said corporation is, by the terms of its charter, primarily a holding company organized expressly by its charter to acquire and hold the capital stock of said Famous Players Film Company and said Jesse L. Lasky Feature Play Company and of other domestic and foreign corporations. Said respondent corporation was, by its said charter, authorized also to carry on all branches of the motion picture industry, to-wit:

To produce films; to distribute them; to build, buy, own and control theatres for the exhibition of films. As a part of said original purpose of said Zukor and Lasky said new corporation was also to acquire and hold the capital stock of said two corporations, to-wit:

Bosworth, Inc., and Morosco Photo Play Company.

Transfers

In furtherance of said unlawful conspiracy, and to effectuate said purpose of the incorporation of respondent Famous Players-Lasky Corporation, respondents Zukor, Lasky and said corporation caused the transfer to said Famous Players-Lasky Corporation of all the capital stock of said Famous Players Film Company, of said Jesse L. Lasky Feature Play Company, of said Bosworth, Inc., and of said Morosco Photo Play Company; caused all physical assets of said corporations to be transferred to said Famous Players-Lasky Corporation and said four corporations to be dissolved and to cease doing business. The respective dates of the events above enumerated are:

June 1, 1912—Famous Players Film Company, Inc.
July 31, 1913—Bosworth, Inc.
Nov. 26, 1913—Jesse L. Lasky Feature Play Co., Inc.
May 8, 1914—Paramount Pictures Co., Inc.

May 15, 1914—Contracts between Famous Players Film Co., the Lasky Corporation and Bosworth, Inc., with the Paramount Company for the distribution by the Paramount Company of all pictures produced by said three producers for a period of five years from Aug. 31, 1914.

Sept. 1, 1914—Morosco Photo Play Co., Inc.

March 1, 1915—Said distribution contract with the Paramount Company extended for a period of 25 years from March 1, 1915.

May 2, 1915—Paramount Pictures Corporation acquired 51 per centum of the capital stock of the nine corporations that were its franchise holders.

May 20, 1916—Zukor and Lasky acquired 50 per cent of the capital stock of the Paramount Company.

July 19, 1916—Famous Players-Lasky Corporation, Inc., and acquired the stock of Famous Players Film Company and Jesse L. Lasky Feature Play Company. Acquisition of the stock of Bosworth, Inc., and Morosco Photo Play Company by Famous Players-Lasky Corporation was contemplated, but the actual acquisition was deferred until, and consummated on, Nov. 7, 1916.

Artcraft

Paragraph 7: In further pursuance of the conspiracy described in paragraph 5 hereof, and as a part thereof, the respondents Adolph Zukor, Jesse L. Lasky and Famous Players-Lasky Corporation, on or about July 29, 1916, caused to be incorporated under the laws of the State of New York the Artcraft Pictures Corporation, which immediately engaged in distributing motion picture films in competition with said Paramount Pictures Corporation, which motion picture films featured actors and actresses who had attained great popularity with the public, and who had theretofore been featured in motion picture films produced by said Jesse L. Lasky Feature Play Company, Inc., or said Famous Players Film Company and distributed by said Paramount Pictures Corporation under said contract.

Thereafter, to further carry out the conspiracy charged in Paragraph 5 hereof, and as a part thereof, the respondents, Adolph Zukor, Jesse L. Lasky and Famous Players-Lasky Corporation caused the whole of the stock and share capital of said Paramount Pictures Corporation and said Artcraft Pictures Corporation to be acquired by said Famous Players-Lasky Corporation and all of the physical assets of each of said corporations to be transferred to said Famous Players-Lasky Corporation and said corporations to be dissolved and to cease doing business.

Thereafter, said Famous Players-Lasky Corporation, in addition to producing motion picture films, engaged in releasing and distributing such films directly to exhibitors, and extensively advertised and held out to the trade and the general public all pictures thereafter distributed by it as "Paramount Pictures" or "Artcraft Pictures" or "Paramount Artcraft Pictures." All subsequent acts of respondents Adolph Zukor, Jesse L. Lasky and Famous Players-Lasky Corporation, as set forth in these findings were in pursuance and furtherance of said unlawful conspiracy as found in the fifth paragraph of these findings.

First National

Paragraph 8: In March, 1917, certain 26 exhibitors of motion picture films, who operated theatres in the several States of the United States, were operating theatres of the higher grades and qualities, seeking the patronage of the more discriminating and exacting patrons of moving picture theatres. To maintain the high standards of their said several theatres, it was necessary for said exhibitors to lease and exhibit only films of the higher qualities and grades, and to refrain from the exhibition of films of lower qualities or which were not acceptable to their patrons.

During March, 1917, said 26 exhibitors, in order to resist the said policy of leasing programs of films, as distinguished from freedom of choice to lease individual films on merit, and to meet the demands of patrons for the exhibition only of

films acceptable to such patrons, organized a corporation popularly known as "First National" to be an instrumentality for the procurement of films freely chosen and leased upon individual merit. Said "First National" became and was the only factor in the national distribution of films that Mr. Zukor and Mr. Lasky regarded as all formidable to Famous Players-Lasky Corporation.

Respondent Zukor endeavored to form a combination with First National by which the latter would produce no films, exhibit no films other than those produced by Famous Players-Lasky Corporation, and, finally, become subsidiary to, or merge with, Famous Players-Lasky Corporation.

To that end, said Zukor endeavored to induce its officers to enter the service of Famous Players-Lasky Corporation, deserting First National. Failing in that, he openly threatened to purchase a sufficient number of its franchises to control its action. In pursuance of such purpose, said Zukor in the fall of 1919 induced one Hulsey, reputed to be the strongest of the franchise holders in First National, to desert First National and enter employment under the control of Mr. Zukor.

As a defense against said attack upon it, First National re-incorporated upon a basis intended to prevent said Zukor from obtaining control of its officers and its activities. Then and thereafter, said Zukor, Lasky and Famous Players-Lasky Corporation, in pursuance of said purpose and threat, entered upon and have at all times pursued the settled policy of obtaining by affiliation, or otherwise, the control of the prominent and powerful men and corporations who constitute First National and are what are known as its franchise holders. Said respondents have thus affiliated with themselves, employed or by other means secured the virtual cooperation of the franchise holders of said First National in the following cities, controlling the territories severally adjacent thereto, to-wit: Boston, Philadelphia, Cleveland, Chicago, Detroit, St. Louis, Des Moines, New Orleans, Dallas.

Realtail

Paragraph 9: Respondents Adolph Zukor, Jesse L. Lasky and Famous Players-Lasky Corporation caused to be incorporated, on or about May 28, 1919, under the laws of the State of Delaware, Realtail Pictures Corporation, with a capital stock of 10,000 shares without nominal or par value, of which 5,000 shares were issued to and owned by Famous Players-Lasky Corporation, and its principal office to be established in the City of New York, State of New York. Said Realtail Pictures Corporation thereupon engaged in distributing and leasing, as aforesaid, to exhibitors throughout the United States, motion picture films produced by said Famous Players-Lasky Corporation, or its said affiliated producers, and the respondents Adolph Zukor, Jesse L. Lasky, and Famous Players-Lasky Corporation caused said Realtail Corporation to open and maintain branch offices or exchanges and selling organizations wholly separate and distinct from that of said Famous Players-Lasky Corporation.

Many exhibitors who did not desire to lease or exhibit motion picture films produced by said Adolph Zukor, or Jesse L. Lasky, or Famous Players-Lasky Corporation, or any of their affiliations, did lease and exhibit to the public motion picture films leased and distributed by Realtail Pictures Corporation, in the belief that the same were not made, produced or controlled by the respondents Adolph Zukor, Jesse L. Lasky or Famous Players-Lasky Corporation.

Since the date of the filing of the original complaint in this proceeding said respondents Adolph Zukor, Jesse L. Lasky and Famous Players-Lasky Corporation have caused Realtail Pictures Corporation to cease doing business and to transfer all of its physical assets to Famous Players-Lasky Corporation and to merge with Famous Players-Lasky Corporation under the laws of the State of New York as in such case made and provided.

Dominant Power

Paragraph 10: On July 22, 1919, respondents Zukor, Lasky and Famous Players-Lasky Corporation had become, long had been, and still were, the dominant power in the moving picture industry. Said corporation produced feature picture films of high quality and merit and other films of the higher and better qualities, suitable for exhibition in the better theatres and to patrons of discriminating and exacting taste.

It produced films sufficient to offer, and lease, to the exhibitors of the country complete programs. Its product comprised certain films of extraordinary merit for which there was growing imperative demand by patrons of moving picture theatres. Its complete program was equal or superior to any complete program being offered by other distributors of films, but its program included films of lesser merit, which were not suitable for exhibition in the best theatres, and for which there was little or no demand among the patrons of such theatres.

To meet the demands of his pa-

trons, an exhibitor operating a theatre charging higher prices of admission and appealing to patrons of discriminating taste was compelled to exhibit such films of unusual merit and for which there had been so created a great demand, but was subject to adverse criticism by his patrons and to financial loss, when he also exhibited said films of lower qualities. To maintain the standard of his theatre and the favor of his patrons, an exhibitor catering to discriminating patrons found it necessary to exhibit the better films of respondent, Famous Players-Lasky Corporation, and also the films of other producer-distributors of films, exercising therein a discriminating freedom of choice.

Coercing Exhibitors

On July 22, 1919, the board of directors of Famous Players-Lasky Corporation under the domination of respondents Zukor and Lasky, for the purpose of modifying, perpetuating and making more effectual its said distribution policy as distinguished from the lease of individual pictures, and for the purpose of intimidating and coercing exhibitors to lease and exhibit films produced and distributed by Famous Players-Lasky Corporation, adopted a progressive and increasing policy of building, buying, owning or otherwise controlling theatres, especially first-class, first-run theatres in key cities to be used to give to the best picture films produced by Famous Players-Lasky Corporation first-run exhibitions under the most favorable conditions, to advertise and exploit said films, create a popular demand for their exhibition by the patrons of the theatres of the better class in territories adjacent to said several key cities, and to make leases for their exhibition indispensable to the successful operation of such class of theatres.

At said time said respondents occupied a dominant position in the moving picture industry, except the operation of theatres. It was the openly and publicly avowed purpose of said respondents, by said policy of theatre ownership and operation, to dominate the entire moving picture industry, purchasing increasing numbers of theatres below the grade of first-run theatres and coercing independent exhibitors to lease and exhibit films produced and distributed by Famous Players-Lasky Corporation.

"Block Booking"

Famous Players-Lasky Corporation adopted the fixed method of leasing, and does lease, its films under a system known in the trade as "block booking." Under such plan, films are offered in "blocks" only. A block is a group of films offered as a whole. The number of films in a block is not uniform. The numbers most frequently offered are sufficient to occupy the available exhibition time of a theatre for three months or for one year. Such blocks contain 13 or 26 films, or 52 or 104 films, according to whether the theatre changes films once or twice a week.

The individual films in blocks being offered at any time are not always identical. Films are included in a block offered to an exhibitor which the agent of Famous Players-Lasky Corporation chooses for that purpose, and which he deems to be within the revenues of the exhibitor. A block is so constituted as to contain certain films which the exhibitor feels compelled to lease and exhibit and also other films of lower quality which the exhibitor does not desire to lease and exhibit and which the exhibitor considers to be unacceptable to his patrons.

Unfair Distribution

Respondent Famous Players-Lasky Corporation has maintained and still maintains said unfair distribution policy. It offers to lease, and does lease, blocks of films as such, the exhibitor taking all as offered or none. If an exhibitor declines to take all, the block is successively offered to his competitors until a sale is made.

As an alternative, Famous Players-Lasky Corporation sometimes offers to permit an exhibitor, who declines to lease a block, to lease less than the whole block at prices so high as to make it impossible for him successfully to compete with rival theatres, to wit: at prices arbitrarily fixed at from 50 to 75 per centum higher than the estimated prices of such films as parts of the block. The purpose and effect of such alternative offer is to coerce and intimidate an exhibitor into surrendering his free choice in the leasing of films and into leasing films in blocks as offered, thereby denying to such exhibitor the opportunity or privilege of leasing and exhibiting certain other films of higher qualities and which such exhibitor's patrons demand and which such exhibitor desires to exhibit.

Only in case all competitors in any community refuse to lease a block of films does Famous Players-Lasky Corporation lease for use in that community the films contained in such block upon some other basis to be arrived at by negotiation between the sales agent of Famous Players-Lasky Corporation and the exhibitor.

The purpose and necessary effect of such distribution policy is to lessen competition and to tend to create a monopoly in the motion picture industry, tending to exclude

from the market and the industry small independent producers and distributors of films, and denying to exhibitors freedom of choice in leasing of films.

Competitors Copy

Because of the dominant position of Famous Players-Lasky Corporation in the motion picture industry, its methods of competition, policy and practice are necessarily followed, adopted and maintained by all competitors of Famous Players-Lasky Corporation that are strong enough to acquire and operate first-class first-run theatres to exploit their most meritorious pictures and to offer to lease, and lease, films in blocks only and in sufficient numbers to occupy the available exhibition time of exhibitors.

Thereby it is made difficult for small and independent producers or distributors of films to enter into or remain in the moving picture industry or market, or to lease individual pictures on merit. It destroys the freedom of exhibitors to choose according to their judgment and taste films for exhibition and to exhibit only films that in their opinion are meritorious and acceptable to their patrons; and the public is deprived of the power to influence exhibitors in the choice of films and of the benefit of continuous exhibition of meritorious and acceptable films only.

The principal dates of the events above set forth and certain other events closely connected therewith and constituting the current history of said unlawful combination and the means adopted from time to time for its accomplishment are as follows:

July 29, 1916—Artercraft Pictures Corporation incorporated.

Dec., 1916—The residue of the capital stock of Paramount Pictures Corporation acquired by Famous Players-Lasky Corporation.

Dec. 4, 1916—Famous Players-Lasky Corporation acquire the remaining 49 per cent. of the capital stock of the nine corporations that were the franchise holders of Paramount Pictures Corporation.

April 29, 1917—Contract between Paramount Pictures Corporation and S. A. Lynch Enterprises, Inc., giving latter exclusive 20-year franchise to distribute Paramount pictures in eleven Southern States.

Dec. 28, 1917—Bosworth, Inc., Jesse L. Lasky Feature Play Company, Famous Players Film Company, Paramount Pictures Corporation, Artercraft Pictures Corporation, Morosco Photoplay Company and Cardinal Film Corporation merged into Famous Players-Lasky Corporation. From this date forward Famous Players-Lasky Corporation has carried on all branches of the moving picture industry.

April 18, 1919—Famous Players-Lasky Corporation acquired one-half of the capital stock of New York & Pacific Coast Amusement Company operating Grauman's Million Dollar theatre in Los Angeles, Calif.

April 30, 1919—Contract between Famous Players-Lasky Corporation and S. A. Lynch Enterprises, Inc., pursuant to which Southern Enterprises, Inc., was incorporated. Famous Players-Lasky Corporation acquired 50 per cent. of its capital stock and S. A. Lynch Enterprise the other 50 per cent.

May 7, 1919—Famous Players-Lasky Corporation acquired 58 per cent. of the capital stock of the companies leasing the Rialto and Rivoli Theatres in New York City.

May 28, 1919—Realtail Pictures Corporation incorporated.

June 12, 1919—Contract between Famous Players-Lasky Corporation and Southern Enterprises, Inc., granting Southern Enterprises, Inc., a franchise to distribute Paramount pictures in the eleven Southern States for a period of 25 years from September 1, 1919.

June 25, 1919—Famous Players-Lasky Corporation, through a subsidiary corporation, acquired a plot of ground in St. Louis upon which it built the Missouri Theatre, which opened Nov. 6, 1920.

Aug. 1, 1919—Famous Players-Lasky Corporation acquired a \$2,000,000 interest in Stanley Co. of America.

Sept. 24, 1919—Famous Players-Lasky Corporation acquired one-half the capital stock of Mountain States Theatre Corporation, operating two theatres in Denver, Colo.

Dec. 1, 1919—Famous Players-Lasky Corporation at this date held the whole or portions of the capital stock of eighteen different existing corporations engaged in the motion picture industry.

Dec. 27, 1919—Famous Players-Lasky Corporation acquired the remaining 50 per cent. of Southern Enterprises, Inc.

Jan. 27, 1920—Contract between Famous Players-Lasky Corporation and Alfred S. Black by which Black New England Theatres, Inc., was incorporated, half of the stock of which was taken by Famous Players-Lasky Corporation and half by Alfred S. Black. Black New England Theatres, Inc., was granted a franchise to distribute Paramount pictures in New England.

Feb. 5, 1920—Acquisition of 7,500 shares of first preferred stock of Famous Players Canadian Corporation, Ltd., and 55,954 shares out of 75,000 shares of its common stock.

March 4, 1920—Contract whereby Famous Players-Lasky Corporation agreed to take one-half interest in

the theatres in San Francisco operated by H. L. Rothchild.

June 27, 1920—Purchase of 40 per cent. of the common stock of respondent Saenger Amusement Company by Georgia Enterprises, Inc., a subsidiary corporation owned by Southern Enterprises, Inc.

June 17, 1920—Famous Players-Lasky Corporation acquired the remaining 50 per cent. of the capital stock of Black New England Theatres, Inc.

July 20, 1920—Contract between Famous Players-Lasky Corporation and Wm. H. Gray, by which Gray was given the management of New England Theatres in which Famous Players-Lasky Corporation was interested.

Dec. 29, 1923—Georgia Enterprises, Inc., subsidiary to Southern Enterprises, Inc., disposed of its 40 per cent. of the common stock of respondent Saenger Amusement Company.

First Run Houses

At the time of said formal adoption of said progressive program by Famous Players-Lasky Corporation and in the public announcement thereof it was estimated that the ownership of 50 first-class first-run theatres in wisely selected key cities would be sufficient to enable Famous Players-Lasky Corporation successfully to establish and maintain its said unlawful sales policy and to intimidate and coerce independent exhibitors to lease and exhibit the blocks of films so to be offered by Famous Players-Lasky Corporation.

The acquisition of said 50 first-class first-run theatres was the original intention and plan of Famous Players-Lasky Corporation. In the execution of said plan its scope was continually broadened until on June 30, 1926, Famous Players-Lasky Corporation had interests in 368 theatres in the United States, in 332 of which feature pictures were shown. In acquiring theatres Famous Players-Lasky Corporation did not, and does not, take title thereto in the name of said corporation, but obtains ownership and control thereof by purchasing the whole or a part of the capital stock of a corporation that owns such theatre, or by causing title to a theatre to be vested in a corporation, usually in a corporation created for that purpose alone. Famous Players-Lasky Corporation procures and owns all or part of the capital stock of said corporation so holding title to such theatre and exercises ownership and control thereof in its capacity as a holding company. On June 30, 1926, the interests of Famous Players-Lasky Corporation in said 368 theatres were as follows:

In 128, 100 per cent; in 13, more than 50 per cent and less than 100 per cent; in 128, exactly 50 per cent; in 99, less than 50 per cent.

B. & K. Deal

Interests in 69 of said theatres were acquired by a contract dated May 20, 1926, with the representatives of the holders of the voting trust certificates of the common stock of the Balaban & Katz Corporation, holder in the City of Chicago of the franchise of First National.

This contract provides that respondent shall purchase on October 15, 1926, a minimum of 51 per cent and not to exceed 66 2/3 per cent of the outstanding capital stock of said Balaban & Katz Corporation, which own interests in said 69 theatres, 42 of which are located in Chicago and 27 in other cities in Illinois.

Said Balaban & Katz Corporation had in force a contract by the terms of which said Balaban & Katz Corporation was to acquire a one-half interest in five first-run theatres in the City of Detroit, the other half interest to be held by one Kunsky, the holder of the First National franchise in the City of Detroit.

By said methods and means so employed, Famous Players-Lasky Corporation has unduly hindered, and is unduly hindering competitors, lessening competition, and restraining trade in the motion picture industry, and has achieved a dominant position in the moving picture industry, with a dangerous tendency toward the creation of a monopoly therein in the several parts of the United States.

In the following cities the Famous Players-Lasky Corporation directly or through subsidiaries has from time to time acquired and enjoyed the control of all or nearly all of the first-class moving picture theatres, including first-run theatres:

Jacksonville, Fla.; Miami, Fla.; Tampa, Fla.; Dallas, Tex.; Philadelphia, Pa.

Means and Methods

In compelling or attempting to compel independent exhibitors to lease and exhibit motion picture films produced or distributed by it, Famous Players-Lasky Corporation has made use of various means and methods among which are the following, to wit: building, buying or leasing and operating, or threatening to build, buy or lease and operate, theatres in competition with independent exhibitors who refuse to lease and exhibit the films produced and distributed by Famous Players-Lasky Corporation.

Paragraph 11.—The acts, practices and things done as hereinbefore set forth have unduly hindered

and are now unduly hindering the competition in interstate commerce of competing producers and distributors of motion picture films, and said acts, practices and programs, carried out as hereinbefore set forth have a dangerous tendency to create for said Famous Players-Lasky Corporation and its affiliated companies, a monopoly in the motion picture industry in the greater part of the United States; all of which is in violation of Section 5 of an Act of Congress entitled, "An Act to create a Federal Trade Commission, to define its powers and duties, and for other purposes," approved September 26, 1914.

Unfair

The respondents, Adolph Zukor, Jesse L. Lasky and Famous Players-Lasky Corporation, by reason of the facts set out in the foregoing findings, have been and are using unfair methods of competition in commerce, in violation of the provisions contained in Section 5 of an Act of Congress entitled, "An Act to create a Federal Trade Commission, to define its powers and duties, and for other purposes," approved September 26, 1914.

By the Commission:

C. W. Hunt,
Chairman.

Dated this ninth day of July, 1927.

Attest:
Otis B. Johnson,
Secretary.

Novices Still Want To Build in Minn.

Minneapolis, July 12.

That F. & R. now have the town pretty well sewed up, as far as the movie exhibiting is concerned, apparently does not deter novices in the film game from wanting to build new theatres here.

The latest to apply to the city council for a license is William Berg, contractor with no theatrical experience, who wants to build an 800-seat house, costing \$100,000, a block from the very profitable 1,800-seat F. & R. Lagoon theatre in one of the best of the outlying business districts.

Another application for a license to construct a movie theatre at 39th and Fremont avenue north, in another outlying business section, also is before the council. A number of residents in the district have signed a petition opposing it. With the new 4,200-seat Publix house, now in the course of construction, showmen here say the city will be plenty over-seated.

Pathe Line-Up

Among the Producers Distributing Corporation officials who have left the ranks of the organization, with the Pathe amalgamation, are F. Monroe, formerly president; Raymond Pawley, secretary and treasurer; Joseph Berger, purchasing agent and the former head of the P. D. C. auditing department. Monroe and Pawley are now devoting their time almost entirely to the affairs of the Cinema Corporation.

It is understood that Ralph Clark, assistant sales manager of P. D. C., may shortly leave the company to take up duties in connection with the operation of several theatres in New York in which he is interested.

Pathe sales organization is to be headed by Phil Reisman with three assistants, William Morgan, Ed Eshman and Leslie Weir. The sales territory is to be divided into three divisions, east, middle west and west, under the direct supervision of Reisman's assistants.

There are to be a total of 11 district managers with 35 branches.

Foreign Theatres

Washington, July 12.

Department of Commerce has received the following list of picture theatres which may be secured by requesting same and giving the code number:

Portuguese East Africa, EUR-23380; Czechoslovak Republic, EUR-16380; Honduras, LA-35380; India (revision), PE-21340; Latvia, RD-80380; New Zealand (revision), PE-21340; and Portugal, EUR-16380.

In addition to these department has also just received a list of distributors in Czechoslovakia. This is coded EUR-16381.

"Main Event" Fight Film

Los Angeles, July 12.

Vera Reynolds' next for De Mille will be "The Main Event," an original, by Paul Allison, with a prize fight ring background.

William K. Howard will handle the megaphone.

UNEXPECTED DECISION

(Continued from page 5)

the divestment order, the compromise was reached.

After the Complaint

An authority on anti-trust matters, in discussing the compromise, stated that those for dismissal had undoubtedly been further influenced in their desire to avoid the divesting order, due to the well-established principle of law that the commission could grant no relief as to transactions which took place after the filing of the complaint and as to which there was no specific allegation in the complaint.

It was further pointed out that the Supreme Court decision in ruling against the commission had stated that proper action should be brought under the Clayton Act, clearly indicating the case was one for the Department of Justice and not for the Federal Trade Commission, whose authority ended after the physical assets had been acquired with control existing only in the stock possession phase.

The order as issued Saturday briefly prohibits Messrs. Zukor and Lasky (1) from continuing a conspiracy among themselves or with other persons to lessen competition and restrain trade in all phases of the industry (2) stop block booking; (3) to acquire theatres when such acquisition is for the purpose of intimidating or coercing competitors.

Conspiracy

At the commission it was stated to this Variety reporter that the conspiracy phase was of but little appreciable value—that it merely "recognized that there was a conspiracy."

To establish this conspiracy the following excerpt from "Findings as to Facts and Conclusion" was pointed out:

"The principal dates of the events above set forth and certain other events closely connected therewith and constituting the current history of said unlawful combination and the means adopted from time to time for its accomplishment are as follows:

"June 29, 1916—Artafact Pictures Corporation incorporated.

"December, 1916—Residue of the capital stock of Paramount Pictures Corporation acquired by Famous Players-Lasky Corporation.

"Dec. 4, 1916—Famous Players-Lasky Corporation acquires the remaining 49 per cent. of the capital stock of the nine corporations that were the franchise holders of Paramount Pictures Corporation.

"April 29, 1917—Contract between Paramount Pictures Corporation and S. A. Lynch Enterprises, Inc., giving latter exclusive 20-year franchise to distribute Paramount pictures in eleven Southern States.

"Dec. 28, 1917—Bosworth, Inc., Jesse L. Lasky Feature Play Company, Famous Players Film Company, Paramount Pictures Corporation, Artafact Pictures Corporation, Morosco Photo Play Company and Cardinal Film Corporation merged into Famous Players-Lasky Corporation. From this date forward Famous Players-Lasky Corporation has carried on all branches of the moving picture industry.

"April 18, 1919—Famous Players-Lasky Corporation acquired one-half of the capital stock of New York & Pacific Coast Amusement Company operating Grauman's Million-Dollar theatre in Los Angeles.

"April 30, 1919—Contract between Famous Players-Lasky Corporation and S. A. Lynch Enterprises, Inc., pursuant to which Southern Enterprises, Inc., was incorporated. Famous Players-Lasky Corporation acquired 50 per cent. of its capital stock and S. A. Lynch Enterprises the other 50 per cent.

"May 7, 1919—Famous Players-Lasky Corporation acquired 58 per cent. of the capital stock of the companies leasing the Rialto and Rivoli theatres in New York City.

"May 28, 1919—Realart Pictures Corporation incorporated.

"June 12, 1919—Contract between Famous Players-Lasky Corporation and Southern Enterprises, Inc., granting Southern Enterprises, Inc., a franchise to distribute Paramount pictures in the eleven Southern States for a period of 25 years from Sept. 1, 1919.

"June 25, 1919—Famous Players-Lasky Corporation, through a subsidiary corporation, acquired a plot of ground in St. Louis upon which it built the Missouri theatre, which opened Nov. 6, 1920.

"Aug. 1, 1919—Famous Players-Lasky Corporation acquired a

\$2,000,000 interest in Stanley Co. of America.

"Sept. 24, 1919—Famous Players-Lasky Corporation acquired one-half the capital stock of Mountain States Theatre Corporation operating two theatres in Denver.

"Dec. 1, 1919—Famous Players-Lasky Corporation at this date held the whole or portions of the capital stock of 18 different existing corporations engaged in the motion picture industry.

"Dec. 27, 1919—Famous Players-Lasky Corporation acquired the remaining 50 per centum of Southern Enterprises, Inc.

"Jan. 27, 1920—Contract between Famous Players-Lasky Corporation and Alfred S. Black by which Black New England Theatres, Inc., was incorporated; half of the stock of which was taken by Famous Players-Lasky Corporation and half by Alfred S. Black. Black New England Theatres, Inc., was granted a franchise to distribute Paramount pictures in New England.

"Feb. 5, 1920—Acquisition of 7,500 shares of first preferred stock of Famous Players Canadian Corporation, Ltd., and 65,064 shares out of 75,000 shares of its common stock.

"March 4, 1920—Contract whereby Famous Players-Lasky Corporation agreed to take one-half interest in the theatres in San Francisco operated by H. L. Rothchild.

"June 22, 1920—Purchase of 40 per centum of the common stock of respondent Saenger Amusement Company by Georgia Enterprises, Inc., a subsidiary corporation owned by Southern Enterprises, Inc.

"June 17, 1920—Famous Players-Lasky Corporation acquired the remaining 50 per cent. of the capital stock of Black New England Theatres, Inc.

"July 20, 1920—Contract between Famous Players-Lasky Corporation and William H. Gray, by which Gray was given the management of New England Theatres in which Famous Players-Lasky Corporation was interested.

"Dec. 29, 1923—Georgia Enterprises, Inc., subsidiary to Southern Enterprises, Inc., disposed of its 40 per centum of the common stock of respondent Saenger Amusement Company.

First National

In addition to this the commission dwells upon the development of First National, and the reason therefor. Mr. Zukor is charged with conspiring to gain control of this competitor, and when failing in the hoped for merger had gone ahead and gained control of the franchise holders of First National in Boston, Philadelphia, Cleveland, Chicago (specifically mentions Balaban and Katz deal) Detroit, St. Louis, Des Moines, New Orleans and Dallas.

With this before them the commission in its compromise has taken the attitude of "sink or swim" as to when the case reached the courts. For in dismissing the case against the other respondents named (Stanley Co., of America, Stanley Booking Corp., Black New England Theatres, Southern Enterprises, Inc., Saenger Amusement Co., Jules Mastbaum (deceased), Alfred S. Black, Stephen A. Lynch and Ernest V. Richards, Jr.) they are setting them up as subsidiaries or even as F. P. itself.

Going still further back to sustain the charge of conspiracy the commission sets forth the following for the period prior to July, 1919:

June 1, 1912—Famous Players Film Company incorporated.

July 31, 1913—Bosworth, Inc., incorporated.

Nov. 26, 1913—Jesse L. Lasky Feature Play Co., incorporated.

May 8, 1914—Paramount Pictures Corporation incorporated.

May 15, 1914—Contracts between Famous Players Film Co., The Lasky Corporation and Bosworth, Inc., with the Paramount Company for the distribution of all pictures produced by said three producers for a period of five years from Aug. 31, 1914.

Sept. 1, 1914—Morosco Photo Play Company incorporated.

Mar. 1, 1915—Said distribution contract with the Paramount Company extended for a period of 25 years from March 1, 1915.

May 2, 1915—Paramount Pictures Corporation acquired 51 per centum of the capital stock of the nine corporations that were its franchise holders.

May 20, 1916—Zukor and Lasky acquired 50 per cent. of the capital stock of the Paramount Company.

July 19, 1916—Famous Play-

ers-Lasky incorporated and acquired the stock of Famous Players Film Company and Jesse L. Lasky Feature Play Company. Acquisition of the stock of Bosworth, Inc., and Morosco Photo Play Company by Famous Players-Lasky Corporation was contemplated but the actual acquisition was deferred until, and consummated on, Nov. 7, 1916.

Block Booking

The second phase that of ordering the discontinuance of block booking faces a double chance of defeat. First because of the generally accepted fact that it is a recognized trade practice and, second, the recent decisions of the U. S. Supreme Court.

In answer to the first phase the commission, in its same "Findings as to the Facts and Conclusion," states:

"Because of the dominant position of Famous Players-Lasky Corporation in the motion picture industry, its methods of competition, policy and practice are necessarily followed, adopted and maintained by all competitors of Famous Players-Lasky Corporation that are strong enough to acquire and operate first-class first-run theatres to exploit their most meritorious pictures and to offer to lease, and lease, films in blocks only and in sufficient numbers to occupy the available exhibition time of exhibitors.

"Thereby it is made difficult for small and independent producers or distributors of films to enter into or remain in the moving picture industry, or market, or to lease individual pictures on merit. It destroys the freedom of exhibitors to choose according to their judgment and taste films for exhibition and to exhibit only films that in their opinion are meritorious and acceptable to their patrons; and the public is deprived of the power to influence exhibitors in the choice of films and of the benefit of continuous exhibition of meritorious and acceptable films only."

No reference is made to the Supreme Court decisions (Beechnut and Packer cases) wherein it was ruled that anyone can sell their goods in any manner they so desired. This point was raised by Zukor's counsel during the final hearings.

Neither is there any reference made to the instructions issued, as Variety's reporter definitely learned, to the trade conferences division that immediate steps be taken to bring about such a conference here with all of the industry participating.

These instructions were issued at approximately the same time as the order was made public.

Theatre Phase

Delving into the theatre phase the commission states that F. P. does not acquire title but "procures and owns all or part of the capital stock of such corporation so holding title to such theatre and exercises ownership and control thereof in its capacity as a holding company. On June 30, 1926, the interests of F. P. L. Corporation in said 368 theatres were as follows:

"In 128, 100 per cent; in 13, more than 50 per cent and less than 100 per cent; in 1927, exactly 50 per cent; in 99, less than 50 per cent."

In the following cities the commission claims F. P. has directly or through subsidiaries at one time or another "enjoyed control of all or nearly all of the first class moving picture theatres, including first run theatres" in Jacksonville, Fla.; Miami, Fla.; Tampa, Fla.; Dallas, Tex., and Philadelphia, Pa.

One commissioner questioned following the issuance of the decision commented upon the final arguments. He drew attention to the charge then voiced by the commission's counsel that Robert T. Swaine, for F. P., was "clouding the issue," finally stating that the case was decided on the record of the testimony.

Case on Paper

It was recently pointed out in Variety that the government's case on paper was considerably stronger than presented in the oral argument. In this connection the new member of the commission, Judge Edgar C. McCulloch, the latest Presidential appointment, had not been present during those hearings.

This commissioner's immediate announcement that he would participate in the decision admittedly lessened the optimistic outlook as to the final outcome as possessed not only by counsel for F. P. but those following the development of the long drawn out proceeding,

which, in view of the order issued, has not yet been brought to a close.

Robert T. Swaine, F. P. counsel, in Washington last week is quoted as stating the picture company would carry any adverse order to the courts.

Local attorneys have announced that the commission's order will not be ignored with appeal to be made to the Supreme Court immediately.

Order in Full

The commission's order in full follows:

UNITED STATES OF AMERICA BEFORE FEDERAL TRADE COMMISSION.

At a regular session of the Federal Trade Commission, held at its office in the City of Washington, D. C., on the 9th day of July, A. D., 1927.

PRESENT:

C. W. Hunt, Chairman,
William E. Humphrey,
Abram F. Myers,
J. F. Nugent,
Edgar A. McCulloch,

COMMISSIONERS.

DOCKET NO. 835

ORDER TO CEASE AND DESIST Federal Trade Commission

Famous Players-Lasky Corporation, Realart Pictures Corporation, The Stanley Company of America, Stanley Booking Corporation, Black New England Theatres, Inc., Southern Enterprises, Inc., Saenger Amusement Company, Adolph Zukor, Jesse L. Lasky, Jules Mastbaum, Alfred S. Black, Stephen A. Lynch, Ernest V. Richards, Jr.

This proceeding having been heard by the Federal Trade Commission upon the amended complaint of the Commission, the amended answers of respondents, the testimony and documentary evidence offered and received and the arguments of counsel for the respective parties herein, and the Commission having made its findings as to the facts and its conclusion that the respondents have violated the provisions of an Act of Congress approved September 26, 1914, entitled, "An Act to create a Federal Trade Commission, to define its powers and duties, and for other purposes," therefore,

It is now ordered, That respondents, Adolph Zukor, Jesse L. Lasky and Famous Players-Lasky Corporation, and each and all of said respondents, their officers, directors, agents, representatives and employees, cease and desist:

1. From continuing in force, recognizing, complying with, carrying into effect or enforcing, or attempting to comply with, carry into effect or enforce the conspiracy heretofore made or entered into by and among the respondents or any of them, or by and among the respondents or any of them and any other person or persons, for the purpose of lessening and restraining competition, and restraining trade or commerce among the several States, or with foreign nations, in the business of producing, distributing and exhibiting motion picture films for profit or the business of producing and distributing such films, and from making or entering into any like conspiracy among themselves or any of them, or among themselves or any of them and any other person or persons, for any of the purposes above set forth and enumerated in this paragraph of this order.

2. From leasing or offering to lease for exhibition in a theatre or theatres motion picture films in a block or group of two or more films at a designated lump sum price for the entire block or group only and requiring the exhibitor to lease all such films or be permitted to lease none; and from leasing or offering to lease for exhibition such motion picture films in a block or group of two or more at a designated lump sum price for the entire block or group at separate and several prices for separate and several films, or for a number or numbers thereof less than the total number, which total or lump sum price and separate and several prices shall bear to each other such relation as to operate as an unreasonable restraint upon the freedom of an exhibitor to select and lease for use and exhibition only such film or films of such block or group as he may desire and prefer to procure for exhibition; or shall bear such relation to each other as to tend to require an exhibitor to lease such entire block or group or forego the lease of any portion or portions thereof; or shall bear such relation to each other that the effect of such proposed contract for the lease of such films may be substantially to lessen competition or tend to create a monopoly in any part of the certain line of commerce among the several States, or with foreign nations, involved in said proposed sale, to-wit: the business of the production, distribution and exhibition of motion picture films to the public, or the business of production and distribution, or of production or distribution of moving picture films for public exhibition.

3. From building, buying, leasing or otherwise acquiring, or threaten-

ing so to do, any theatre building or buildings or theatre or theatres, for the purpose and with the intent or with the effect of intimidating or coercing an exhibitor or exhibitors of motion picture films to lease or book and exhibit motion picture films produced or offered for lease or leased by respondent Famous Players-Lasky Corporation.

It is Further Ordered, That the said respondents, within 60 days from and after the date of the service upon them of this order, shall file with the Commission a report or reports in writing setting forth in detail the manner and form in which they are complying and have complied with the order to cease and desist hereinabove set forth.

It is Further Ordered, That the charges in the complaint herein as against the respondents, Realart Pictures Corporation, The Stanley Company of America, Stanley Booking Corporation, Black New England Theatres, Inc., Southern Enterprises, Inc., Saenger Amusement Company, Jules Mastbaum, Alfred S. Black, Stephen A. Lynch and Ernest V. Richards, Jr., be and the same are, hereby dismissed.

It is Further Ordered, That so much of the charges in the complaint herein as against the respondents, Adolph Zukor, Jesse L. Lasky and Famous Players-Lasky Corporation as are not embraced in the findings of fact heretofore made by the commission in this cause, or in the above and foregoing order to cease and desist, be, and the same are hereby dismissed.

By the Commission: Commissioner Nugent concurring as to paragraphs 1, 2, 3 and 4 hereof and dissenting as to paragraphs 5 and 6 hereof.

Otis B. Johnson,
Secretary.

PATENTS

Washington, July 9.

Full information may be secured on each of the following patents, which have just been granted, by forwarding 10 cents, and the name and number, to the Commissioner of Patents, Washington, D. C.

Pictures

Photographic transparency and method of coloring same. Arthur G. Waddingham, Jackson Heights, N. Y., assignor to Color Cinema Productions, Inc., New York. Filed May 8, 1926. Ser. No. 107,789. 1,633,652.

Apparatus for printing picture films. Frederick R. Miller, Jersey City, N. J., assignor to Artcolor Motion Picture Co., Inc., New York. Filed April 25, 1919. Ser. No. 292,525. 1,634,297.

Apparatus for cinematographic projections. Emilio Carranza, Sola, Flix, Spain. Filed Dec. 24, 1924. Ser. No. 757,944. and in Spain, Jan. 11, 1924. 1,634,597.

Framing device for picture projectors. A. D. Brixey, New York city, assignor to the Replitura Corp., New York. Filed Oct. 11, 1919. Ser. No. 330,097. 1,634,769.

Photoprinting. Edward F. Flammner, New York city, and Halsey E. Silliman, Brooklyn, N. Y., assignors, by mesne assignments, to Rainbow Photo Reproductions, Inc., New York. Filed Oct. 2, 1924. Ser. No. 741,276. 1,634,658. (Second patent filed Jan. 11, 1926. Ser. No. 80,667, and in Canada, Dec. 26, 1925. 1,634,659.)

Photographic printing machine. Geo. A. Smith, Baltimore, assignor to Eastman Kodak Co., Rochester, N. Y. Filed Dec. 2, 1924. Ser. No. 753,510. 1,635,014.

Method and means of transmitting pictures. Edouard Belin, Paris, France. Filed Feb. 9, 1925. Ser. No. 8,022. 1,635,027.

Music

Phonograph tone arm and resonator. Wm. T. Carnes, Kansas City, Mo., assignor to Carnes Artificial Limb Co., Kansas City. Filed Dec. 19, 1923. Ser. No. 681,512. 1,633,624.

Talking machine. Isak Jacobsohn, Spandan, Germany, assignor to Bruno Miller, Grolitz, Germany. Filed May 29, 1924. Ser. No. 716,789. 1,633,745.

Sound reproducing instrument. Thomas Brewin, Fife, Scotland. Filed Oct. 20, 1923. Ser. No. 669,770. and in Great Britain Oct. 26, 1922. 1,633,760.

Concert horn. John Heald, Springfield, Mass. Filed June 13, 1923. Ser. No. 645,193. 1,634,355.

Sound box for gramophones and similar instruments. Wm. E. Naylor, London, England. Filed April 18, 1923. Ser. No. 632,935. and in Great Britain April 21, 1922. 1,634,380.

Sound board for pianos. George H. Jones, Oregon, Ills. Filed Sept. 30, 1922. Ser. No. 591,619. 1,634,669.

Stringed musical instrument (with two necks, suggesting a combined guitar and banjo). Frank Travaglini, Philadelphia. Filed March 10, 1924. 1,634,730.

Reed trimmer. Walter Kajeski, Hohen, N. J. Filed Feb. 28, 1925. Ser. No. 12,805. 1,635,004.

Outdoors

Amusement apparatus (chute). John D. Pontious, Hammond, Ind., assignor of one-half to Lizzie Pontious, Hammond. Filed Sept. 9, 1926. Ser. No. 134,441. 1,633,751.

Merry-go-round. Gustav A. Rhu-

(Continued on page 17)

OPINIONS BY INDEPENDENT EXHIBITORS ON THE TRADE COMMISSION'S RULINGS

(Requested by Variety)

WILLIAM BRANDT

(Brooklyn, N. Y.)

"Block booking has its advantages and disadvantages. Much can be said in favor of both. As far as the exhibitor is concerned, naturally, a supply of good pictures at a fair price throughout the year is a desirable thing irrespective how purchased. A great many exhibitors prefer block booking to any other kind of purchasing for that reason.

"I do not believe the decision of the Federal Trade Commission as applied to block booking will stand a legal test in the courts. For, despite that the picture industry cannot be compared with any other business because of the human equation such as stars, directors, writers, etc., nevertheless, the producers are in relatively the same position as the wholesaler of merchandise and in my opinion has the right to dispose of his wares much the same as any other wholesaler providing, however, that he does not threaten his customers with theatre competition. In the event a sale cannot be consummated of the entire block of pictures.

"When a producer was unable to sell an exhibitor because of price or otherwise in the past, it was always inferred that that producer would build a theatre in competition to the exhibitor in that territory to provide for his own outlet.

"As against block booking, much can be said. When an exhibitor buys several blocks of pictures such as Paramount, First National or Metro it practically tends to close the entire market to other producers, eliminating newcomers from the industry and tending to create a closed situation while depriving the exhibitor from running many really good pictures that come out during the year, because of lack of playing dates. This is very unhealthful, even to the leading producers, for the picture industry has only risen to its great height in a few years by the very active competition forcing everybody to be on their toes all the time.

"Cat in Bag"

"Another point against block booking is that the exhibitor buys a cat in the bag and obligates himself to pay real money for it. As in the instance of Paramount, which I cite because of the Federal Commission's decision, we are asked to buy 70 pictures at this season of the year when practically three-fourths of them have not as yet entered production.

"Obviously, it is impossible to tell in advance how these pictures will turn out, but the exhibitors have been buying that way in the past, as they must in the future, purely out of good faith.

"That could not happen in any other business. When a sample is submitted in the commercial line, the retailer places an order and the merchandise is delivered as per sample. In our case, if a prominent star is indisposed for several weeks, the producer has to use his judgment to make a proper substitution and the exhibitor is obliged to take this picture under the present contract.

"Despite these disadvantages, I am heartily in favor of block booking as are a great many other theatre owners with whom I've had conferences regarding the decision," said William Brandt, of the Brandt Brothers of Brooklyn.

FRANK REMBUSCH

(Of Indianapolis)

Indianapolis, July 12. "Elimination of compulsory block booking will be a tremendous help to all independent theatre owners. Compulsory block booking, compulsory arbitration, compulsory uniform contracts altogether are as a gigantic machine that trustify the industry. One cog out and the machine may break down.

"It is especially difficult for a small town theatre that can only use approximately 200 to 300 pictures a year to live when he is compelled by block booking to only play the product of three or four distributors.

"We know that no distributor

ever has or ever will offer more than 25 per cent. exceptionally good product. The small town needs the right to select the best from all producers which is only good sense and good business and if the compulsory block booking practice is stopped, a greater playing of all the best pictures will result to the tremendous benefit of the entire industry.

"An old German proverb says, 'Trees Do Not Grow Into the Skies,' and the trustification of the industry has reached a stage where a downward reaction is at work.

"The old General Film Company was more concerned in controlling the picture market than in making good pictures and died of dry rot. We now have somewhat of a repetition of that history.

"We are continually obliged to add a lot of other forms of entertainment to our poor pictures. Good pictures need no crutch. The distributors have been able by block booking to force the theatre to play inferior product, but Mr. Public can't be forced for he only endows a box office where good box office attractions are offered.

"Rewards in any branch of the industry should win by merit and not by might. The government has taken a great step in the direction of a free screen and a better and great motion picture.

"The motion picture is too great a factor in the happiness, the mental, moral and spiritual life of mankind to be subject to any control except a control that leads to the screen.

"The best open market is the right road," said Frank Rembusch today.

W. A. STEFFES

(of Minnesota)

Minneapolis, July 12.

The best thing that possibly could happen, both to Paramount and the industry as a whole, was how the Federal Trade Commission's rulings on block picture booking and theatre holding, were characterized here by William A. Steffes, president of the Theatre Owners' Association of the Northwest, comprising nearly all picture theatre owners in Minnesota and the Dakotas.

"Its enforcement is the one thing that will prevent Paramount and the industry from going on the rocks of destruction," Steffes declares.

Prior to the decision Mr. Steffes issued a pamphlet to his association members attacking the block booking system and warning against blind signing of contracts.

"The Federal Trade Commission's ruling relative to Paramount was no surprise to me, and I do not believe it was a surprise to Paramount itself," said Steffes, commenting on the decision to Variety's correspondent.

"I am positive that, if Paramount had anything to say, they would have requested just such a ruling.

"Block booking was an evil and menace to the industry. This did not apply to the theatre owners alone, but to the producers as well.

"In my opinion, it forced the building of many a theatre that would not be in existence if the producers had realized this evil a few years ago. The grabbing of theatres by Paramount and other producers had to end some time.

"The Federal Trade Commission ruling will let them out gracefully.

Rearranging Selling

"I expect to see the selling policies of all companies immediately rearranged so as to conform to the ruling. Eventually this will mean fewer pictures made by producing units.

"If Paramount and other producers will confine themselves to producing 30 or 40 real worthwhile productions, the show business as a whole will improve, as the public has grown tired of factory-made pictures that have been forced on them by the block booking system.

"I believe it was a blessing. With the producers in the exhibiting end of the business, it has taught them that the exorbitant prices they ask for their product cannot be paid, even in their own theatres.

"They themselves realized that a

halt had to be called on theatre expansion, so what could be sweeter for them than the federal decision?

"I look for business to increase materially in the theatres all over America if Paramount and other producers will adhere to the Federal Commission's decision and allow theatre owners to choose pictures from various companies to meet the demand of their own clientele. If Paramount was allowed to continue as heretofore, the entire industry would have been wrecked within the next few years.

"The business of exhibiting belongs primarily to the exhibitor. I maintain that the producers knew nothing about the exhibiting end of the business.

"The Federal Trade Commission's ruling should be welcomed by everyone connected with the industry, as, I believe, it has done more to stabilize the business than anything that has happened in years."

R. F. WOODHULL

(Pres. T. O. A.)

R. F. Woodhull, president, Theatre Owners of America, said:

"If it is made effective (disapproval of block booking) within the next 60 days or later or by virtue of the decision being upheld by the courts, many new methods of selling will have to be worked out. I have no doubt that this problem will be met in a way that will prove a benefit to the exhibitors in film rentals, and the securing of pictures appropriate to his neighborhood without the producer being compelled to sacrifice quality.

The other decision which distinctly frowns upon the acquiring or threatening to acquire theatres by producers and distributors should tend to act as a stay in the present oversteering of communities which is conceded to be a menace to our industry by both independent and producer theatre owners.

EQUITY ON COAST

(Continued from page 4)

is on record as agreeing to submit any clauses not agreeable to producers to arbitration, either with the Academy of Motion Picture Arts and Sciences or outside disinterested parties, and will abide by any decisions made.

Lasky is due back in Hollywood next week, with a conference expected during the same week.

At a meeting of practically all producers at the Hollywood Athletic Club Friday, a decision was reached that producers would work in co-operation with the Academy, and listen to suggestions from that body regarding better pictures and lower production costs.

West Coast picture producers have assumed an attitude of indifference—at least outwardly—toward the movement launched here by Equity, aided by some 700 or 800 screen actors, many of prominence, to bring about Equity "closed shop" conditions. Despite the open rebellion of these hundreds of screen actors and the adoption of drastic resolutions demanding recognition of Equity by the producers, the latter have given no indication of alarm or even interest in what the actors propose.

A secret meeting of the leading producers was held Friday, two days after the Equity Hollywood meeting at which the "embargo" plans against "open shop" conditions were promulgated. At the close of their session, none of the picture makers would admit Equity or its plans had been discussed. No statement as to the attitude of the producers could be obtained, though several told Variety they were far from alarmed and would make no step until some action had been taken on the part of the actors' organization or the Hollywood Screen Writers' Guild, also for Equity.

Equity's campaign to bring about the so-called "Equity Shop" in the Hollywood picture studios came as a direct result of the recent wage cut proposal of the producers, but which was abandoned when pressure was brought to bear on the

producers by the Motion Picture Academy. For five years or more Equity has been trying to "unionize" the screen actors, but its efforts fell flat. After the \$50 salary announcement, Frank Gillmore, for Equity, on the coast, together with Conrad Nagel, district deputy in Southern California, summoned the actors to a conference and the die was cast.

Producers Confer

The producers' meeting held on Friday was not sanctioned by the Association of Motion Picture Producers (Hays), but was an independent gathering of the producers and many of their subordinates, ostensibly called for a general consideration of plans that would lead to studio production costs reduction. Another angle understood to have been discussed was the idea of developing young talent.

Los Angeles-Hollywood branch of Equity now has a membership of about 800 paid-up members, but is the only branch of the order not having "Equity shop" working conditions. Following the Equity meeting Wednesday night, a campaign for additional members was started, with Equity reporting hundreds of additions in the last few days. The Screen Writers' Guild has openly announced its determination to co-operate with Equity in the plan to force the Equity contract upon the Hollywood producers.

Equity's Meeting

Equity's meeting was held at the Writers' Club, with 800 players in the hall. Gillmore, presiding, stressed the need for a strong actors' group to combat arbitrary and unfair practices of the producers. He declared that the recent attempt to enforce a general salary cut was only one of the things in the minds of the producers, who might at any time come along with something more drastic. He stated that the basic contract as outlined by Equity was not unreasonable in protecting the actors.

Louise Dresser and Fred Niblo gave short addresses. Wallace Beery declared he was 100 per cent. for Equity and with the organization to the end in any action that might be taken now or in the future. He declared that he was not going to stand for any cut in salary and that the producers were aware of it.

Beery asserted that no producer had the right to engage actors and others for a week's work and then force these people to work six days and six nights for only a week's salary. He pointed out that Equity contract would make the producers recognize the right of actors to have certain hours of work, and if necessary for actors to work overtime, the producers should have to pay for it. Beery then asked to be allowed to put a motion to the effect that "Equity shop hereafter be the policy of Actors' Equity Association, Hollywood Branch."

Gillmore told the gathering that the motion called for careful consideration because of its importance. Several opinions were voiced, all in favor of the motion, which was then passed without a dissenting voice. Gillmore then asked the members to instruct their executive committee to meet the producers on the basic agreement, standard contract and Equity shop, which was done in the form of a motion unanimously passed. Gillmore stated that the producers might refuse at first instance, but if Equity goes later to the producers, they will not offer the independent arbitration clause, but will force the producers to accept the agreement and contract on Equity terms and conditions.

Conrad Nagel stressed the point that "organization was vitally necessary against unseen powers that dictate to the producers who are now our friends."

300 New Members

A motion was carried that all members back in their dues pay up immediately, and also those at the meeting not members and eligible became members of the organization. About 300 new members were secured as a result of the meeting.

On the platform were a number of the biggest names in pictures, including Thomas Meighan, Charles Ray, Bert Lytell, John Gilbert, Conway Tearle, Alec B. Francis, Richard Barthelmess, Lew Cody and Lois Wilson. Many other "names" were in the audience.

An inquiry from the Screen Writers' Guild was received asking in just what manner the writers' organization could co-operate and affiliate with Equity. Gillmore declared this would be a big asset to Equity.

In New York

Reports received at Equity's New

FILM NEWS OVER WORLD

Washington, July 12. (Weekly summary of reports on motion picture trade conditions received by the motion picture section, Department of Commerce.)

There were 27 feature films censored in Germany during May, 1927, of which 11 were German-made and 16 foreign (9 from America) as compared with 16 domestic and 15 foreign in April and 16 domestic and 44 foreign in March, 1927, according to a report from Trade Commissioner George R. Canty, Paris. Austria imported 18,400 kilograms and exported 500 kilograms of raw film in 1926, says a report to the Department of Commerce from Trade Commissioner George H. Canty, Paris.

Germany supplied the largest amount of raw film to Austria with 15,000 kilograms, Belgium with 2,300, Great Britain with 400 and France with 300 followed.

German Figures

The report of the German Motion Picture Producers' Association for the period Feb. 1, 1926, to May 31, 1927, gives the following table of figures for Germany:

Number of theatres.....	3,600
Number of seats.....	1,600,000
Attendance (daily).....	900,000
Average admission.....	.75 RM.
Annual receipts.....	240,000,000
Rental for films.....	72,000,000
Pleasure tax.....	50,000,000

The report called attention to the fact that at present the industry employs 45,000 persons exclusive of those employed in the manufacture of cameras, film and other materials used by the industry. Attention was also called to the high municipal pleasure taxes which have to be met, which constitute a severe handicap in view of foreign competition. It is claimed that the producers receive only 18,000,000 marks from rentals as compared with an annual average of 40,000,000 marks paid to municipalities as a pleasure tax.

Petitioning Government

At a meeting of representatives of the leaders of all branches of the picture industry held recently it was decided to petition the government to exempt from taxation all tickets sold at 2 marks or less and to limit the tax on tickets sold for more than 2 marks to 10 percent, according to advices from Assistant Trade Commissioner Leo C. Morse, Berlin.

At the same time a resolution was passed to make an additional effort to have a previous petition which was submitted to the government and which had as its object the fixing of the age limit for juniors reduced from 18 years to 16 years passed.

It is believed extremely doubtful in Germany that either of these petitions will be favorably acted on, and it is the consensus of opinion that the opposition will be too great to be overcome.

Interest Grows in Brazil

Attendance at motion pictures in Rio de Janeiro in 1926 is reported to have greatly exceeded that of 1925.

The increasing interest apparent on the part of the Brazilian public in high-class films has resulted favorably for American producers, who, in 1926, supplied 95 percent of those films censored, compared with 83 percent in 1925.

George R. Canty, motion picture trade commissioner, Paris, reports the following on Europe:

Jean Sapone, leading motion picture figure in France, has agreed to head the movement for the reduction in the special taxes on the picture exhibitors.

These taxes are reported extremely high, ranging from 17 to 40 percent of the gross in Paris and 15 to 31 percent outside of the capital.

In addition to the special taxes the exhibitors must pay the regular

(Continued on page 16)

York headquarters tell of the determination of coast picture actors to demand an Equity shop in the studios of Los Angeles. An enthusiastic meeting held in that city last week ended with a resolution to demand a basic contract similar to that existent in the legitimate field. Such an agreement would mean that all picture actors must be members of Equity.

A bulletin issued by Equity chiding the picture people appears to have arrived on the coast at the psychological moment. The bulletin regarded the Academy of Motion Picture Arts and Sciences as being "a company union." It stated that the proposed salary cut of 25 per cent. could just as well have been 75 per cent., and might go that far since the actor had no organization to protect him.

BRITISH FILM FIELD

"Out" Quota Bill Amendment—English Stars on Continent—White's Death Without Effect on Picture business—Paramount Reported Absorbing Madan Circuit in India

London, July 1.

Committee stage of the Film Bill finishes in three weeks from now, and the Third Reading in the House of Commons is to be in August. Then the Bill has to be passed by the House of Lords, which is a formality, as the Lords have not power to reject or change a Bill which the Commons have passed. It will go through the Lords and become law in October.

An important amendment has been put in by Government which seems to nullify the Quota to a large extent. This stipulates that:

"Where compliance on the part of a renter or exhibitor with the provisions of this Act as to quota was not commercially practicable by reason of the character of the British films available or the excessive cost of such films, non-compliance with those provisions on that ground shall for the purposes of this Act be treated as due to reasons beyond his control."

Reduced to plain language, this means that a distributor or a showman has only to make out a case that the British films were not what he wanted or were too dear, to be able to evade taking any quota at all.

An amendment to Clause 19 limits the exhibitors' quota period to 12 years, and Clause 20 obliges exhibitors to take out a license for each theatre, in addition to the licenses already required by other authorities.

By Clause 21 exhibitors are obliged to make a yearly return of all registered British films shown, with dates of exhibition and number of performances.

It looks like taking half everybody's time filling up forms when the Bill is law.

British Stars Abroad

In spite of the shortage of screen artists here, the Continent is absorbing British players rapidly. Maybe they get more money abroad. Nina Vanna, Warwick Ward, Malcolm Tod, Walter Butler and Clifford MacLaglen (Victor's brother) have all been working in France, while Nina Vanna and Warwick Ward have also just gone into German productions.

Bumpers' 3d Year

Our version of the A. M. P. A. called here the Bumpers, began its third year last week and is now a healthy body with a membership of all the publicity men who matter. Horace Judge, of First National, was responsible for its foundation, and is editor of its official organ. This year's Chairman is H. A. Walliss (Pathe), and Robb Lawson (United Artists), looks after the non-trade press—a hefty job, as the general press here is still inclined to knock the film business at every opportunity.

A New Camera?

Arthur Newman, head of the optical firm, Newman & Sinclair, sailed last Saturday for New York, where he will be in consultation with George Eastman at Rochester for some time. Newman has gone over primarily to design a new camera for Kodak, the details of which are being kept a close secret. He is also putting the final touches to a new home projector, Kinatone, invented by Herbert Ponting in collaboration with Warren Dunham Foster. This projector runs 16-millimeter film and re-winds itself. It is to be manufactured in the States.

The White Tragedy

Jimmie White's failure to corner British Controlled Oils, and his subsequent suicide, while it will cause several collapses in the theatrical business, does not appear likely to hit the film trade. White was for some time in control of the Tivoli, but the house passed to Metro-Goldwyn a while ago, and his only other connection with movies was the deal for the site at Wembley on which the British Central Studios are to be built.

As head of the Beecham Trust, White had bought the whole of the Wembley Exhibition grounds for a million and a half dollars, and the deal was to be finally closed today (July 1). So far as can be gath-

ered, it will still go through, as White had re-sold parts of the property for more than enough to meet the contract to purchase entered into by him for the Beecham Trust. The price he got from Pugh for the studio site and buildings nearly covered his own commitment.

Theatre Building Boom

Although a scare is being engineered that this country is likely to become over-seated, picture theatre building is rushing on. New houses include a P. C. T. theatre at Preston, while a 1,300-seater has been started at Coleshill, Birmingham. In this town the Rialto (1,000 seats) will be finished by August 1, the New Alhambra is just beginning, and the Ritz will open end of August.

A new super at Retford (Notts.) will be completed by the end of October, and the Palace, Bootle, is being enlarged to seat 1,700. Another 1,000 seat house is being built by the Wood Circuit at Liverpool, where the new Plaza is scheduled to be ready for opening early next year.

Par Buying Indian Theatres?

Much agitation is being caused here by the continued rumor that Paramount is acquiring the Madan Circuit of India movie theatres. Already Universal and First National are credited with controlling some 50 kinemas in India, and if the Madan deal goes through nearly three-quarters of the Indian houses will be under American control.

Several months ago it was known that Paramount had offered \$1,500,000 for the Madan Circuit, nearly a quarter of a million dollars more than a British offer then made. There was some talk of Government action to stop Madan selling to any foreign company, but nothing was done. Madan has about 130 picture houses in India and, of course, a stranglehold on that market.

U's Fight Score

Though a big price was paid for the rights of the Walker-Milligan fight for the middle-weight championship, Universal has scored heavily in the result. Walker's victory at least doubles the film's value in the States without making it any less valuable for this market.

STEFFES WARNS EXHIBS

(Continued from page 5)

style of entertainment, due to lack of quality and appeal in and of our film productions are elements to which we must give consideration. Notwithstanding all of the contrary conditions that affect our business, the demand of the distributors will involve exorbitant rentals and percentage contracts, all inconsistent with our ability to pay or with business conditions.

"It is rumored that all of the larger film producers and distributors have extended their finances, through their activity in the acquisition of new theatres and of theatre construction, and they have depleted their resources to a point where picture production and picture selling will have to bear the brunt of the burden and replenish the coffers.

Want "Right Eye"

"The selling plan of the big companies is to get more money for their product than heretofore by dangling before your eyes the big specials, but don't forget they want your 'right eye' for them.

"Why let them use the big pictures as 'bait' to hook you for the balance of the product, the merit of which you don't know a thing in advance?"

"Now, let's see how they are going to try to sell you.

"If you will study the work sheets when you are approached, you will notice a provision that reserves to the distributor the right to change the title, cast or director of photoplay productions. The present contract gives them the right to change the title of the picture, but they do not sell pictures by titles any more. They sell you three Marion Davies productions and under the above

mentioned reservation, if they decide to give you Tillie Pumpkins in place of Marion Davies, what can you do about it?

"Now, if all the companies adhere to the selling policies as outlined for this year, and get away with it, next year all they will use is an order blank to read, 'I, the Exhibitor, hereby agree to allow the Blank Film Company the right to furnish 52 pictures for my theatre at a rental price of blank dollars.'

Competition

"Don't be misled by the thought that your competitor will get a certain product if you don't concede to the demands of the distributor. Rather than take on an unfair deal that is not going to give you a break, let your competitor take it over and let him bear the brunt of the loss.

"This letter and advice are not only addressed to the owners of theatres in the smaller towns, but I am particularly appealing to the theatre owners of all the key cities in this territory, and particularly to Finkelstein & Ruben, because if we don't watch our step there will be no motion picture theatres operated by the independent exhibitors after this year.

"If the large producing companies, who own circuits of theatres, are successful with the plan they have in mind as it relates to selling, theatre owners will be glad to give up their theatres gratis before the end of the year, in place of receiving a fair price for them.

Don't Sign

"Don't sign contracts for specials when you are compelled to raise your admission price, extend your run, give the distributor a 50 percent guarantee, and then be compelled to buy 40 or 50 more pictures not even titled.

"Don't sign any contract unless you understand it.

"Don't sign a 'sappy' contract just because you think your competitor will, as he may also be too wise.

"In case you are compelled to sign one of these 'blind contracts,' be sure to write a clause in the contract which will give you the right to cancel at least 25 per cent. of the pictures. Then, if they try to slip you bad ones, you are protected somewhat.

"It is my intention from time to time to bulletin to you such later and further thought in this connection as I believe will be to your interest and for your protection."

Not N. L. Royster

N. L. Royster of Winston-Salem, N. C., wishes it understood that he is not the Nat Royster recently reported in Variety as having been sentenced to 30 days' imprisonment upon the complaint of Mrs. Royster in Chicago.

FILM NEWS OVER WORLD

(Continued from page 15)

taxes on their business like any other firm.

Nordisk Aktienselskabet, Copenhagen, contemplates producing six films in Germany under the direction of Waldemar Anderson and Richard Oswald. Principal actors will be Junnar Foinas and Gosta Ekman.

Jene Locker is finishing his film, "The Sad-Jolly Barber," at Copenhagen.

The Terra-Film, of Berlin, has started with its second big film, "Bigamy," under the direction of Isaacs Speyer.

German Makers Meet

The Association of German Film Manufacturers recently held its general meeting at Berlin. Dr. Friedmann, manager, underlined the activity of the association in all its branches of film manufacturing, mentioning that the association was the oldest and strongest of its kind in German film industry and that its members continued to present the greatest share of German production.

Importation was seriously discussed and the meeting concluded with the thought that protection of the German film against foreign competition was still a necessity, and the one-to-one contingent being of an imperfect security, the changing of the quota to two-to-one was voted necessary.

The assembly then voted the for-

INSIDE STUFF

ON PICTURES

Even though Jesse Lasky came to the west coast to put over a reduction in salaries after a conference in New York, the officials who took part in those meetings at the Paramount's home offices were not unanimous in their decision to force a cut on salaries at the studio. A majority voted for the measure, and the plan was taken to the coast for enforcement. It was thought that Lasky could obtain 100 per cent co-operation among other studio officials, even though the Hays organization was approached and refused to consider the move through that office.

When Lasky arrived on the coast, he called a meeting of producers at the Hollywood Chamber of Commerce, as the Hays office did not wish to be entangled. Even at that time some of the other big producers were not in accord with Lasky's plan, but most of the smaller organizations thought it would be a good move to join the parade and lower production costs and salaries at a time when actors and others were being panicked by the big boys.

A few of the executives on the coast were able to foresee the results of such a move and would not go through with the proposition. This caused the smaller companies to also withdraw the cut, with Lasky bringing up the rear.

Undenially the bankers had a lot to do with the curtailment of production costs. Paramount has five million dollars tied up in three pictures, "Old Ironsides," "Rough Riders" and "Wings." This is a tremendous amount of money to be carried until the pictures are released generally, and would provide the negative cost of 25 regular program releases that are ordinarily shot out for release a few weeks after completion at the studio. That "Ironsides" ran a million over the original budget made the bankers take notice. When both "Rough Riders" and "Wings" also topped their original budget figures by wide margins, instructions were given for drastic cuts in studio overhead and picture costs, it is said.

Paramount will likely lay off "road show specials" for the next 10 months as a result of production cost curtailment. "Beau Sabreur" has just been started and Von Stroheim's "Wedding March" will be ready in the fall. The latter two, with "Ironsides," "Wings" and "Rough Riders" will form the total of Paramount's specials for the coming year. "Barnum," with an estimated budget of one and a half millions, has been postponed for at least a year.

Picture producers on the Pacific Coast feel they are up against an acute problem as a result of a shortage of capable writers. One of the production heads with a large producing organization states that despite there are several hundred screen writers on the coast that only a small portion of this number are capable of meeting the requirements to turn out consistent screen stories. He asserts that it is not a reflection on the writers who have the ability to turn out worthwhile fiction for the magazines or short story publications. He declares that there is a wide divergency between magazine articles and stories intended for the screen which fact has been demonstrated through an endeavor to make the adaptation, either by the original writer or some seasoned screen writer.

To illustrate this contention the studio executive pointed out an instance where the author of a play now on Broadway came to the coast for a five-week period to write original screen stories. This author labored day and night and turned out three stories. Two were exceptionally good but not suitable to the needs of the picture company. The third story is now being peddled to other producers with the company which hired the writer drawing a blank for their expenditure.

This particular picture concern for the past six months has been striving to develop new writers, has brought a great many from the east for this purpose and up to date claims that the results have been very discouraging.

That printing the suggestion or prediction that a certain person would fit or would be cast for a particular part in a picture in the columns conducted by a woman writing for a syndicate of papers is the jinx has been proven in a number of instances around Hollywood lately. This woman writer who has assumed an arbitrary position towards producers and studio executives has been in the habit of outguessing the producers in the selection of members of their picture casts. These selections she generally made were of people whom she mixed with socially.

Of late the producers have been placed in an embarrassing position by the woman's alleged selection, with the result they in turn are beginning to embarrass her and place her in an almost unexplainable position.

Whenever she prints a cast selection or prediction now that player appears to have the finger pointed at him and is disregarded in the selection even though considered.

Last week the woman writer mentioned the name of a girl to play the lead opposite one of the big screen comedians. This girl, it is said, had been given serious consideration. When the story broke into print, the name was forgotten and another girl chosen. This necessitated the woman writer printing a paragraph in which she half way apologized for her prediction and selection and told of the new girl. For the past month she has been printing a number of these apologies.

One of the first official steps of West Coast Theatres, Inc., in taking over the operation and management of the Metropolitan, Los Angeles, for Publix, was to reach a decision to discontinue the Broadway entrance to the theatre. It has been an expense since the house opened several years ago. To obtain entrance from the Broadway side it has been necessary for patrons to ride an escalator to the mezzanine floor and then walk down stairs if orchestra seats were desired.

It was found that the intake on the Broadway side was far below the expense necessary to keep the entrance open, with the result that a decision was reached to abandon it, and make one entrance only, that on 6th street. Store rooms will in all probability be substituted in the space formerly taken up by the Broadway entrance lobby, with only an emergency fire exit left to identify the opening with the theatre itself.

Vitaphone remains an enigma as far as the box office is concerned, through its handling by Warner Brothers. Vita has been sent out with

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mation of the new committee under the presidency of Oscar Messter. The old committee was re-elected as follows: MM. Galitzenstein, first president; Kahn, second president; Gungsborg, treasurer; Althoff, Prof. Dr. Leidig, deputies; Levy, Millakowsky, Schach, Shall, Schwab and Staphenhorst, members. The latter four are new members.

An application has been made to the Vienna licensing authorities for permission to convert the Lustspieltheatre in that city into a cinema theatre, says a Vienna message. No obstacle is looked for.

Ufa's Dividend

According to German stock exchange reports, Ufa proposes to pay a dividend of from 8 to 10 percent at the next general meeting, which is due to be held now. This rather high dividend seems to be motivated

by the prosperous domestic and foreign business of the company.

The Deulig-Ufa merger, expected some time ago, has now come to conclusion. Deulig is to produce only special films, such as educational films and newsreels (The Deulig-Weekly), while the renting of these Deulig productions will be effected in co-operation with Ufa. It is considered that the European relations which Deulig thus brings to Ufa, notably French contracts (Cine-Alliance-Film of France), are of no small importance.

Recently there was held in Berlin a meeting of the Finance and Tax Deputation when the appeal of the Berlin motion picture theatre owners for tax reduction was heard. The final vote brought only a small minority of six votes in favor of the appeal. The appeal was therefore rejected.

LITERATI

FICTION

By JOHN WILSTACH

The Good Old Days in the fiction game weren't what they were cracked up to be. Editors cracked a Simon Legree whip and bought darned fine stuff for a quarter and half a cent a word. Sometimes they didn't pay until publication—if the author held out until then. Competition has so benefited the writer that he is now able to make both ends meet. Fifteen years ago they wouldn't even be introduced!

I remember Morgan Robertson, whose sea tales have been compared to Conrad's, telling me over a drink at the Claridge, how his best stories went over the counter for \$50 and \$60. They'd be worth at least five times as much at the present time. Editors held the whip hand over him knowing he needed the money. Why, the wolf was so often at the door he ended by taking him in and making a pet out of him. This was a usual experience—and maybe explains the police dog?

In the archives of a prominent magazine is a check for eleven bucks made out to Sydney Porter (O. Henry) for a tale of 2,200 words. Recently the "Pictorial Review" paid 35 cents a word for a Zane Grey serial.

My intention, however, is not to make anybody's mouth water by quoting what headlines get. The peaks are wonderful but few can attain them. Nor have I any bedtime story to spin about editors getting breathless hunting for new talent. I merely wish to state that the normal writer of fiction can now be certain of a good and certain intake, and what a wide market there is for his stuff. Times have changed for the better.

Different Groups

Leaving out the juvenile magazines, the field of strictly women publications, and those that use fiction as a side line, the all-fiction field divides itself into different groups.

One of the oldest and popular is that under the banner of the Frank A. Munsey Company. Here are published "The Argosy," "All Story," "Munsey's" and "Flynn's." The same editorial figures have been identified with this firm for years. There is Bob Davis, national character, famous as editor, writer and after dinner speaker who knows more authors than any man in the country. He can indite such a witty rejection slip that an author has to chuckle as he tastes the critical venom. His "Bob Davis Recalls" is now a feature of "The Sun." Matthew White, Jr., is editor of the "Argosy All Story," the oldest all-fiction in America, and with the largest circulation. Mr. White, responsible for the latter, finds time to get out four issues a month and still encourage new writers, saying he would rather of two M.S., take one from a fresh contributor. His monthly dramatic article which ran for 28 years in "Munsey's," was the first of its kind. Richard H. Titherington continues as ever to edit "Munsey's."

"Flynn's" detective mag uses lots of American rights of English products but is a good market for crime material. All three magazines pay like clockwork and are dandy to deal with.

Street & Smith

A second responsible fiction group is published by Street & Smith. I understand there is no Mr. Street and never was—the name was roped in to make the firm moniker imposing. From here come the "Popular," "Sea Stories," "Top Notch," "Western," "Detective Stories," "Complete Stories" and "Sport Stories." Some fiction factory. "Popular" pays the highest rates and is edited and has been for years by Charles Agnew MacLean, who seems to me to be the first editor to have those heart-to-heart talks with readers no mag can now do without. Mr. MacLean has a policy of action fiction and brought out the late George Bronson Howard, B. M. Bower and other populars. Payment at these publications coincides with acceptance.

Doubleday Page, at Garden City, N. Y., get out another batch of all fictions edited by Harry Maule: "Short Stories," "West," and "Frontier." The first named has long been in the field; "West" follows its name, but "Frontier" doesn't have any place on the world's map as long as the locale is far flung.

Other fiction groups are the Clay-

ton publications, with "Ace High," "Clues," and the "Danger Trail." Clayton made a lot of money on "Snappy Stories" and sold it while the lingerie love was above par. Also "Fiction House," which gets out westerns, "Action" and "Northwestern." Both these firms get out less well known westerns, "Lariat," "Cowboy," etc., but it is hard to keep up with publications about the gun fanners.

The primer for tales of this character is "Wolfville" by Alfred Henry Lewis, from which most of the range slang is lifted. A batch of authors headed by Max Brand make a good living between rustlers, Texas Rangers and Mex bandits, filling a Boot Hill as big as Brooklyn.

The Sex Stuff

Intentionally, in a sketchy survey, I have not taken in the sex confession groups. Courtland H. Young struggled along for years with "Young's," the first boudoir magazine in America, and since has made a fortune with it and "Breezy Stories." But the knockout was made by Bernarr Macfadden, with "True Stories" and half a dozen others. Most mags of this type have been found unsatisfactory to deal with. When avoided by literary agents you know there's something wrong. Long delays, for one thing, and the office is that they're mostly written to order by women. Harry Lengle, for Hearst's, edits "Smart Set," which must writh the thinking of its Nathan and Mencken days of brilliance—and follows in the lines laid down by Macfadden.

One query I think I may answer. Picking up fiction magazines and reading off the names of almost the same writers, number after number, the question arises if there isn't some favoritism shown? No, I'm sure this is not the case. A magazine has a definite policy, wants certain kinds of material and certain men hit the circulation mark. Generally they have years of training and know the line to take on their typewriter ribbons.

As to literary agents, experts who market fiction for a 10 percent cut? There can be no rule on this. First class author representatives like Hamilton Thompson, of "Service for Authors" and Robert T. Hardy have dragged down a lot of top prices, for they know the limit publications will pay. If a writer is a good salesman he can market his own stuff and if in the east perhaps establish contact. But for a modest author, or one who lives at a distance, a literary agent is indispensable.

Now

Having mentioned the Bad Old Days, what income can a fairly suc-

cessful fiction writer expect now? Well, there are a number who make from five to \$15,000 a year, and such prolific successes as H. Bedford Jones, George Werts and Fred McIsaac (former dramatic critic of the Boston American) make a lot more than the last figure.

Then every once in a while a fiction writer's story is picked for the movies—but now we move into dream figures so will desist. But it's nothing new to hear a bozo say he thinks he'll winter on the Riviera. Fifteen years ago he'd be worrying about the rent of the little flat in Harlem.

Lewd Pictures Arrests

Charged with having magazines in their possession containing lewd pictures, Magistrate Albert Vitale held for trial in Special Sessions, Walter Hubbard, 35, 515 North 61st street; his brother, Freeman, 33, 912 President street, Brooklyn, and Alma Roberts, 25, of 23 East 32d street, Bayonne, N. J. All furnished \$500 bail.

The trio were arrested by John S. Sumner, of the New York Society of Vice, and his chief aide, Charles Bamberger, Detective George Ferguson of the West 47th street station assisted in the arrests.

Almost a dozen magazines with their alleged lewd covers were seized when the trio were arrested. Sumner obtained a search warrant to seize the alleged lascivious magazines at 244 West 49th street. The Hubbards and Miss Roberts declared that they did not publish nor edit the alleged obscene magazines.

"Tales of the Art" and "All Arts and Photos" are the names of the magazines. The complaint, Sumner stated, had been made by Paul Broady, of the studio firm of Whiteley & Broady, 244 West 49th street. White and Broady are theatrical photographers, Miss Roberts told reporters.

On the witness stand Broady swore he made several of the photos in question. Magistrate Vitale warned him of his rights. It was then that Sumner told the Court that assistant district attorney Ferdinand Pecora had promised Broady immunity from prosecution.

Assistant District Attorney Andrew Sheridan conducted the prosecution. Joseph Broderick, of 29 Broadway, appeared for the defense. Broady was asked who the subject was and replied he couldn't recall her name but that she was from Rochester, N. Y.

At the completion of the prosecution's case, Magistrate Vitale declared that he would entertain a charge against Broady if the prosecutor desired. It was then that Sumner asserted that Mr. Pecora had granted Broady immunity. The Court instructed Sheridan to verify it, stating that while he did not doubt Mr. Sumner, it was for the purpose of the court record.

The magazines are of early 1926 edition. They were introduced as evidence in Court. While the defendants waived examination, their (Continued on page 18)

INDE DISTRIB'S ADVANTAGE IN HOLDOUT ON PARAMOUNT

No Exhibitor in Greater N. Y. Yet Reported Signing for Paramount's for Next Season—Keith-Albee Also Holding Out—May Sidestep Par for 1st N. After All

ROOF GARDEN WEATHER

With the first real splash of hot weather a number of New York picture house operators opened up roof gardens in conjunction with the running of the all-year theatre below.

Quebec Censors Reply With Another Tax

Quebec, July 12.

Following Judge Choquette's exposure of the film censors recently, the latter have come back with a right cross that has temporarily dazed the picture theatre men here.

The censors have, it is understood, been busy at the City Hall, and the results are manifest this week in a by-law passed by the council providing that in future a tax will be levied on all posters exhibited in this city. The money thus collected will be used to defray the cost of operating the local board of picture censors, which incidentally also has jurisdiction over the posters of the picture houses.

Theatre managers thus called on to provide the shew of war for the whip with which they are lashed, are in arms about the by-law and will approach the City Hall through a delegation protesting the new tax. They are already heavily taxed for seats and licenses and will point out that the margin between profit and loss is so small in the city that this latest impost is the limit. Further, the tax is hardly in the city's real interests, since the theatres are providing more than their share of the city's taxation and, if put out of business, the city will be the ultimate loser.

Theatre men in Montreal are watching Quebec City, since it is felt that the move is one that may easily be applied sooner or later to Montreal.

COBURN-WURTZEL DISSOLVE

Los Angeles, July 12.

Guy Coburn and Harry Wurtzel, for the past three years operating the Coburn casting offices in Hollywood, have dissolved partnership. Coburn will operate as Guy Coburn, Inc., handling the former contract players of the office, while Wurtzel is now established as Harry Wurtzel and Co., doing general casting.

Wurtzel is a brother of Sol Wurtzel, head of the local Fox studios.

PATENTS

(Continued from page 14)

thardt, Dorchester, Mass. Filed Jan. 4, 1926. Ser. No. 79,223. 1,735-108.

Apparatus for the cut of the mustache, Pierre Leon Martin Victor Calmels, Tours, France, Filed Dec. 1, 1926. Ser. No. 152,066, and in France Dec. 10, 1925. 1,633,978.

Apparatus for Television, Rudolph A. Dallugge, Los Angeles, Filed May 29, 1922. Ser. No. 564,384. 1,634,571.

Radio broadcast selecting and distributing system (combined telephone and meter system for recording broadcast programs), Edward E. Clement, Washington, D. C., assignor, to Edward F. Colquhoun, Washington, D. C. Eight patents. Filed as follows: Feb. 29, 1924, Ser. No. 695,992; Oct. 23, 1924, Ser. No. 716,357; original Jan. 6, 1925, divided and again filed Aug. 1, 1925, Ser. No. on first 913, second, 47,545; original Dec. 6, 1924, divided and again filed Aug. 1, 1925, Ser. No. on first 754,406, second 47,550; Oct. 21, 1925, Ser. No. 63,977; original Oct. 23, 1924, divided and again filed June 19, 1926, Ser. No. on first 746,357, second 117,130; original Oct. 23, 1924, divided and again filed June 19, 1926, Ser. No. on first 746,357, second 117,131. Patent Nos. 1,635,151-1-2-3-4-5-6-7-8.

800 FEATURE FILMS NEXT YR.

Around 800 feature pictures will be made by the producers of the country to meet the requirements of the exhibitors who have around 1,950 play dates to be filled or require that number of pictures to give their patrons the proper variety program next season.

Of this number but 637 productions are to be made by the standard producing-distributing organizations and five of the leading independent producing-distributing organizations.

In this group of 637 are included road show and special film productions, not sold on regular program.

Contemplated feature release schedule for 1927-28 of the leading companies:

Paramount.....	80	(including special and road shows)
Metro-Goldwyn-Mayer..	57	(including special and road shows)
First National.....	65	(including 13 specials)
United Artists.....	18	(six to be added)
Universal.....	67	(inc. Jewels, specials & Westerns)
Pathe.....	63	(including 52 Westerns)
DeMille.....	40	(inc. 4 road shows and 10 specials)
Fox.....	52	(inc. 12 specials and 14 Westerns)
F. B. O.....	29	(including Westerns)
Tiffany.....	56	(including 6 specials)
Warner Bros.....	40	(including 14 run pictures)
Columbia.....	30	(including 2 specials)
First Div. (Chadwick)..	18	
Sterling.....	8	
Gotham (Lumas).....	14	
Total.....	537	

With the 1,950 or so play dates the exhibitors who have double feature daily change bills find it more than a herculean task to choose their pictures. They are practically compelled to take what comes along from the bigger producers and then about in the state right and smaller independent market to get the balance.

The biggest average expenditure per picture on the entire product for the '27-28 season will be made by United Artists, which figure around an average of \$400,000 a production. Several of their pictures cost far above that amount and a half dozen or so considerably less.

The cheapest of the independent group (states right) totals around \$15,000 a picture.

Not an exhibitor in Greater New York has been reported as contracting for the Paramount program releases for next season. It's the first time the summer has advanced to this date without Paramount securing some local contracts.

The hold out as previously reported in Variety has been through Paramount having sharply advanced its rental prices. Block booking to some extent has entered.

The New York situation in rentals and next season's contracts is said to have been taken advantage of by the independent picture distributors. Their salesmen are actively placing product from reports at mutually agreed upon terms. It's the first initial break for the indies.

K-A Stalling

Another important exhibitor holding out on Paramount is reported as Keith-Albee. Paramount has had the K-A contract drawn for some time, it is said, but K-A has been stalling.

It's an even chance whether K-A will sign with Paramount or withdraw, using all of First National's instead. Two reasons are assigned for the K-A stall. One is that K-A wanted to be assured regarding First National, which it looks upon as a future ally through its proposed merger with Pathe, and the other, that K-A objected to Loew's getting the jump on choice of Paramounts. That product was to have been 50-50 divided between Loew's and K-A.

The account is that K-A believes that with the Pathe-P. D. C. product along with First National's, it will be supplied and prefers those sources to Paramount. K-A might profit through stock holdings in their partnership arrangement with Pathe, taking in F. N. if the merger goes through.

Variety reported some weeks ago K-A had decided to take F. N. 100 per cent. for next season. Immediately upon their publication Paramount was reported offering K-A 50 per cent. and choice of its product, with K-A yessing Par up to this time.

Warners Want to Lose Music Box, Portland

Portland, Ore., July 12.

Warner Brothers appear to have a white elephant on their hands in the Music Box lately vacated in favor of another theatre by the Henry Duffy stock.

Warners have approached John Hamrick, exhibitor, to take over the Music Box but Hamrick seems uninterested.

West Coast Theatre now has this town pretty well sewn up with seven theatres in the bag and another building.

West Coast's Own Week

Los Angeles, July 12.

West Coast Theatres, Inc., will sponsor their own greater movie season, regardless of any action which may be taken by the Will Hays organization.

The special drive for attendance will be inaugurated about Aug. 15 and will continue for two weeks. It is possible that West Coast will designate the occasion by some different title than it has been conducted under for the past two seasons.

TIFFANY'S FOREIGN REP

Ferdinand V. Luperini has been appointed sole Latin-American representative for Tiffany productions by H. M. Hoffman. The contract becomes effective with the release of the first picture on the 1927-28 schedule.

Mr. Luperini, until recently, represented Ufa in South and Central America.

Louis Epstein With Warners

Louis Epstein, manager of "Gay Paree" (Shubert), resumed, to become general field man for Warner Bros. pictures.

LITERATI

(Continued from page 17)

attorney told reporters that the magazines were not offered for sale but had been lying around the premises.

Massaguer a Pop

Conrado Massaguer, most famous of Cuban cartoonists, married two years ago to the niece of President Menocal, is the father of a daughter, Conchita. Massaguer is known around the world, specially in all Spanish-speaking countries. In Havana he is the foremost first-nighter, night-lifer and silk-lined companion of distinguished visitors.

Money for Writers

Free lance short story writers are being advised to confer with scenario departments before turning out their stuff for print. A tip as to the kind of stories needed for films gives the writer a better chance of selling his picture rights following publication.

The need for good story material is greater than ever with lack of this commodity making itself felt strongly in films of lower quality.

The short story writer, it is claimed, could increase his income from film rights more than 100 per cent. by keeping in mind picture possibilities while writing his stories.

Heads of various scenario departments are reported very much in favor of developing this story material source.

Hearst Between Covers

John K. Winkler, one of New York's best known newspapermen, and formerly of the staff of the American and Mirror, has elaborated his "outline" of his former boss, William Randolph Hearst, which appeared in The New Yorker, into book form. The volume is to be published by Simon & Schuster.

2 "Kabitzers"

Sam Hellman, grade A short story writer, has placed with the Saturday Evening Post a yarn titled "The Kabitzer." Between acceptance and publication, he sees announced a play of that name. Some problems may arise around picture rights if not other conflicts.

The story, widely circulated, may help the play through making familiar the meaning of the word, a derivative from the Yiddish, mean-

ing one on the sidelines, principally one who watches a card game in which he does not play but makes suggestions—a back-seat driver of indoor sports, so to paraphrase it.

Sam H. Harris is the producer who announced the forthcoming play under the transplanted title. Producers have been often known to change titles many times before they go up in New York lights, and even sometimes afterward.

Giving Back Money

The National Publishers' Association, New York, with Arthur J. Baldwin (McGraw-Hill) president, has returned to its members 10 per cent. of dues paid within the past two years. A surplus had been accumulated by the association beyond its financial requirements, with the finance committee deciding to make the refund on the theory that no apparent reason existed for a surplus. Members of the finance committee are Roger W. Allen, chairman (Allen Business Papers); P. S. Collins (Curtis), and Francis L. Wurzburg (Nast).

The Gladys Cooper Suit

In the libel damage action brought by Gladys Cooper, actress, against the London "Express," and

settled out of court without money passing, Sir Patrick Hastings was of counsel for the plaintiff, Miss Cooper. This action hinged around a comment written by Hannen Swaffer in the "Express," in which it was said Miss Cooper had slurred an eminent host, at whose estate she with some friends had spent a week-end.

Had Miss Cooper's trial proceeded, Sir Patrick intended to introduce into the record any number of issues of "Variety" in which Swaffer's column had weekly appeared. That would have gotten them into the London dailies, most likely.

A Flying Weekly

Theatrical weeklies always have been associated with floating circulations. That is why a show weekly's sale is so much heavier at the newsstands than through subscriptions. That is not, however, as true now as before the advent of the motion pictures, its theatre, offices and studios.

Now is printed a weekly called "Aviation," devoted to the fliers. That paper never knows where its readers are located. Whereas the show business moved a hundred miles or so by the week or day, more or less, the fliers leap by

thousands of miles, with "Aviation" always trying to catch up.

It's rated as quite an authority in its trade, taking in the aviators, mechanics, manufacturers, etc.

Brewster Selling Home

With Eugene V. Brewster, former publisher of half a dozen movie fan magazines putting his Hollywood home on the sales market, his wife, Corliss Palmer, is taking life seriously and has gone to work for Universal as an actress. She is now playing a role in "A Man's Past." Brewster had nothing to do with the writing of the film story in which his wife is appearing.

Hearst's New Syndicate

Frank Carson, who has held various posts on the "Tribune" and the "Herald-Examiner" in Chi, has come east as assistant chief of Hearst's new Payne Syndicate, planned to broadcast features made originally for the New York "Mirror," and aimed to supply tabloids throughout the country with material especially adapted to their style and system. This institution is to be run independent of the main Hearst syndicates, uptown.

Ruth Morris Elevated

Ruth Morris, daughter of THE William Morris, who recently, toured Europe with her brother, William, Jr., has returned to her editorial duties, and found a promotion awaiting her. She is now assistant editor of Newspaper Feature Service, having risen with remarkable alacrity in an intricate and highly technical branch of journalism. She is very earnest and industrious as well as gifted and apt. The only squawk her employers have made so far is that she forgets to call for her paycheck.

Conrad's Son Arrested

A son of Joseph Conrad, deceased novelist, Alfred Borys Conrad, who gave his age as 29, and his occupation a motor engineer, has been arrested in London on charges of fraud involving \$8,000. In 1926 he went bankrupt and sold some of his father's manuscripts. He has been remanded on bail.

"Plumes," a one-act play by George Douglas Johnson, colored writer, has been put into book form by Samuel French, Inc. This is the play that won first prize in the "Opportunity Contest" held in New York.

Aben Kandel, who last season press-agented the New Playwrights theatre, has written his first novel, "Vaudeville," which the Henry Waterson Co. will publish. It is a story of vaudeville life. Kandel has been in the varieties. He is also a newspaperman and lawyer.

Fourth prize in the play contest conducted by the Penn Publishing Co., for the best play suitable for publication, was carried off by Carty Ranck, until recently dramatic editor and critic of the Brooklyn "Times." The title of the work, which got him a \$150 prize, is "The Weakest Link." Ranck is now living in Cambridge, Mass., doing free lance literary work.

Fulton Oursler, the novelist, and co-author of "The Spider," has resigned as editor-in-chief of the Macfadden Publications, succeeded by Harold Hersey. Oursler wants more time for his own writings.

Joseph Cox editing "Adventure."

"The American Dancer" is a new magazine. Ruth Eleanor Howard is editing.

The new publication announced some time ago to be backed by Otto H. Kahn will bear the title of "The American Monthly." It will go in for national affairs.

John Thomas, author and former literary editor of "Time," a New York weekly, has joined the Paramount scenario staff. Thomas is the author of "Dry Martini."

Ethel Pettit, formerly a theatrical prima donna, and now the wife of Arthur Somers Roche, is the author of a novel to be published this fall.

West, the magazine published by Doubleday, Page and Co., becomes a weekly in August. It illustrates the demand for "Western" stories by fiction readers, at present nearly as big as the current demand for love stories.

"The Silver Screen" is the title of a new film fan monthly published in Chicago.



Variety says: "'The Way of All Flesh' at the Rialto, New York, contributed the real box office fireworks last week. The only picture on Broadway to achieve capacity under its own horsepower. Looks set to finish out the summer at the Rialto."

"THIS is the greatest dramatic characterization in the greatest drama ever made by any motion picture company. It is nearly the perfect picture."

—Monroe Lathrop in the Los Angeles Express

EMIL JANNINGS

"The Way of All Flesh"

WITH BELLE BENNETT ~ PHYLLIS HAVER } VICTOR FLEMING
DONALD KEITH } PRODUCTION

A Paramount 100% Picture

SUGAR PLUMS!

**SUN KISSED FRUIT
FOR THE BOX-OFFICE!**

**PLUCKED BY THE
WORLD'S GREATEST
SHOWMEN FOR THE
WORLD'S GREATEST
THEATRES!**

Master Showmen Get
a Toe-Hold on B'way!



JOSEPH P. KENNEDY presents
another box-office set-up for 27-28

"The Little Yellow House"
from the great novel by
BEATRICE BURTON

JOSEPH P. KENNEDY presents
an international tie-up smash

"Red Riders of Canada"
glorifying as never before
the gallant clan of the Northwoods!

**GREATER
FBO's Giant Program**

Lois Wilson and Geo. K. Arthur in
"The Gingham Girl"
Gene Stratton Porter's
"The Harvester"
Gene Stratton Porter's
"Freckles"
Frankie Darro and Virginia Valli in
"Judgment of the Hills"
"Coney Island"
"Wallflowers"
Geo. Sidney in
"Clancy's Kosher Wedding"

Ralph Ince in
"Not For Publication"
"Skinner's Big Idea"
"The Devil's Trade Mark"
Frankie Darro in
"Little Mickey Grogan"
Al Cooke and Kit Guard in
"A Legionnaire In Paris"
"Crooks Can't Win"
"Chicago After Midnight"

"Great Mail Robbery"
Patsy Ruth Miller in
"South Sea Love"
"Hook and Ladder No. 9"
Geo. Beban in
"Loves of Ricardo"
"Jake The Plumber"
"In a Moment of Temptation"
"Dead Man's Curve"

Patsy Ruth Miller in
"Shanghaied"
"Her Summer Hero"
"Sally of The Scandals"
Warner Baxter in
"The Coward"
"Alex the Great"
"Beyond London's Lights"
"Aflame in the Sky"

Tom Tyler and His Pals, Bob Steele, Buzz Barton, Ranger, the Dog and the trade's greatest line of short product

15,000 SHOWMEN CAN'T BE WRONG!

LOEW'S STATE NEW YORK THIS WEEK (JULY 11)



JOE T E R M I N I

"THE SOMNOLENT MELODIST"

Closing at the Strand, Brooklyn, Friday, Aug. 5, and sailing the following day (Aug. 6) on the S.S. "Paris" to open at Brighton, England, Aug. 15 for a limited tour.
Au Revoir.

Direction WM. MORRIS

Modern Commandments

Paramount production and release. Starring Esther Ralston with Neil Hamilton featured. Based on a story by Jack Lait. Screen play by Doris Anderson and Paul Gangelon. Continuity by Ethel Doherty. Titles by George Marion, Jr. Direction, Dorothy Arzner. At the Theatre, New York, week July 9. Running time, 65 minutes.

Here is a type story that might warrant keeping Esther Ralston in the ranks of the Paramount stars. Though Miss Ralston in the past has always required something which had fashion parades, etc., to show off her ability to wear clothes, this one has substance enough to give her a chance to demonstrate she is a bit of a comedienne outside of being cataloged as a clothes-horse.

The picture so far as actual production outlay is concerned does not appear to cost anywhere near the figure of some of her preceding productions and ranks much higher from the box office angle. By no means a super production, but one that can take its place among the regular program releases and hold its own with the buyers of picture house entertainment, especially the women.

Though the Ralston pictures in the past have been defined as "women" pictures, this one being based on a smart cracking story of Broadway will also interest the male of the species. It is based on a magazine story of Jack Lait's and has received a free and comprehensive interpretation for the screen by Doris Anderson and Paul Gangelon. The continuity by Ethel Doherty seems to be faultless and handled by a pen does not miss any of the high-lights which the author possibly would have liked brought out on the screen.

George Marion, Jr., turned out a lot of snappy crackers as captions which no doubt may be utilized by the gag conversationalists of the speaking stage to good results.

Dorothy Arzner, who directed this one, handled another Ralston before it. From the manner in which she did the megaphoning here she might be teamed with Miss Ralston and given latitude in the selection of story for this star. If this is done, Miss Ralston should prove to be a great draw for Paramount, which she is not today, though coming along nicely.

The story deals with the trials and tribulations of a young composer who has written a song for the star of a musical show on the main stem. Of course, he cannot get to the star or her producer. Poverty stricken, he goes to a boarding house where Kitten O'Day is maid of all work, helping her aunt. He spills everything to the girl. She knows how to reach the producer. She visits the office, but finds she cannot get to the main guy. Then she learns that he is about to leave in his car.

She hoxes the chauffeur to let her sit and wait. The producer comes out with the star, from whom he is trying to make a getaway. They discover Kitten in the car. The star squawks and Kitten socks her.

That makes a hit with the producer, who asks Kitten to go along. Then she broaches the song stuff to him. He in turn tells her that he wants to have some one on hand who can keep the star off his trail.

A deal is made; he clothes Kitten, gives her a car, etc. But the young composer disappears from the boarding house before the good news arrives.

The girl goes back and tells the producer she cannot find the hero. He then informs her it is necessary to have him sign a contract, otherwise the song cannot be used.

The show goes into rehearsal with Kitten in the chorus. Being a rookie the girls decide to initiate her. First they show her the "Ten Modern Commandments" on the wall, which are "Get Your Man," printed on 10 different lines in graduated type.

Something new occurs then in initiation. Instead of the old Key-stone dough and custard pie toss-

ing at the victim, a cold cream battle takes its place and all are smeared up, including the star, who enters on the scene. The heroine gives her a dose and runs her out of the dressing room.

Then she is in right with the other girls, who have no yen for the upstage dame. Rehearsal goes on with the boy still trying to get his song introduced. He is hanging out at the stage door when a messenger comes out looking for a piano tuner. Our hero volunteers, and when found faking says he has no tools. It is discovered that the piano player had let a cigar butt drop inside the instrument. It is discovered that the piano has been obtained gratis as the name of this upright is shown in a close-up.

Being on the stage, the young man decides he is going to have his inning and get to the star. He sits on top of a ladder when the tune of his song is wafted from the piano. He looks at his composer's copy and then falls against the switchboard, blowing out a main fuse he grabs in his descent. He gropes around in the dark with a flash and finds our heroine, who, of course, wants to get him to the home of the producer so the number can go on. He is pushed into the car of the girl friend with the star wanting to go along. En route she tells him the car belongs to the girl, insinuating, of course, that she is the favorite of the producer. The boy becomes enraged, meets the producer and socks him on the beeper. That upsets the latter, who boils, and when the girl comes to square, says the song is out. The star being on hand, hears it.

The girl then locks the boss in the bathroom with his valet and goes to the theatre. She gets after the star and tells her she will knock her cold if she does not use the song. Meantime a detective finds the composer, takes him to the producer's home, and when the latter is released one of those farce chases lasts to the theatre. There the number is ready to go on, when the boss calls for the halt. The heroine pleads, and finding success far off, pulls the switch and blows the main. She rushes out with a flashlight, has the tune struck up, and proceeds to lead the number. The chorus backs her up with the result, naturally, being that the composition is the hit of the show, the star is shown up and all are happy.

Plentiful use of gags and comedy sequences that make this one an amusing and laughing comedy dramatic picture. Neil Hamilton as the composer does not seem to have the chance he requires to show the ladies what a nice and manly looking lead he can make. He appears to have one of those rushing-in-and-out parts which do not give him the romantic possibilities he requires to get the okay of the fans. Jocelyn Lee is ideal as the trouble-making and turbulent star. She is good to look at and has that necessary "it" to classify as a fem menace. Arthur Hoyt in the role of the timid star shy producer gives a most commendable characterization. El Brendel is flashed on and off, given no opportunity, nor are others of the cast.

For the regular program houses this should be most satisfactory, and on a vodvil program can share the billing above the average variety program and prove good drawing card.

SINGED

William Fox production and release. Directed by John Griffith Wray. From the story by Adela Rogers St. John. Featuring Blanche Sweet. At the RKO, New York, week July 9. Running time, about 60 minutes.

Dolly Wall.....Blanche Sweet
Ben Grimes.....Claude King
Royce Wingate.....Warner Baxter
Wes Adams.....Clark Comstock
Wong.....James Wang
Mrs. Cardigan.....Ida Darling
Jim.....Alfred Allen
Amy Cardigan.....Mary McAllister
Howard Haulley.....Edward Davis
Ernie Whitehead.....Edgar Norton

The entire force of the story is lost in the picturization. Continuity was not properly prepared or the director failed to capitalize his opportunities. As produced the story is hackneyed. Capably handled the people in the cast might still have done something with it.

Dolly Wall, shoddy hostess in a

mining town saloon, stakes a tin-horn gambler to an interest in an oil well. It proves to be a gusher. This prolog is entirely too long drawn out and without interest. Characters introduced through this opening are barren of human interest.

Royce Wingate is not characterized as a "bad" man with a streak of something worth while in his make-up. He is shown as a blank individual, neither good nor evil, doing nothing that matters much either way.

Blanche Sweet has been given a role from which it would be difficult to extract honors. The hard-boiled hostess, uneasy in the big city, about to lose her man, could incite a certain sympathy if sufficiently looked. Miss Sweet looks vain and purposeless. Enough to enlist support for the man in his desire for a cleaner girl like Amy Cardigan.

The sensational rise to great financial power following a good opening break in another part of the country, is an ace, always to be played up for good returns. Carelessly glossed over in this picture and meaningless.

Climax is where Wingate shoots Dolly as she threatens to throw acid in his face unless he calls off his engagement to the society girl. A complete change of heart when he discovers the bottle containing water instead of poison.

Mary McAllister, appearing for a few shots only, does well in a part which might have been enhanced for better effects.

Warner Baxter is somewhat misplaced in the role of a grifter. He also fails to hold as the "financial power."

Not a film to be depended upon by picture houses without added attractions of proven drawing powers. Will do in the neighborhoods on the split week basis.

Camera quite unkind throughout to Miss Sweet.

SHATTERED

Exceptional photoplays committee of the national board of review presents, through Fifth Avenue Playhouse projection methods, a German-made tragedy, featuring Werner Kraus; at the Fifth Avenue Playhouse, week of July 4, 1927. Cast, Werner Kraus, Mme. Strassman, Ed Posca, Pearl Otto. Running time, 45 mins.

The tiny Fifth Avenue Playhouse at 66 Fifth avenue, near 12th street, is an indigenously and intensively New York city institution. The Little Theatre movement in the

movies has not yet gained general ground. New York now has several, of which Mike Mindlin's converted little art theatre, seating 264, is the pioneer success.

Recently it has made a policy of playing German films of the sort not regarded as desirable for general release on this side, but of sufficient cumulative pulling power to have developed a steady clientele at this out-of-the-way bijou playhouse. That is, it is out of the way for all but the Greenwich Village contingent, and on the occasion of this reporter's visit, it seemed that they, rather than the society mob, supposedly its chief patrons, were in the majority.

It is a cozy little joint, with an art foyer studded with original modern paintings, and where cigars, orangeade and coffee are served gratis. It is a one-floor house in a big office building, airy and neat and prettily decorated. The orchestra is a piano and violin, and between programs renders "concerts," rather good. The pictures are a complete set, with newsreel, feature comedy, a special educational and the foreign drama. The prices are 75 cents, and up to \$1 on Saturdays, Sundays and holidays.

"Shattered" is a grim, ultra-natural story of the typical German latter-day style, continental in every respect, including its cheapness of production. It has four principals, all the settings are practical, indoor and out, and the action stark, brutal and usually true.

The ingenue is unbecomingly and unmade-up. The father is the principal character. He is a track-walker. The division superintendent comes to his home, seduces his slavey daughter. The mother hears the unsavory business, steps in on it, goes stumbling forth in the snow to pray at a crucifix, and there is frozen to death. The old man finds her and carries in her stiff body, the finest bit of acting in the film, and a lesson in reality on celluloid.

The villain refuses to marry the girl, who tells the distracted old giant, whereupon he goes in and strangles the visitor, after he carts the dead body of his wife across snow floes in a sled to the churchyard, as poignant a hundred feet of film as ever was photographed. He then goes mad, flags an express train and almost wrecks it, and numbly gives himself up. That's all. The fate and future of the daughter are not revealed.

Almost Ibsen-esque is this simple (Continued on page 22)

West Coast Motion Picture Directory of Players, Directors and Writers

POLAN BANKS

ORIGINALS

Under Contract to FOX

MALCOLM STUART BOYLAN

PRODUCTION EDITOR
TITLING
FOX

EMILE CHAUTARD

Now Playing
PERE CHEVILLON
in
"THE SEVENTH HEAVEN"
FOR FOX
HOLLYWOOD
Ox 6463 or Hollywood 8540

WINIFRED DUNN

CONTRACT WRITER
FIRST NATIONAL
"PATENT LEATHER KID"
"THE TENDER HOUR"
"LONESOME LADIES"
"THE DROP KICK"

JOHNNIE GREY

WH. 2132

CHAS. A. LOGUE

Supervisor of
DRAMATIC SCRIPTS
For UNIVERSAL

DUDLEY MURPHY

Just Completed
"THE SKYSCRAPER"
Original and Continuity
For
DE MILLE PRODUCTIONS

AL BOASBERG

HEMPSTEAD 0502

ROBERT EDDY

WRITER
with HARRY LANGDON
"STRONG MAN"
"LONG PANTS"

BYRON HASKIN

Now Directing
"MATINEE LADIES"
WARNER BROS.

LORNA MOON

"MR. WU"
"AFTER MIDNIGHT"
"THE LOVE WEB" (Preparing)

PAUL PEREZ

WILL TITLE
THREE MORE FOR
JOHNNY HINES
EXCLUSIVE
MANAGEMENT
REBECCA
and SILTON

ELIZABETH PICKETT

Current Fox Variety
"THE SALMON RUN"
Directed, Titled, Edited

L. G. RIGBY

SCENARIST
FREELANCING
NOW WITH M-G-M

FANCHON & MARCO IDEAS

FANCHON and MARCO
SAY
that Signing
FRANK DEVOE
FOR NEXT SEASON
was one of their Greatest "Ideas"
Direction WEST COAST THEATRES, Inc.

COAST STUDIOS

Myrtle Steadman opposite Charlie Murray in "The Life of Riley." F. N. William Beaudino direction.

George Fawcett added to "Love," M-G-M, with John Gilbert and Greta Garbo.

Garrett Graham titling "Madame Pompadour," Par. Starring Dorothy Gish and Antonio Moreno.

Mitchell Lewis added to "Beau Sabreur," Par.

May Robson for "The Angel of Broadway," De Mille, starring Leatrice Joy. Lois Weber direction.

Fox has purchased "Publicity Madness" from Anita Loos for Edmund Lowe and Lois Moran. Al Ray will direct.

Lenore Coffey will do the adaptation and continuity on the screen

version of "Chicago," by Maurine Watkins, to be made by DeMille. Phyllis Haver will have the lead part. No director has been chosen as yet.

Junior Coughlan is to be starred in "Gallagher," Richard Harding Davis' story of newspaper life.

Ernest Torrence added to cast of "Steamboat Bill," Buster Keaton's next U. A. picture.

Sally Blane opposite Jack Luden, Paramount's "Shootin' Irons."

Hedda Hopper, Joyce Coad and Don Marion added to "A Celebrated Woman," Florence Vidor starring Par. Frank Tuttle directing.

Harry Woods and William Courtwright for Fred Thomson's first Par. picture, "Jesse James."

Joan Crawford's next for M. G. M. will be "Business Wives," Cosmopolitan story by Winifred Van

Duzer. Marion Blackton and Wellyn Topman are writing the scenario.

Coy Watson, Paul Hurst and Jack McDonald added to cast of "Buttons," Jackie Coogan's new M. G. M. vehicle, George Hill direction.

Eduardo Raquello for "Girl From Rio," Gotham Production, Ton Terris directing.

Mayma Kelso added to "Drop Kick," F. N. Millard Webb direction.

Fred Kohler will play the heavy role in "Shootin' Irons," starring Jack Luden for P. F. L.

Tom Wise added to "Steamboat Bill," Buster Keaton's next, direction "Chuck" Reisner.

Ena Gregory on a co-starring contract with Chadwick Pictures.

Beastie Love will be opposite William Boyd in "The West Pointer"

which Donald Crisp will direct for De Mille. Hugh Allan and Clarence Geldert also in cast.

Alice B. Francis will play the lead part in "The Shepherd of the Hills," which Al Rogell will direct for First National.

Junior Coughlan's first for De Mille will be "Let 'er Go Gallagher," newspaper story by the late Richard Harding Davis.

Frank Hagney added to "One Round Hogan," Howard Brothers directing. Warners.

Charlotte Stevens will have the feminine lead in "A Moment of Temptation," F. B. O. In the cast are Grant Withers, Kit Guard and Marie Walcamp.

Barbara Bedford will play the feminine lead opposite Conrad Veidt in "A Man's Past," Universal.

Lloyd Bacon will direct "A Sailor's Sweetheart," by George God-

frey, for Warners. Louise Fazenda and Clyde Cook co featured.

Fox has purchased from Frederica Sager an original story, "Free and Easy," to be used for Madge Bellamy.

Lars Hanson for "Buttons," M-G-M for Jackie Coogan. George Hill directing.

Dorothy Royler added to "The Drop Kick," F. N.

"The Flying U Ranch," by B. H. Bower, will be the first of a new series of westerns, starring Tom Tyler for F. B. O. Cast includes Frankie Darro, Nora Lane, Bert Hadley, Grace Wood, Olin Francis, Barney Furey, Dudley Hendricks and Bill Patton. Robert De Lacy will direct.

Hugh Thomas and Byron Douglas added to "The Coward," F. B. O.

Jack Santoro added to "Slightly Use," Warners.

I wish I had "Slide Kelly Slide"—I wish I had "Tell it to the Marines"—I wish I had "Rookies" and "Mr Wu" and "Flesh and the Devil"—I'd give plenty if I had "Callahans and Murphys"—I wish I had "Tillie the Toiler" and "The Unknown"—I wish I had "Twelve Miles Out" and "After Midnight"—What a Sap! What a Sap! Sap! Sap! That's me—x ? !! @ !!!

Cheer up, brother, you're going to do some more wishing—I've just closed M-G-M for this vicinity and they're handing me 3 Chaney's, 3 Shearers, 2 Gilberts, 4 Haines, Syd Chaplin, Lillian Gish,

Ramon Novarro, 3 Davies, 2 Garbos, 2 Coogans, 6 Mc Coys, 5 Cosmopolitans, 2 Dog Star 3 Dane-Arthurs—3 Cody-Pringles and a lotta Specials and classy shorts—and watch me give the folks "Big Parade" and "Ben Hur".

—You've got to act quick in this game—cheer up—so long!



SHATTERED

(Continued from page 20)

Tale by Carl Mayer. It has a place in the theatre though perhaps not in many theatres. Kraus is next to Jannings as the exponent of that style and technique, and has been seen and approved in American many times. As a character man who deals in truths before the lens, he has no superior in the known spheres of acting.

"Crime and Punishment" and a TIFA, "The Way to Strength and Beauty," are announced to follow. The first named, if not too terrifying, might find its way uptown, as the story is a semi-classic from the modern Russian.

The big boys of the film should watch the Fifth Avenue exhibits—any one of them may click off a fortune.

Callahans and Murphys

Metro-Goldwyn-Mayer production and release. Comedy, made from the novel of the same name by Kathleen Norris. Directed by George Hill. Marie Dressler and Polly Moran featured. Running time 66 minutes. At the Capitol, New York, week July 8.

Mrs. Callahan.....Marie Dressler
Mrs. Murphy.....Polly Moran
Ellen Callahan.....Sally O'Neil
Dan Murphy.....Lawrence Gray
Grandpa Callahan.....Frank Currier
Monica Murphy.....Gertrude Olmsted
Jim Callahan.....Eddie Gribbon
Timmy Callahan.....Turner Savage
Terrence Callahan.....Jackie Coombs
Mary Callahan.....Dawn O'Day
Michael Callahan.....Monty O'Grady
Mr. Murphy.....Tom Lewis

A medley of hoke and slapstick raised to the level of brilliant character comedy by legitimate acting by Marie Dressler and Polly Moran.

7th Big Week!

NEW HAVEN

OLYMPIA

A Publix Theatre

THE PUBLIX PRIDE



ALEX HYDE

and his orchestra

Production Staged by
ALBERT DEANO

Direction WM. MORRIS

veterans of farce; by deft handling of genuine humor and by skilful title writing. Perhaps the least of the credit is due the timing, for at times it does descend to gagging.

But the playing of the two featured women is never out of key. They have here done a line bit of portrait drawing, and it is the utter fidelity of their work that gives the whole picture its value. The comic situation is ingenious always, but it is the shrewd acting of this pair that leads to the roughhouse slapstick its point. Without them it would at times get into the roughhouse class, but they never let the affair get out of their hands to descend to pure hokum.

One passage is where Mrs. Murphy and Mrs. Callahan meet at a St. Patrick's day picnic. They had quarreled and then become reconciled over the beer glasses. The possibilities of the situation for low comedy can easily be imagined. These two wring the opportunity dry for honest laughs, but they never overstep that vague line that separates legitimate comedy from vulgar horsplay. It's all robust fun and one continuous riot of laughter, but the business is never once offensive. Of hoke there is plenty, but it's the best kind of wholesome hoke and tremendously effective.

The picture in its style of appeal is another "McFadden's Flats," with the two Irish matrons in place of the Charley Murray and Chester Conklin roles. That makes it additionally appealing and extra funny. For there is true sentiment in this picture. Indeed a sure fire laughing comedy seldom is really funny without its touch of pathos.

Besides the two women, Eddie Gribbon contributed a sincere bit of playing in the rough and ready role of Jim Callahan, putting a world of tenderness into the blundering big brother character.

A boy and girl romance is in the story but merely a detail. The actual body and substance of the production are the character relations of the two women. They fight and make up and fight and make up, in an unbroken series, and the final scene finds them ready to clinch over whether the new baby is a Callahan or a Murphy, when the supposedly abandoned daughter of the Callahans turns out to be the secret wife of the Murphy boy. Up to then it had looked as though it was a romance gone wrong.

"The Callahans and the Murphys" is a money picture because it is a continuous laugh, but it is more than that. It is a fine faithful transcript from life, and therein it is a bit of art, a credit to its producers, its director and its excellent cast.

Rush.

Prince of Headwaiters

Samuel E. Rork production. First National release, starring Lewis Stone. Directed by John Francis Dillon. Adapted by Jane Murtin from the story by Viola Brothers Shore and Garrett Fort, published in "Liberty." Running time, 85 minutes. At Strand, New York, week July 9.

Pierre.....Lewis Stone
Faith Cable.....Priscilla Bonner
John Cable.....E. J. Ratcliffe
Mae Morin.....Lillian Tashman
Harry Frost.....John Patrick
Elliott Cable.....Robert Agnew
Beth.....Ann Rork
College Boys.....Cleve Moore
Susanne.....Cecile Evans
Judy.....Marion McDonald
Elsie.....Nita Cavalerie

A first class program picture, strong on sentimental appeal but a little weak in dramatic action. Excellent modern bits and takes interest from the elegance of its fashionable atmosphere and high life background. Theme almost a parallel of that which motivated "The Music Master"—the yearning of a humble father for the child he cannot well acknowledge, in this case a boy instead of a girl.

The picture has good comedy val-

ues growing out of a party of rich college boys who come to New York for a lark and tie up with a bevy of peppy flappers as companions. Good light comedy episodes in the tea dansants and fashionable restaurants with flip comments on modern youth, gin and the like. One title bearing on the tea dansant goes, "If you know the holds, the steps don't matter," typical of the tone of this lively passage.

Acting is unusually satisfying. Stone's role fits him well, fine medium for his suavity. This intelligent screen player has come to represent in pictures something of what Kyrle Bellew did in romantic plays of a generation ago, the acme of the social graces. Ann Rork handles a rather pale role with natural ease, and Lillian Tashman is convincing as a blonde gold digger. The college boys play plausibly also. The director wisely has decided that the Rah! Rah! type of collegian is passe and gets some likeable effects out of the jaunty quartet.

Stone is the headwaiter at the Ritz. As a youth he had married a rich American art student in Paris, but they had been separated by the girl's rich and snobbish American family. He never knew he had a son until the boy is revealed to him accidentally years later when he becomes involved with a notorious blackmail. It is then the headwaiter goes to the boy's rescue.

Rush.

DANCE MAGIC

Robert Kane production, released by First National. Directed by Victor Hugo Halperin. Featuring Ben Lyon, Pauline Starke, Louis John Barile. Adapted by Clarence Buddington Kelland from story, perhaps of similar title. Running time, about 65 minutes.

Hopeless!

If this picture gets into the double-dayers, that'll be lucky. Or at the utmost, the neighborhood one-dayers where they wish pictures had had a Hollywood before the old man made them move into the country.

Here's a bad picture, a really slovenly written story, and the entire fault is in that story. If Robert Kane, the picture's producer, selected the story himself, there is no out for him, but if it were wished on him he has the squawk of 1927.

It seems unnatural that amongst a First National experienced crowd of picture makers, such a mess as this could have been turned out and how. It's quite likely that if all of the inside stuff about this film were made known, it would be quite interesting.

At one time when Pauline Starke walked into the theatrical man's office in New York, direct from Ridley Bridge and with her grip-sack in one hand, the scene looked exactly like a Universal of 10 years ago, when U was slipping 'em out fast for the yaps. Even a U of 10 years ago would look foolish now, and this is even worse than that. Sid could make a better picture than "Dance Magic" any Sunday night up at the house with his amateur camera and lights, besides saving 5,500 feet of film and an entire organization.

That's what "Dance Magic" suggests—amateurishness, all of the way through. Toward the finale when the melodramatics get to work, chunks appear to have been cut out, either by the censors or a sloppy cutter. Nothing here for the official censors to object to, unless they don't care for amateur pictures running up to \$85,000 or more.

The story is as old as picture making; it's the girl from the country who wanted to be a Broadway star, and was, for one night, when she went home and confessed her sins, publicly in church. Her sin was dancing. She swore nothing else sinful had occurred during her New York stay, nor in the apartment of the theatrical producer.

For blah stuff this is a pip. Of course everything kept step with that story, from direction to acting to camerawork.

With notes coming due and payrolls to meet it must hit a lot of people as an inexplicable mystery where money comes from that flows so easily into pictures such as "Dance Magic."

Sime.

RICH MEN'S SONS

Columbia picture, adapted from the story "The Lightning Express." Distributed by Commonwealth. Harry Cohn, producer (director). Ralph Graves, who plays the feature part, listed as director. Shirley Mason co-featured. George Pawcett also in featured names. Story credited to Dorothy Howell. Running time, 85 minutes. At the Broadway, New York, week July 11.

Columbia picture made with an eye to economy but a considerable show obtained. Dramatic action is spread pretty thin over nearly an hour and a half of story, with only one real punch in an auto race between hero and a fast express train.

Fair comedy helps make up for lack of speed but the net result is just a so-so program picture. Acting pretty artificial Ralph Graves is always the self-conscious actor and Shirley Mason not much better. Both labor and struggle to make points. Very theatrical pair. Mr. Pawcett is the finished character old man—the only real personage in the cast of too painstaking players.

The two leads take rods and rods of film for close-ups that add nothing to the effectiveness of a story that is stereotyped. Several distinctly objectionable incidents. The hero is a lazy son of a rich man, who avoids his father's demand that he go to work in the railroad business, by threatening to expose the old man's escapade with a blonde. Even comedy treatment doesn't excuse this.

The circumstance is planted for comedy purposes. In the end when the son gains a favor at his father's hands on threat of exposure, it is revealed that the photograph which was the means of the exposure has been changed to the portrait of the boy's honest sweetheart. But the story device, nevertheless, leaves a bad taste.

Settings are plain, but skillfully contrived to give the effect of good taste and the surrounding atmosphere is that of richness and refinement desirable in productions addressed to the neighborhood clientele. Photography fair.

That seems to characterize the whole production—it is merely a so-so job.

Rush.

Not for Publication

F. B. O. production and release. Directed by Ralph Ince from Robert Wells Ritchie's story, "The Temple of the Giants." Scenario by Ewart Adamson. Cameraman, Allen Seigler. Running time, 60 minutes. In projection room, July 6.

Big Bill Wellman.....Ralph Ince
Commissioner Brownell.....Roy Laidlaw
Phillip Hale.....Rex Lease
Beryl Wellman.....Jola Mendez
Bill Barker.....Eugene Strong
Editor Pike.....Thomas Brower

"Not for Publication" is not for release until October 19, so the trade showing in a projection room was plenty far in advance.

Ralph Ince, who doubles in brass in most of his productions as both actor and director, and pretty good at both, has a part well suited to his type, that of a political czar. The story is laid in an environment of political conspiracy and journalistic enterprise. The hero's paper is out to expose Big Bill Wellman. In the process of exposing the young reporter finds that Big Bill isn't such a bad egg after all and his younger sister is quite delightful. It all makes for a picture of undoubted interest.

Introduced in this feature is Jola Mendez, young Central American cutie. She is a sister to Lucille Mendez, whom New York remembers as the peppy chorus girl. Lucille married Ince and so sister Jola gets her chance in the celluloid operas. She has an interesting personality, lots of animation and for a first effort is okay in "Not for Publication."

Featured with Ince is Rex Lease,

breezy chap of likable personality. He is the bright reporter. Eugene Strong was a bit too sardonic, especially when exiting laughingly. "Not for Publication" is a good all-round picture of the dramatic category.

THE BETTER WAY

Columbia picture, directed by and featuring Ralph Ince, with Dorothy Revier co-featured. Supporting cast includes Eugene Strong, Hazel Howell and Armand Kaliz. Story by Harry O. Hoyt. Photographed by J. O. Taylor. At the Arena, New York, one day (July 7) on double bill. Running time, 65 minutes.

This picture has been released outside of New York for several months. In Chicago it was at the Englewood neighborhood house, playing for four days with five acts of cut-rate vaudeville. That looking was quite a break for the film.

What it is best fitted for is one-day projection—if with another picture to help along, so much the better.

The footage contains a small portion of genuine acting, concerned primarily with the telling of a story that has a plot twist. There's a plain little dame (Dorothy Revier), stenographer for a broker who plays heavy on the market and women. Ralph Ince, the book-keeper, loves her as she is. But the little gal overhears a tip, stakes her savings, and wins. Which calls for a trip to the beauty parlor and the transformation of a moth to a butterfly.

With the steno beautified, the broker notices her for the first time.

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New Oriental Theatre
CHICAGO"Exclusively Columbia
Recording Artist"

Paul Ash
Presentations
Produced by
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BILLY RANDALL

SENSATIONAL SINGING AND DANCING VIOLINIST

THIS WEEK—HARDING THEATRE, CHICAGO

STILL REPEATING ALL PUBLIX HOUSES

Dir.—WM. MORRIS WESTERN OFFICE—Thanks to MAX TURNER

AMERICA'S HOTTEST ENTERTAINING ORCHESTRA

AL LYNN

AND HIS
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THE ONLY DRUMMER CONDUCTING HIS OWN ORCHESTRA

JUST CLOSED A 12-CONSECUTIVE-WEEK RUN ON BROADWAY with

"LET'S GO" at the COLUMBIA, NEW YORK

Opening for a Permanent Engagement at LOEW'S SHERIDAN, NEW YORK

Playing the "Show" and Also Doing the "Presentation"

Thanks to Mr. L. K. SIDNEY, BERNIE FOYER and JERRY CARGILE

Exclusive Direction LYONS & LYONS, Inc., Paramount Building, New York

Edison Recording Orchestra

He gives her a couple of more tips, and when she's dirty with dough tries to get his reward in necking and such.

But she won't play, so the broker gets sore and gives her a phony tip. She tells the bookkeeper to invest all she's got, but he's out to reform her and reverses the instructions so she'll go broke again and be her plain little self. Naturally she cleans up, with the bookkeeper stepping in just in time to rescue her from advances of the broker and get her for his life partner.

There are some "cheater" shots of the Stock Exchange much dimmed by time. The rest of the photography is of the sort that records action without any attempt for the unusual. Direction is aimed at the third wrinkle in forehead of patrons unhampered by too much intelligence. Subtitles carry the same idea, carrying it almost too far. It took three sets of titles to put over the idea plainly that the mean broker was giving the girl a fake tip so that she'd lose her dough. The first explanation was sufficient for anyone over eleven.

Plainly made for the unsophisticated neighborhoods, where it should get along for a day.

BEAUTY SHOPPERS

Tiffany production and release. Directed by Louis Gasnier from story by Travers Lane. Cameraman, James Dubray. Running time, 92 mins. At Loew's New York, one-half double bill, one day, July 5. Dick Merwin.....Thomas Haines Mabel Hines.....Mae Busch Sam Billings.....James Marcus Peggy Raymond.....Doris Hill Maddox.....Ward Crane Mme. Helene.....Leo White Mald.....Dale Fuller Art Patron.....Clisy Fitzgerald

"Beauty Shoppers" comes in somewhere between the two-reelers F. B. O. used to produce with Alberta Vaughn and the lingerie operas Fox has been turning out with Madge Bellamy and Olive Ford. It's that kind of a picture, and that kind have been enjoying a strong echo at the b. o.

Louis Gasnier directed competently, neatly, even smartly, up to the final reel, when his early days in the peep show business got the best of his 1927 judgment in one sequence where the stylish and classy Mae Busch is seen in dressing gown chasing down the street after a garbage wagon, which she overtakes, climbs aboard and starts hunting for some liver pills belonging to her rich old hubby, who, she has suddenly discovered, is a gold mine only as long as he lives. That should forthwith be ordered cut from all prints. It's a sour note in the whole proceedings.

Doris Hill is the young heroine with the swell and much displayed gams. Like her prototypes in the films, she registers more sex appeal than mental vigor, which is, commercially, an advantage. Also new is Thomas Haines, the boy she cares for. The balance of the cast are standard players.

Ward Crane villains as an art gallery proprietor who is after our Nell. Nell has drawn some pictures, but through a fluke the pictures of an artist of real merit have been mixed with her pictures. She is accordingly accused of theft, with the art guy trying to make the most of her fears of going to the lock-up.

The secondary plot revolves about Nell's worldly room-mate, who ropes in a "Scotch" millionaire in order to escape the humdrum of manicuring nails.

"Beauty Shoppers" has color and a sufficient quantity of class. It is very much out of the ordinary run of independent program releases.

THUMBS DOWN

Banner Production released by Sterling Pictures. Directed by Phil Rosen. From the story by Gladys E. Johnson. Cast includes Creighton Hale, Lois Roy, Helen Worthing, Scott Seaton, Vera Lewis and Winham Standing. At Loew's New York, one day, July 8, one-half of double feature program. Running time, about 55 minutes.

A powerful romance for two-year-olds.

Outstanding part of this independent time-killer is the inclusion of an elderly "society" dame with a fish-like face. While a total loss in this production this facial characteristic might be well employed for comedy purposes.

Gladys E. Johnson is reported the author of the original script. It seems that a wealthy young man loved a stenog. His mother objected to stenogs mainly because they had not attended finishing schools.

Hundreds of feet of good film are devoted to showing how a ma-in-law can make things uncomfortable. This should prove an inspiring film for couples about to commit matrimony.

The "punch" is in the girl's secret. It finally leaks out that her old man is in jail for another's offense. The ma-in-law, it seems, is not so upset about this as she was because the girl was trying to get the old boy out.

The young man had in the meantime turned against the wife. As suddenly he changed his mind. The "menace" consists of the ma-in-law's cross-examination of the stenog to learn something of her family connections.

HERO ON HORSEBACK

Universal production and release. Starring Hoot Gibson. Peter B. Kyne story. Cameraman, Harry Neuman. Directed by Del Andrews. Running time, 64 mins. On double bill at Loew's New York, one day, July 5. In cast, Ethelene Claire, Edwards Davis, Edward Hearne and Dan Mason.

Hoot Gibson squawked some time ago about the stories Universal was giving him. To square matters U promised him some real yarns from the presumably clever pen of Peter B. Kyne. This is one of the "promised" gems. If anything, it's worse than the scripts the cowboy got previously.

Written for a magazine with the carrying power of a smart literary style, "Hero On Horseback" might rate despite its basic plot absurdities. Reduced to celluloid, it lacks that essential to all good stories, whether written or screened—the illusion that the action is really happening and that the characters are real.

Hoot is a cowboy with a gambling mania. He has gambled away his ranch, cow by cow. When finally broke, an old boy whom he has stalked returns with the news that he had discovered gold and sold out for \$100,000, one-half of which is Hoot's. Hoot buys out the local bank, becomes its president and establishes a fur department where cowboys gamble with money

they have borrowed from the bank on I. O. U.'s.

Del Andrews' direction is okay and the picture is made well enough.

Where the Trail Begins

Sam Bischoff production. Directed by Noel Mason Smith. Starring the dog "Silverstreak" with Johnny Walker featured. At Loew's Circle, New York, one day, July 11—one-half double bill. Running time, about 55 minutes.

Animal star used in a series of stock pictures with little or no variation in plot or business. Films are practically all alike but should prove interesting nevertheless to dog lovers and juveniles.

"Silverstreak" is a great dog actor. He puts over a new trick or two in almost every new release, providing the only change of diet.

Johnny Walker must be getting plenty to agree to look as foolish as he does in this one. Walks into a part where all he has to do is get beaten up by some individual with a mustache. After the massacre Johnny wants to know the man's name.

Long shots of mountains covered with snow. A mate and three pups appear with "Silverstreak" to good results.

Okay for a change and strong enough on its own where the dog has a following.

ON ZE BOULEVARD

Metro-Goldwyn-Mayer production and release. Directed by Harry Milarde. Story by Hugh Herbert and Florence Ryerson. Cameraman, Adro. Harlaner. Running time, 17 mins. At American Roof, New York, July 7-9. Law, Lady Musette, Roy D'Arcy, Count Guissac, Dorothy Sebastian.

Despite it is loaded with laughs "On Ze Boulevard" did not get a regular Broadway first run release by M-G-M. Probably shortness of running time (about 17 minutes) responsible. At least it depicts heavy deletions.

It is a funny story of a French waiter who wins a lot of dough in a gambling pool. He promptly goes off his nut on a spending spree.

His sweetheart remains hard-headed and practical and continually kicks him. A couple of high hat percentage artists spot the over-dressed ex-waiter for a sap and try the badger game but are out-slicked by the astute sweetheart.

All of the four principals do great work, with Lew Cody and Dorothy Sebastian particularly showing unsuspected talent.

Director Harry Milarde did a first class job keeping the plot within reason at all times and avoiding the too obvious hokum. Hugh Herbert

and Florence Ryerson should be singled out for commendation on the well-knit and sprightly yarn. And may be the unknown cutter got away in for his share of the result.

Catch as Catch Can

Sam Sax production, directed by Charles Hatchson. From the story by L. V. Jefferson. Starring William Fairbanks, with cast including Jack Richardson, Ross Blossom, Larry Shannon, William Shumway, George Chapman. At Loew's Circle, New York, one day, July 11—one-half double bill. Running time, about 55 minutes.

Slow-moving film, with nothing to recommend it for anything outside of the grind houses.

Story is slim and devoid of interest. The manager of the baseball team is accused of throwing a game. The gal's kid brother did it, but the stronger man feels capable of standing the strain.

Strictly States Rights and then!

Edwards Davis, Myrtle Steadman, June Marlowe, Sam Hardy and Stephen Carr in "The Life of Riley," E. N., with George Sidney and Charlie Murray; William Beaudine directing.

Marceline Day and Conrad Nagel for "The Hypnotist," Lon Chaney's next for M-G-M; Tod Browning directing.

A Great Stage Play Returns to Broadway as a Greater Movie!

FOR a year Broadway held this comedy-drama close to its heart. But Broadway never saw it with Jack Mulhall and Charlie Murray.

YOU'LL split your sides laughing at this lovable college boob who was crazy about butterflies until he got the loving bug! It's a laugh cracker!



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JESS SMITH

A
RICHARD
WALLACE
PRODUCTION

Adapted by Paul Schofield
from the play by J. C. and
Elliott Nugent.

The
POOR NOT
with
JACK MULHALL and CHARLIE MURRAY

OPENING SATURDAY AT THE

MARK
STRAND

A FIRST NATIONAL PICTURE

EXTRAS' DAILY AVERAGE

(Continued from page 1)

ments. No commission is charged those employed through the central office, with the producers paying the office an extra five per cent. above the salary given the player for this service. The cost to the producers for the operation of the office on this basis during the past six months was \$69,255.

Though \$3 is the minimum paid for the "atmospheric talent," less people at this wage are used than at any other price that is paid. Only 278 men were employed at this wage with the largest number of the male specie, 51,718, getting \$7.50 tickets and only 21,783 being given \$5 daily jobs while the \$10-a-day rate was paid to 29,141. For the \$12.50 a day ticket were 4,058, while 4,289 drew \$15 jobs and 576 were given employment that averaged better than that daily wage, up to \$25.

Due to the fact that there were war and other type of outdoor pictures made during this period approximately two-thirds of the placements were men.

One-Third Women

Less than one-third or 30 11/100 per cent. of the total placements were women. They again as in the class of the male found more work

at the \$7.50 scale than at the \$3 and \$5 rate. 23,615 women got employment at the \$7.50 rate, while only 133 were paid \$3, and 8,412 received \$5.

As the ballroom or society picture were not so much in vogue so far as production was concerned, 15,769 jobs were given for the \$10 rate. The curtailing of this type of production also only made 1,157 tickets possible at \$12.50 a head and 1,766 at \$15.

Most of the women receiving the latter tickets were used for fashion show and beauty shop scenes. Some played bits in the outdoor pictures to get this amount of remuneration.

Getting over the \$15 daily scale there were only 154 women. Percentage of boys employed during this period was only .02 23/100 per cent. of the total while girls only got .01 62/100 per cent. of the jobs.

The daily number of boys and girls employed during this period averaged but 37 while there are some 4,000 kiddies around Hollywood ready to answer the beck and call of the casting directors. Most of the boy placements, or 1,953, were at the \$5 scale with 1,443 made at the \$7.50 rate and only 297 got \$10 with 58 receiving \$12.50 and 67, \$15 a day.

To collect this salary each child had to have their mother or some adult guardian with them while working in the studios. In the girl's division 1,508 obtained \$5 a day and 1,066 received \$7.50. There were only 215 placements of girls which brought salaries ranging from \$10 to \$25 a day for the youngsters of the "Baby Peggy" type.

Hard 6 Months

Even though the producers were making or finishing product that required unusual atmosphere it was rather a hard six months for the extra people as there were only 936 all around daily placements to be given a small percentage of the 25,000 or more who are waiting the call to bring their makeup boxes to the studios and lend color to productions.

The Central offices, operating for 18 months or since Jan. 1, 1926, has expended a total of \$3,580,496 during that period with the placements each day averaging 529 men, 230 women and 26 children. The daily

RUBE WOLF



CZAR OF RHYTHM

Breaking Summer Records with Fanchon and Marco "Kleas" Metropolitan, Los Angeles

Thanks for Offers—Re-signed Till January, 1928

"B. B. B."

The new era (error) in show business At Coffee Dan's—Los Angeles, Calif.

ABE LYMAN



and His Brunswick RECORDING ORCHESTRA

All Summer at THE DELLS, CHICAGO

CASTING OFFICE SUMMARY

Wage rate.	Men		Women		Boys		Girls		Total		Percent.	
	No. of placements.	Percent. of total placements.	No. of placements.	Percent. of total placements.	No. of placements.	Percent. of total placements.	No. of placements.	Percent. of total placements.	Total of total placements.	Total wages.	Total of total placements.	Percent. of total wages.
\$3.00..	278	.16	133	.07	15	.01	12	.01	438	\$1,314.00	438	.09
5.00..	21,783	12.88	8,412	4.98	1,953	1.15	1,508	.89	33,656	19.90	168,280.00	12.07
7.50..	51,718	30.54	23,615	13.96	1,443	.85	1,066	.62	77,842	45.97	583,815.00	42.08
10.00..	29,141	17.20	15,769	9.32	297	.17	176	.10	45,323	26.79	453,230.00	32.70
12.50..	4,058	2.39	1,157	.68	58	.03	19	.01	5,292	3.11	66,150.00	4.72
15.00..	4,289	2.53	1,706	1.01	67	.03	14	.01	6,076	3.57	91,140.00	6.82
Over 15.00..	576	.34	154	.09	14	.01	6	.01	750	.43	21,171.45	1.52
Total	111,843	66.04	50,886	30.11	3,847	2.23	2,801	1.62	169,377	..	\$1,385,100.45	..

Average daily placement: Men, 618; women, 281; children, 37. Total av. daily placement, 936. Av. daily wage, \$8.18.

wage for this period averaged \$8.35 a head.

Even though the average appears to be big for those who have obtained employment the actual amount of wage earned by the picture extra during the 18 months figured on the basis of 25,000 who are daily clamoring for this kind of work amounts to exactly \$1.44 a day.

Below is a classified list of placements according to salary for the past six months.

LONDON

(Continued from page 3)

back to the Globe in "The Golden Calf," H. M. Harwood's new play. She has been touring in the Michael Arlen-Winchell Smith play, "The Zoo," which was scheduled for the Globe, and which will probably be done later.

In addition to her work in "Princess Charming" at the Palace, Alice Delysia is going to present a continental intimate revue July 9, entitled "Paris Calling." Oscar Sheridan and Hubert David are responsible for the "book," with additional sketches by Yvonne Arnaud and Lucienne Herval. In the cast will be Yvette Darnac, Mlle. Marova, Henri Leon, Rex Evans and the Gresham Singers.

Madame Pavlowa, with her company, will commence a two-weeks' season at Covent Garden Sept. 12, after which she will make an 11 weeks' tour of the principal provincial cities.

After Betty Balfour's return to the stage in the musical version of the "Glad Eye," due at the Garrick in August, she will be presented by British International Pictures opposite Syd Chaplin in "A Little Bit of Fluff."

General exodus from "White-birds" at His Majesty's. Maisie Gay is leaving to star in "Peggy Ann"; Gwen Farrar and Billy Mayerl are going into "Shake Your Feet" at the Hippodrome; George Gee and Chick Farr are also vacating.

Julian Frank's dramatic play, "The Man Responsible," held up by the censor for some time, will transfer July 4 from the "Q" theatre to the Royalty, replacing the dramatization of May Sinclair's novel, "The Combined Maze," which won considerable praise for its acting.

About nine new American musical shows are due for production in London shortly: "Castles in the Air," "Peggy Ann," "Hit the Deck," "Oh Kay," "Rio Rita," "Twinkle, Twinkle," "Kitty's Kisses," "The Cocoanuts," "The Ramblers." Gertrude Lawrence will repeat her performance in "Oh Kay"; June, English dancing star, will probably ap-

pear with Lynne Overman in "Twinkle, Twinkle."

London is in the throes of an epidemic of "blue" plays—in title, not in substance. "The Blue Kitten," "The Blue Comet" and "The Blue Mazurka" have passed out; "The Blue Train" and "Blue Skies" are current, and now "Blue Eyes," musical farce by Arthur Higby and Stanley Lupino, is threatened; and "When Blue Hills Laughed" is touring prior to a London production.

A divorce decree was granted to the wife of Dion Titheradge June 27. Madge Stuart, film actress, was named as co-respondent.

Charles Adams, on the booking committee of the Gulliver Circuit, will be out of the office around September. Charlie knows what the public wants. He has just purchased a saloon.

PARIS

By E. G. KENDREW

Paris, July 1.

John Trevor Adams, impresario, who has been touring Europe, declared here, before returning to New York last week, he considers there is a great field for American operatic stars in France.

Miss June quits the Ambassadeurs July 13 in order to fulfil her engagement at the Casino, Deauville, commencing on the French national fete day, with her partner, Reardon.

Howell & Baud have booked Pavlowa and her ballet of 28 artistes for the latter part of August at the Kursaal, Ostend (Belgium).

THE CALIFORNIA CLOWN



EDDIE MORAN

SAYS

Allright—so I'm here—so what—In Los Angeles I mean, with my pal—George Jessel he is—Fanchon and Marco also pals they are—with me a million pals there are—For days and days it goes on—Pals I mean—Allright—so I open—so a success I was—Give up—Regards to Howard O. Pierce and Charlie Nelson—So What? Ah few—few Few.

where she will dance under the direction of Edmond Sayag.

Billy Arnold was much to the fore during the race week here. He was brought specially from Deauville by Andre of the Casino there to lead a monster jazz at the Opera ball organized by him on the eve of the Grand Prix.

The Gymnase is closing for the summer this year, it being necessary to redecorate the theatre. Bernstein's "Venin" will be revived in September. The Varieties has also closed for the summer.

MARK BROADWAY
STRAND at 47th ST.

THE PRINCE OF HEADWAITERS

with LEWIS STONE
JAN GARBER and HIS ORCHESTRA
STRAND SYMPHONY ORCHESTRA

CAPITOL AT 51ST
The Callahans

& The Murphys

with Marie Dressler, Polly Moran and Sally O'Neil; Fairchild and Rainer (pianists); Marjorie Harcum, Contralto; comedy; ballet; CAPITOL GRAND ORCHESTRA.



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ROXY CATHEDRAL CHORUS

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Doors Open at 11:30 A. M.



B. S. MOSS' COLONY THEATRE
Broadway at 53d Street
Continuous Noon to Midnight
Warner Bros. Present
The First Auto
with Barney Oldfield
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Refrigerated WARNER Theatre
Broadway at 52d Street
Twice Daily 2:30 and 8:30
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Warner Bros. Present
Dolores Costello in "Old San Francisco"
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SECOND APPEARANCE AT FOX'S PHILADELPHIA WITHIN THREE WEEKS

AND

FOURTH RETURN ENGAGEMENT WITHIN EIGHT MONTHS.

LILLIAN

FLO

BERNARD and HENRIE
ALWAYS WORKING

Thanks to JOHNNY HYDE and the WILLIAM MORRIS OFFICE

WILLIAM HARRIGAN and CO. (4)
Quintet-Sketch
20 Mins.; Full Stage, Spl.
Palace (St. Vaude)

Here is the unexpected, and yet the obvious, with the full-stage advantages of both.

William Harrigan, excellent character-juvenile of many Broadway legitimate presentations of highest sort, an American with a war record scarcely equaled in our annals, son of the immortal Ned Harrigan of the deathless Harrigan and Hart, plays in "Memories of Harrigan and Hart," produced by Al Lewis.

The scene is a saloon, with mirror, rail, bar, pinochle table—all but the swinging half-door. But it is 1927 and it is a speakeasy now. To make this absolute, a copper in uniform is in there. The bartender (superfine "type") and an old-timer, also well chosen, a stray and the cop are talking about old times. Enters a stranger (Mr. Harrigan), who whispers. But the barkeep shakes his head—No! The reminiscer is trying to piece together an ancient Irish song, but can't remember the lyrics. The turned-down patron says he knows 'em and sings 'em—"Twinkling Stars."

It develops that he is the son of old Ned himself, whereupon two dozen bottles come out and everybody's in the party. The K-A famed objections to satires on prohibition must have gotten a vacation for this turn, and properly so, for what talk there is and what meets the eye makes a monkey out of Volstead.

After the opening song the rest is practically quintet formation, and in turn are revived to terrific applause, "McNally's Row of Flats," "My Mary Ann," "Maggie May," "Maggie Murphy's Home," "Poverty" and, for a "grand finale by the entire aggregation," "Mulligan Guards," with a take-off on what might have been the original stage business.

A storm of appreciative applause, and it came from the heart. Broadway is always soppy about old-timers anyway, at least across footlights. But Harrigan's demeanor helped enormously. He is so modest, diffident, upstanding and sincerely unaffected; he sings, which isn't his forte, and he knows it and shows he knows it.

His little speech at the end, which might have been fulsome and sympathy-squeezing, was exactly the contrary—a manly little intimate line of thanks and explanation, without waving flags, capitalizing those who have departed or using any shyster methods. If he revives his father's material and utilizes his father's fame, nothing could be more justified. He is his father's heir, owner of what good name, good will, good work and good memories his father left him. For Ned Harrigan was a fine old soul, and he probably didn't leave him much more than those.

The whole atmosphere of the turn is heart-tickling. The good days when women wore skirts and an honest man could walk up the street carrying a pall of honest suds come back without offense, without regret, except that they are no more. Even those who never knew them can get the spirit in the few straight-shooting speeches Harrigan wrote, just enough and few enough.

For New York this is a vaudeville cinch. It should duplicate everywhere else, because Harrigan and Hart were national, the situation is national and the magnetism of Ned Harrigan's boy is universal. Lat.

FRANCIS ROSS and DuROSS
Comedy Dancers
10 Mins.; One
American Roof (V-P)

Two men and a woman in a routine built around the eccentric stepping of the men. This turn could be developed into a dash act. It needs rounding off and polishing. There are crudities, unnecessary talk and details needing correction. But the comedy dancing is so original that it gives the turn body and worth.

Recommended to the attention of production scouts.

WALLY and ZELLO
Singing and Dancing
12 Mins.; One
American (V-P)

This mixed duo register best in the howling department and make a likeable deucer for the present grade of bills.

Team specialize in buck dancing, solos and doubles, the man packing a tap buck solo that helps tremendously and the girl retailing with a toe buck specialty.

The act will get over on the dancing. Edna.

LILLIAN MORTON
Songs
18 Mins.; One
Audubon (V-P)

Back in 1922 Lillian Morton's name found its way into the New Acts files and the reviewer at the time stated that Miss Morton had ability. Miss Morton in the interim has not only brought that ability to the very topnotch of development but she has climbed high as an exceptional entertainer in her line through attentiveness to her style of numbers and acquired a gilt-edged finish through a trip to the other side, where she added more poise, grace and confidence. Incidentally, she has tackled on a French mannerism for one number which she is using as one of the standouts in her present act.

Miss Morton, at the Audubon, could have remained on 25 minutes as far as the audience was concerned, but she had to beg off on topical numbers here, saying she had just come back from the other side and hadn't taken the time and trouble to learn them.

Miss Morton is now a finished artiste, so much so that one marvels at the improvement she has made since she first introduced her inimitable Jewish characterizations. Now she blends them all, the Hebe, straight and French conceptions, and she can step right down anywhere comparisons are made on this sort of vaude routine.

Miss Morton's "bit" as the Jewish girl out riding with Sydney in the auto is a gem. She works this one and, in fact, shows unusual vim and vigor in all her numbers. She works to, with and for an audience. She is good for any time, picture or vaude houses, and need take no back seat for any of them. She's that good. Mark.

HELEN LEWIS and Melody
Weavers (10)
Girl Band
22 Mins.; Full Stage (Special)
Broadway (V-P)

Eight musicians, singer and comedienne (Helen Lewis) and a specialty dancer. Nice-looking girls, who know more than a little about jazz music, and, besides, have in their number a couple good for song specialties.

Act tries for too much in the scenic and production way. Music and specialty bits would be ample, with straightforward simple appeal instead of the trick transparencies.

Open with good syncopation number, strong on brasses and with rich crooning sax effects. Lights go dim and back opens into water scene with Miss Lewis coming on across back in a boat, singing. At another time the back becomes a stained glass window while five saxophones and a piano accordion to a pipe organ imitation with "The Rosary," good in itself but somehow cheapened by the subdued lights and the back drop. The finish is another rather hoke device in an airship effect in the back for "Lindy" and airship effects.

These effects contribute little value for the investment, for the organization can deliver value without them. A tall girl and one of the sax players do a nice song number, with Miss Lewis in for trio harmony. Blonde cornet player looks as though she could be used for comedy, but doesn't essay a specialty.

Whole orchestra is used for a brief bit of "slow motion" business that caught the Broadway crowd. "Lindy" thing is an applause finish—second of the evening, which proves something.

Good stage director could tighten the routine up and give it emphasis. Now it is indefinite without right pacing. Rush.

RUSSELL and FIELDS
Songs, Cross-fire
14 Mins.; One
American Roof (V-P)

An old time gagging act in which there is little effort or concern for continuity. Lots of indigo in the material—and lots of laughs.

The man primes the customers with a rewrite on the old ditty, "I Want My Rib." It's funny and he has the delivery ideal for such a song.

The girl comes on and he wants to feel if she is his missing rib. Fly talk leads up to his encircling her waist and saying, "How I can handle a big car," with the retort, "You'll have to have a license before you handle this car." That's a fair sample.

Also blues crooning and some numbers interpolated amidst the bombardment of stomach shakers. All of which made a big hit at the American Roof.

They'll work plenty.

ELTON RICH and Girls (4)
Song and Dance
24 Mins.; Full Stage (Drapes)
Broadway (V-P)

Elton Rich has all the earmarks of the experienced dance specialist. He does some sensational acrobatic stepping, but for the most part he uses his energies in elaborate announcement of dances by four girls.

The quartet are nice-looking girls and have been trained in hard-shoe dancing, which they do most interestingly, solo or in combination up to four. But their tries for leg-manila and other styles are not so engaging. The best was a series of imitations of Pat Rooney, of course, Eddie Leonard, George White and Harlan Dixon, all first rate as imitations and as dances.

Rich does an introductory song number and then announces the girls by name: Viola Kay, Bertha Bart, Eva French and another not caught. They do classical and then taps. After all four have given a first-rate military clog together, Rich does his acrobatic bit for applause. Then they solo for four symbolic dances, such as "Temptation," "Frivolity," "Intoxication"—all of which mean nothing. Jazz stepping for a finale, with Rich doing remarkable spins and splits in fast routine.

Turn is brightly and expensively dressed, but much too long as it stands. Enough good material for a snappy act. Now it is loose and scattered. Rush.

"RUNNIN' WILD" FOUR
Singing and Dancing
15 Mins.; One
58th Street (V-P)

Four colored women, apparently from the "Runnin' Wild" show. Do female quartet routine of good musical quality and finish in whoop-hurrah black bottom for zippy getaway.

High soprano and female baritone are only ones to solo. Soprano goes in for strictly polite standard numbers and gets little despite a really brilliant voice. Baritone, with blues and negro spirituals, is a riot, partly for her mellow crooning voice and partly because she is the buxom, "mammy" type in appearance. Soprano's showy style is good for contrast here, although colored performers seldom get far with non-comedy material. This is an exception, because it builds for the baritone's work.

Quartet make one costume change, neat but not elaborate, and then go into a jazz medley which leads to the black bottom finish for applause finale. First rate for No. 2 at the 58th Street. Rush.

MARIE STODDARD
Song Cycle
15 Mins.; One
American Roof (V-P)

This entertainer has had plenty of experience and is a showman. She took an audience, members of which at the start were inclined to be disrespectful, captured their interest, held it and built up to a great get-away. En route she was assisted by a really clever bunch of lyrics and talk but essentially it was her personality that made a parafit out of the raspberries.

Her stuff and her style were a little too high for the foreheads at the American Roof and it looked as if Miss Stoddard mugged the works more than she would ordinarily.

Her cycle is labelled "Entertaining the Prince," the prince being Dave Windsor who she introduces (in song) to a night club, proceeding to imitate the various types of entertainers familiar to the covert joints.

Some of the talk weaved in between the songs is a bit risqué, but as Miss Stoddard has red hair, and lots of it, she may get away with it where a blonde couldn't, and a brunet wouldn't dare try.

MILLER and GERARD
Dancers
8 Mins.; One
Audubon (V-P)

Duo of male hoofers. Start with song that needs no alibi for the vocal introduction other than they do admit that they are dancers and that they are on to fill a stage wait or words to that effect.

The men appear to make a better impression on their respective solo (dancing) than on the double routines. Part of the stepping seemed to indicate too much seriousness and an apparent belief that one of them was afraid of a slip. They looked at their feet almost through their first double.

Not bad dancers. Hard workers. Their closing minutes had the Audubon crowd rooting. Mark.

PALACE
(St. Vaude)

Business was brisk, aided by unseasonable cool weather, with what read like a so-so bill but played better than form. The house, switching from its recent state of coma, applauded vigorously, with some of the clapping for some of acts seeming suspiciously vigorous.

Frank Fay has struck a stouter stride this season than even during his famous run last year. Travel seems to have broadened him. He now works before every act whereas he formerly entered only in spots. There is no discounting his standing with Palace mobs—he is the blond-haired boy, all right. Everything he utters, funny or otherwise, gets a howl. He got away with a nifty in his own act, when his boy and girl stoges were on, that broke up them and the house. It was "cute" from Frank, but it couldn't be reported in type. To see that there was no *lapsus linguae* (which is Latin for "slip of the tongue") information for the copyreader he repeated it three times. Everyone heard him the first time. It wasn't offensive, but very, very naughty.

Frankie also slipped in a "hell" toward the blowoff. That lad sure is teacher's pet 'round that super-strict Palace. But he helps "loosen up" things, and the world will tell you the Palace needs it. One Fay, with all his misdemeanors, is worth a dozen book-billed and hand-picked "patrol" acts. Broadway is still Broadway if they'll let it be.

William Harrigan and Co. (New Acts) were the novelty clik. Closing the first part, the skit scored with a zoop. Gaston and Andre, the other early flash, repeat, hit nicely, the combination toe-adagio-flying work being superior. The two assistant girls were negative. The finish is a panto-toe-adagio Apache-type tragedy of Marie Antoinette, probably, very effective and brilliantly danced.

Brooks and Ross, deucing, are a 1927 version of what once would have been called a "rathskeller act"—two boys in tuxes and one grand piano. They are collegiate in appearance and amateurish in operation. One is a baritone, the other a shrill tenor. Their harmony is fair though parlor-like, but when the baritone recites the time-tattered patter of "Waiting for Ships," so notably registered by Henry Santry and Sophie Tucker, the dramatics are silly. Didn't get much and took no encore, though there was enough to justify one at that.

Torino, the master-juggler, one of

JACK DONNELLY Revue (5)
Singing and Dancing
15 Mins.; One and Full
American Roof (V-P)

Jack Donnelly is a baritone with a pleasing voice and a good hoover as well. He has surrounded himself with four clever girls, also competent dancers who enliven this flash with snappy dance ensembles, also nifty solos by two of the girls.

A routine introductory in "one" plants Donnelly and two of the girls for a number and dance, with the act then going to full stage for violin solo by another of the girls. A toe dance by another follows giving way to a ballad solo by Donnelly planting a double dance by Donnelly and one of the girls. A comedy eccentric solo by one of the girls and a snappy finale pepped things up for a fast finish and a hit.

Despite absence of scenic embellishment at this roof showing this flash got over and can hold its own with competitors in present company. Edna.

GEO. SHELTON and Co. (11)
Revue
20 Mins.; Full (Special)
State (V-P)

George Shelton has been in vaudeville as a tramp monologist. He is not a sensational comic.

In this new turn he is supported by a dancing chorus of six, three male assistants, and an ingenue. His comedy material, consists of familiar burlesque bits worked in among the musical numbers. Got fair returns.

The best part of the act is the six girls, who not only dance in unison but look pretty. Quite an array of good scenery.

Too many people for the quality involved may hinder this act's progress. It met with approval from about half of the customers here.

CHARLES DEIGHAN
Acrobatics
12 Mins.; Full
American Roof (V-P)

Neat routine of balancing and contortion stunts with the hand balance block trick the outstander.

Although adhering to the usual routine of balancing on one hand and then the other the performer has an acute sense of showmanship that sells everything for top value. Got away nicely in opener of this bill. Edna.

the acts shanghaied into those United States for the Shubert vaudeville debacle, opened early, the length of the bill shoving everything up for the night performance, and was lost to four-fifths of the house with his sweet routine.

Sylvia Clark, with some new stuff and Bobbie Kuhn leading in the pit, hit off her character bits with perfect results, but her opening number was a waste. The encore is done duet with Kuhn, Miss Clark sitting across the lights and leading the house orchestra. It wasn't up to the middle portion of her turn, which challenged any single net girl-comic in the racket for quality. The general verdict on her present act is highly favorable.

Marguerite Padula repeated her two-piano-two-voiced stuff with Monroe Purcell. She sang five songs, all about love and all serious. For a gal of her proportions, she might throw in one for comedy relief if she's going to pound that one topic. Purcell is overshadowed by her but plays a strong piano.

Vannessi, with the Gamble Boys, held down a late position with considerable honors, though the lady needs some good advice. As flashy and fascinating a dancer of Latin type seen in vaudeville since Saharet, Trini not barred, and an accomplished and highly-trained artiste on her feet, she slurs the impressiveness by attempting two songs, at which she is a total loss. Her black-bottom finish, opened by a jazzy ditty, is an anti-climax after her peacock dance, as lovely and accomplished and rare a number as the highest-priced audience would demand.

Her figure is exquisite, of unusual and exotic lines, and she shows it generously. Her bends and plastic figurings, her control-technique, her interpretative manual gestures, all are semi-divine. The girl could step into the Folies Bergere with them and have Paris at her little feet. She must, however, not dilute the champagne with the near-beer of topical songs, which every \$60 soubret can do better than she ever will. The clothes of that calling, too, she might well abjure, and remain always in her Spanish plumes, peacock creation and the other intoxicating and original costumes she shows.

The boys are snappy, noisy, affable and good theatre. They supply more than enough whoop-up and modernity, as did Frances Williams when she and Vannessi were teamed. For three musicians they top anything of the known world for volume, and vie with any trio for novelty. The trick dancer stops the show. On the whole, with or without the amendments above offered, this is a prime picture palace show, sure to wow and draw.

Black and Gold, hard-working balancers, lifters and flying-catch hand-holders, made those who remained gasp. The understander is a Hercules. Much apparatus slows up the action, but of their class these two men can stand up with anyone. Lat.

STATE

(Vaude-Pets)

You don't have to wonder what an usheret thinks about sometimes. All you have to do is listen to her—and "have to" is right:

"You can't go down there, miss—the orchestra's playing an overture—I said you can't go down there—Hey, Dorothy!—My Gawd, did you see her shove me?—I think people like that oughta be thrown outa theatres on their necks—The nerve of her—People's don't seem to realize that they should be quiet during an overture—I hope that dame doesn't find a seat."

The dame found a seat, but only after hurling an usheret aside and muttering vigorously to herself. Which brings the opinion that maybe that's the reason for usherets. If they were ushers the Broadway gents probably would be pushing them to one side.

If a gent is really a gent, there's something deep down within him that checks his desire to plant a fist in a poor defenseless gal's face. Probably the fear of a hoiler. And the percentage of lady prize fighters is so small there are comparatively few incidents like the one recorded. So that problem is solved.

The bill this week, strongly bulwarkeed by recognized turns, hits a very nice average. Added to this is "Slide, Kelly, Slide" (M-G-M) holding up the film end with the vaudeville. There were several empty rows in the rear of the house, but business still didn't miss out Monday evening.

Quality came on right at the start with France and La Pell, acrobatic. Senorita is a nervy little trick, balancing herself atop a swaying lambo pole as well as on a blycle fastened to a pole. For a finish flash she revolves completely around on a stiff trapeze to loud recognition. Her boy friend is the understander.

Wilson Sisters and Washburn, three-girl-harmonizers deuced with fine result. One of the sisters does a male comedy sense well, while Miss Washburn chalks up two points with a black bottom and a piano blues solo. Act took an encore.

Forté comedy on the bill was han-

(Continued on page 27)

MOVIETONE

(HARRIS)

(2d review)

New York, July 9.

Advertising for the Harris, where Fox's "7th Heaven" is current twice daily, is being split about 50-50 between the feature and Fox's Movietone.

A new program of Movietone subjects has been substituted for the first bill that opened with "Heaven." These include the Lindbergh reception in Washington and the take-off of the Byrd plane.

Byrd's take-off was handled by having each of the party of four make a short talk for the Movietone while standing in front of the plane. Folkner, the designer and builder of aircraft, also was recorded. His uncertain English added to the naturalness, and when he finished by stating he would be an American citizen as soon as the law allowed there was applause.

Current Movietone bill opens with J. Harold Murray singing the "Ranger" song from "Rio Rita." Chic Sale's contribution, "They're Coming to Get Me," seems easily the most successful effort at humor accomplished to date by any of the talking pictures. It really qualifies as a dandy short comedy. The vocal part combined with intelligent pantomime work registers many smiles and some laughs. Sale impersonates an escaped lunatic who acts as relief pastor of a little church.

Lindbergh and Byrd indicate the political and propaganda possibilities of Movietone. Sale the entertainment potentialities.

For news reel purposes Fox-Case clearly has the edge through automatic synchronization on one machine that photographs and records outdoors and with no studio restrictions to limit its employment.

ORIENTAL

(CHICAGO)

Chicago, July 6.

Just a year ago in these parts came a deluge of crepe hanging opinions, predicting collapse of policy, short life of the singular stage attraction and numerous other forms of argumentative appellation, all for the presumed benefit of Paul Ash, the Oriental theatre, and its sponsors. That was about a month after the house opened.

The weeping Willies started to wait for the flop. For some reason it didn't. When the Oriental and Ash seemed to be rounding out a year together, apparently with no ill effects, the verbal embalmers stopped predicting and started asking, "What's holding them up?" was the vital question.

The weekly gross is the standing retort.

Today, in its second year, the Oriental is the monumental home of the newest in presentations—stage bands. It is the current model for picture house entertainment and entertainers and happens to possess the kingpin of stage band conductors, Ash, after whom the policy has been named.

The eternal "who made who" is here revived for purposes of discussion. True, Balaban & Katz "made" Ash in Chicago with high-gear exploitation, but Ash, in turn, "made" the Oriental. He didn't need the spot and proved it when, coming from the west coast with a new angle of an unoriginal idea, he jammed McVickers to its rafters. Where others had failed, the Ash perspective immediately caught on.

If the Oriental weren't built for Ash, it might well have been. A beautiful theatre in a natural location it would be making money, no doubt, without him, but it is making more with him.

This sounds like an eulogy to Ash, and it may be, for he rates one. After almost two years he still stands as the most powerful individual magnet in Chicago and the surest and most consistent drawing card the middle west has ever known. Drawing the same faces week after week, he has done more to popularize local picture houses than any one man, place, event, or thing. That interests picture men and should interest vaudeville, which once had Ash buried in an orchestra pit.

Once in a film house, Ash was fortunately given a free hand. He has played that hand with ability, an ability almost impossible to define. He can't sing and he can't dance, but neither can Billy Sunday.

As to Ash's draw, it is almighty. The name alone will pull, without the body. For instance, Ash is this week away on vacation. He did not appear and his absence was announced at the window. Still they bought. You could tell by the looks on their faces that it was Ash's house and they knew it, even if he wasn't there. Beautiful thoughts, and true.

Al Kvale conducted and the show was of the Oriental's usual excellent grade. Kvale, first saxist, is a fav. All members of the orchestra are. During the course of a show Ash turns an individual spotlight on each man at least once. When the spot goes on, the audience applauds, probably because Ash ordered the spot. Given the spot more than his fellow men, Kvale was spotted

into popularity. With sax or baton, he is a clown. His clowning is mildly funny, but they seem to like it here, more than they possibly would elsewhere. In spite of that Kvale has possibilities. He might branch out with his own band. A comedian conductor would be novel, and novelties are always acceptable. In the stage show, with Kvale and the band, were such locally familiar acts as Lydia Harris, Milton Watson and Wallace and Cappo. Added to these were the lesser known Colette Sisters and Elinore Charliere. In ran 54 minutes and was labeled "Goofy Golfers." The title was appropriate and just what Oriental audiences like. They get what they like, another reason why they buy.

An opening band number was corking, and Watson followed to lead the talent. Watson is practically permanent at the house and also a fav., especially with the flaps. Fairly good looking and with a pleasing voice.

The Colettes then proceeded to stop the show and take two encores, as do all acts, good or bad, at the Oriental. The exception here is that the girls are good. Cuteness is their strongest sales point, while they sing and dance with jazzy dexterity. A neat little sister team and very much better than the average.

Elinore Charliere was announced as an Ash "discovery." That guaranteed Miss Charliere, despite that she sings but ordinarily. A "play up" number with Kvale set her in strong and she looks good for two weeks of hold over.

Lydia Harris was a wow. She has her own style of singing a rag. That her style is smart and peppy. A certain speech insures success for any time she replays the Oriental. She told the audience what a great guy Paul Ash is, what a national movement he has started and what a lucky audience they are to have him, himself, and in person. After that, she can show her picture only at this house and never miss.

Miss Harris has been hereabouts in picture houses for quite some time. She is from vaude. So are Wallace and Cappo, dancers. Omitting talk and allowing for shrinkage, the boys are the same as formerly. They are fast steppers, speed counting more than anything else, and were liked immensely.

Henri Keates, organist, again had the customers singing vociferously without the aid of slides or music and took his usual encore. He is probably the only picture house plugging organist in the country doing those two things. It's the house and the audience.

Picture, "The World at Her Feet" (Par.), meant very little as to draw, as is the fate of all films at the Oriental. House was packed.

What Babe Ruth is to baseball, Paul Ash is to presentations in Chicago. And don't the flaps know it? And believe it? Yes, indeedy.

Loop.

PARAMOUNT

(NEW YORK)

New York, July 10.

Indications are that Paul Whiteman will wind up his six-week stay Friday in a blaze of glory. Sunday afternoon, on the third or supper show, the maestro of jazz had them standing deep in the lobby and lined half a block around the side street waiting to get in.

It was Whiteman himself who was responsible for the draw, as the folks who clogged up every bit of space to hear and see just clamored for more and more and did not want Paul to get away so fast after the grand finale, when he led his outfit and the house orchestra with a heavy composition. But as it was Sunday and a two-hour show schedule, Paul had to bow off and let the show go on.

With the house orchestra used for the finale, they did not play any lengthy tune for the opening of the fracs. "Young America," programmed as Unit 2 and described as a Personality Revue, headed by Rose Colgan and containing all of the winners of the Public National Opportunity Contest of 1927, did not go on. No mention was made one way or another for the omission. So far as the cash buyers were concerned, no one paid any attention to the oversight of the management in this direction. Paramount News, running eight minutes, had five Kinograms and one International shot. The Kinograms disclosed that President Coolidge, toggled up in his Western togs, has one of those Will Rogers comedy walks, and smiles, too.

Jesse Crawford had six minutes at the organ and unbanded two heavy and one pop number. That boy sure must be the "cock of the walk" the way they go for his stuff here. No doubt if he were to put on a two-hour recital they would go for his stuff in the same way.

The fifth and farewell unit was Whiteman's, entitled "All Baba" and described as an Oriental fantasy. Curtain arose with the flick and his crew doing their garbled chant in front of scrim and Whiteman making his entrance in tropical garb. Scrim goes up and reveals the Whiteman crowd all in Oriental dress doing their stuff under the direction of Henry Busse. Stage fills with bunch of girls in

Oriental garb and displaying feathered embellishments. On back platform of moving stage are trio of contortionists twisting.

Toward conclusion of number Helen Yorke, coloratura soprano, comes through with excerpts from operatic aria, giving chance for her to show range of voice. That stuff not so great for Miss Yorke, who can get by much better with the ballad or semi-pop compositions.

Whiteman outfit then let loose of "When the Day Is Done" and "Clap Hands," after which Vanda Hoff (Mrs. Paul Whiteman) comes through with her stepping routine of Oriental-Indian mixture, which the buyers liked. A trio of youthful entertainers with the baby pianos come forth, get rid of song and comedy, aided by a trombone trio and couple of alleged farce comics to close the stage portion.

Whiteman, then in pit, leads the mob in the grand finale, while tableau on back stage brings to light Ali Baba and his complement of wives comfortably posed around the harem. This is most effective stage picture, for which Frank Cambria is entitled to take the bow.

A little more animation in these presentations might prove as proper relief from musical entertainment.

This unit took up just 39 minutes of the running time. Closing show was "Modern Commandments," Paramount production, starring Esther Ralston, augmenting a good all-around show, enabling the house to creditably satisfy those who pay that 99-cent tap.

Ung.

ROXY

(New York)

New York, July 9.

Roxy's symphony orchestra shows rapid advancement. Choice of classical musical offerings more in line with the tastes of picture house audiences is one step upward. "Capriccio Espagnol," this week's overture, is welcome change from the heavy musical diet heretofore. "Singed," Fox production, is the screen attraction this week. Just a program.

The newsreel has evidently been given a permanent 20-minute spot on the program, the interest recently stimulated through the flaps warranting this move. International led with five shots out of twelve.

Shots of President Coolidge stepping about gingerly in a pair of new chaps presented him by the Boy Scouts on his 55th birthday drew a strong laugh. Another followed when Mrs. Coolidge was shown hurrying away as the President's newly acquired pony became frisky.

The hit of the presentation program was a little offering entitled "The Glow Worm" wherein Roxy proves that lights, properly used, can raise an ovation.

Scene is laid in a forest as verdant and as natural as any primeval forest. Small lights, representing fireflies flash on the grass and in the trees. Gambarelli, ballerina, plays as a frightened maid in the woods, dancing about gracefully. More lights appear and Gamby draws forth a contingent of green-gowned ballet dancers. The brilliancy of the colors is an excellent foil for Gamby's snow-white costume. The ensemble then joins in song, each carrying a lamp with half the stage lighting and darkening during the number. Closed to the most terrific applause of the evening.

"L'Abat-Jour," preceding the "Glow Worm," also drew spontaneous approval. In this scene there is a gigantic lamp of blue and red. Three figures seem pasted on the exterior of the lamp, not unlike patterns on chinaware. The three figures go into an Egyptian dance number.

A feature of the dance offerings was the presentation of the minuet. Numerous versions of this ancient court dance of the kings of France have been presented on the stage and in films. The dance master at the Roxy has produced the number with astounding exactness.

Program over two hours.

LOEW'S STATE

(Los Angeles)

Los Angeles, July 8.

Fanchon and Marco's "Idea" this week features Miss Southern California and the 20 winners of the L. A. Examiner-Venice Bathing Beauty Pageant. The idea starting off in specialty form, is turned into a flash parade of girls, wardrobe, color and effect and winds up in a bizarre tableau for the finale. From a production standpoint this presentation deserves creditable mention, inasmuch as most of the girls probably never were on any stage before this.

Preceding the beauty revue are the Skatellas, Francis White and the Three Le Grohs. Lynn Cowan, house band director, and the band proper are the remaining features and justify their presence on the stage.

Fanchon and Marco appear to have found the pulse of the picture going mob in this town. The diversified arrangement of program alternating as they do each week, is going over with the flicker fans of this house.

With the barometer registering around 86 Friday afternoon, they kept filling in the foyer and down

the main floor aisles constantly. When the curtain rang up for the stage show, they were climbing higher and didn't halt. Lon Chaney on the screen in "Mr. Wu" had a lot to do with all this journeying.

Cowan and the band opened the frolic with the "Light Cavalry Overture," by Suppe, the boys being nattily garbed in navigation uniforms. The selection was well done and received appreciable returns. This number is by no means easy to play and there are not many picture house combinations that could have played it the way these boys did. The Skatellas were introduced by Cowan with a big sendoff. They did a lot and were asked, for more. The act is class and contains a good deal of the sensational skating without becoming overworked. Routines here are set for high speed and are sure fire.

Francis White, demure, with a pleasant vocal organ not too strong but still easy to listen to, was graciously accepted by the heat-burdened crowd and did two numbers. The other act liked was The Three Le Grohs, from vaude. Turn stand and here, with the big boy marking them up high on his contortion work.

Cowan worked with a miniature piano on the stage and called for request numbers. This idea should prove of value when he gets rolling. He can sing songs and knows how to sell 'em. This boy has something to offer and specializing in one particular direction will help him.

Of the bathing girls, the prize winner, "Miss Southern California" was the only one to display talent. The latter consisting of some dance steps in the form of a black bottom, Charleston, etc. The girl is a looker but will never start anything otherwise.

The gals parading around in what they will wear in future years handed a kick to some of the males.

For a spec finale, the tableau in the background disclosed ultra-advanced state of wearing apparel for the girls to come, with the bathing gals bunched in groups and effectively set off with proper lighting.

International newsreel short subject.

LOEW'S STATE

(BOSTON)

Boston, July 12.

Last night capacity at both shows, despite sticky weather, combination of Lon Chaney in "The Unknown" and the announced farewell week of Phil Spitalny apparently able to offset the temperature.

Program announced in a full page spread the solemn claim that the air in the theatre "is no less pure than the wine-like air that sweeps over mountains tops and fragrant meadows." It may have been as pure, but it certainly did not pick up the fragrance of the average meadow prior to passing the seat to which this reporter happened to be bravely, and also literally sticking.

Boston loves that boy Spitalny and worships Lon Chaney. Both were greeted cordially when their names flashed on the screen. The Chaney picture not only was the big draw, but it held tensely until almost the very end when the big scene failed to register as effectively as the lead-up had indicated.

Spitalny came back fairly strong after last week's rather noisy program, having shown real showmanship in building up Little Nina Olivette from "Queen High." She actually stopped the show, Spitalny trying to swing back into an orchestra number after two encores and several bows, the audience would not let his team proceed and after a conference in the wings with the little comedy dancer, she did a simple black bottom that finally quieted the 4,000-capacity house.

Spitalny's other ace was this unspoiled lad named Steve Weinger, who is planted in his orchestra with a reedless sax and who sings the wailing type of number in a most unprofessional manner to wild applause. They are billing him as having "that voice with the tear in it," the word "tear" incidentally is supposed to rhyme with "beer" and not with "hair."

Spitalny, in his orchestra routine, used two trick effects, one a flock of ships at sea and the other two electric forges for an anvil duet, both registering. His most effective number was his final encore entitled "Nola and the Boys" in which most of his team were allowed to do one novelty or trick chorus in voice or instrument, the big horn getting the best laugh and the strongest applause.

It was supposed to be Spitalny's farewell week, this come-on unquestionably being responsible for part of the heavy business. He will probably play two or more additional weeks to bolster up more weak feature films, as part of his Boston job seems to be to offset heat and poor pictures.

To the great surprise of everybody, Haze Peterson, the new organist, actually put across a song plug set of slides, the house joining in on the choruses and giving it a hand at the end. Peterson is not shurring his melody, which makes it a little easier to follow. In the past the audience has usually

been a line behind the organ and ending up all blooey.

Supporting short reels were good, news reel, rather soupy Technicolor, a Grantland Rice, a topics and the Roach all having some hearty laughs.

All in all, one of the best bills of the season at the State. Lobby.

FORUM

(LOS ANGELES)

Los Angeles, July 9.

An otherwise dull evening at the Forum is avoided by the stage divertissement and the musical prelude given in conjunction with the screen showing of John Barrymore in "When a Man Loves." A new musical director, Yascha Borowsky, and the return of Serge Oukrainsky's ballet with Mile. Willette Allen and Mile. Eleanore Flaige and the addition of Price Dunlavy, Jr., at the organ, provide a variety of entertainment which at the opening last night drew favorable commendation.

Selections from "Madame Sherry" played by Dunlavy demonstrated the popularity of the youthful exponent of the keys. For the overture Borowsky led the Forum Symphony orchestra through "Echoes from the Metropolitan Opera House," with a violin obligato by the director that drew hearty approval. Much of the brass has been eliminated from the orchestra. It makes for a more soothing melody effect. Borowsky looks valuable to the Forum.

The stage show consisted entirely of dance numbers, running 20 minutes. Oukrainsky and Andreas Payley are given program credit for creation of the several dance numbers, and with the exception of the closing number, Holland dance, done by 12 boys and girls, the routine was of the highly pleasing sort.

On full stage with plush drapes and eye, "Nymphs at Play" was done by Misses Aaron, Copp, Flohre and Carson. An ovation greeted the appearance of Mile. Eleanore Flaige and Miss Cummings, and their Girl and Doll number, with Miss Flaige, the mechanical doll, went over solidly.

"The Blue Danube" dance introduced a novelty with Mile. Allen and four dancing girls cavorting about beneath an artificial wave, manipulated by the girls. Miss Flaige followed with a toe dancing solo, and Miss Allen following with a dainty Grecian solo number. For a finale the Dutch dance showed a lack of unison by the dancers and was not in keeping with the more dainty numbers which preceded.

Immediately preceding the Barrymore picture premiere George Jessel came on the stage to introduce various stars in the audience. Following the premiere a newsreel was added to the program.

CAPITOL

(NEW YORK)

New York, July 10.

The feature, "The Callahans and the Murphys," runs a few minutes over an hour, leaving a fair margin of time for a nicely diversified program of screen fragments and presentation specialties. Show moves briskly and has good comedy values, being extraordinarily strong in this respect.

Overture is from "The Merry Wives of Windsor," cheerful number nicely placed in this program. Edgar Fairchild and Ralph Grainger, presiding over two grand pianos, play a variety of light popular bits with two specialty numbers interpolated. Marjory Harcum, contralto, posed in a transparency, sings an Indian song in costume and later Jane Overton, graceful as she is tall, does a jazz dance solo between the pianists enhancing an enjoyable musical interlude.

News weekly has the Pathe views of Duke and Duchess of York returning from Australia to London on a British warship; diving girls and airmen; Fox is represented with the Hawaiian fliers arriving near Honolulu and International has interesting freak views of the recent eclipse of the sun, taken in England.

Ballet presentation next, leading to the film feature, and then to top off, a two reel comedy, one of Stern Bros.-Universal subjects in the cartoon series "Let George Do It." This is a laughable slapstick having to do with the adventures of a recruit in the army, with an automobile chase for the finish.

Rush.

RIVIERA

(OMAHA)

Omaha, July 7.

After two weeks of heavy advertising by newspaper, billboard and finally by a parade, the Riviera started its new stage policy this week, offering an hour of entertainment after the Paul Ash style with a 15-piece stage orchestra.

The hot spot on the bill was Jeris, who plays the piano-acordion and dances. Best was a slow mo-

tion dance without aid of any special lighting. It simply killed 'em. Healy and Clifford, dancing "bell-hops," did a spiky turn, while Babe Sherman slipped in a couple of blues songs. Al Reynolds, ballad singer, opened the show, aided by a chorus of six. Delano Bell supplied comedy.

Senter himself chimed in with his favorite sax and clarinet on "Song of the Wanderer," accompanied by the orchestra, and a vocal chorus was taken by Wallace Wheeler, Riviera pianist, who proved an acceptable baritone.

Finale was "Sam the Accordion Man," with the girls coming out from behind a keyboard behind the orchestra and the entire cast joining in.

There was more punch and satisfaction to this show than there has been to the Publix units. If the affair can be kept to the standard of the first one it is bound to be an improvement. Good stage presentations having been holding up extremely mediocre pictures here.

Boyd Senter himself is not a dominating personality but blends nicely with all the rest and is, of course, capable of a good turn every week.

UPTOWN (CHICAGO)

Chicago, July 6.

Evidently the Uptown has found the happy medium to better business at the matinees. A few months ago, before the advent of Bennie Krueger, the house was foundering on the rocks. B. & K. (Publix) had spent a barrel of money to put over one of Chicago's niftiest theatres, but the afternoon returns were nil.

Someone conceived the notion of giving afternoon teas for the femmes. The teas, in the lobby, were a total flop. A gang of Spanish Troubadours was next "imported from Hot Springs," but they helped not.

About this time came Bennie Krueger, jazz baby, and Ulderico Marcelli, symphonist, to better attendance. Now, without special effort, the house holds a good afternoon crowd. Of course, giving the shows that they do at a 30 cent top is giving things away.

This particular show, "Jazz Jingles" (Presentations), was made up of Billy Glason and George Washington Dewey as extra bookings and the talent of the Publix "Patches" unit. Only the opening "in one" with the Markus Dancers, resembled the routine of the unit. The balance of the show was worked a la "Ash Policy." Bennie announced the different members of the unit as they did their stuff with the band, giving them a better break thereby.

These Publix units don't mean much in the way of publicity for the talent. It is understood that whenever a Publix unit can be worked into one stunt with the stage band this will be done. Shortly every Publix house will have its own permanent jazz band and the talent, made up in road shows, will travel the Publix circuit.

Feature was "Naughty But Nice" (F. N.).

STRAND (NEW YORK)

New York, July 9.

Strand has no screen program aside from the feature and the news reel. The feature, "Prince of Headwaiters," runs close to an hour and a half, with the presentation offering longer than usual, divided into two parts, one devoted to "Post Card Frolics," novelty dance arrangement in four parts, and the Jan Garber Victor Recording Orchestra, latter taking up 25 minutes. Even the usual overture is omitted to keep the show down to a little over two hours. The Strand orchestra gets its innings by playing a medley of standard and classical bits as accompaniment to the Frolic. The news reel is confined entirely to Pathe and International clips, Kinograms and Fox being unrepresented. The International clip had President Coolidge's birthday celebration with the President wearing cowboy costume presented by Boy Scouts. Pathe had good views of Byrd and the Honolulu almsmen and bits of the London reception to the returning British prince and princess.

The show rested, and safely judged by applause, upon the first presentation items and an interesting feature film.

NEW ACTS

Mack and Aubrey (2).

Sidney Marlon and Otille Corday, 2-act.

Alf. Wilson and Horace George, 2-act.

Felix Martin and William Howland (Lynn and Howland) in skit.

Landry and Sheld, who recently formed a producing partnership, are readying five musical flashes which they intend giving a late summer showing.

Jack Fine's "Follies" (12).

Betty Marvin and Jack White, 2-act.

PRESENTATIONS

POST CARD FROLIC Song and Dance 14 Mins.; Full Stage Strand, New York

Neat idea for introducing five brief, crisp dance numbers. At rise of curtain a mammoth post card from Holland is disclosed, with the address-side out. It turns, showing a scene with four girls posed. They come down for a wooden-shoe dance, being joined by group of boys.

In like manner are introduced dancers from Vienna, London (four men as "bobbies"), Spain and finally London. For the last-named the post-card profile becomes a letter envelope, the flaps of which open, showing a shining gold, box-like interior, with girls posed on sloping sides of pedestal. Atop the pedestal stands Fay Adler.

She remains posed as girls come down and do an ensemble dance. Then Ted Bradford enters as girls exit. Miss Adler does a flying leap from the pedestal top to a catch by her partner, and they go into a spirited adagio. The dance works up to some fine catches and holds, with the little dancer pulling quick applause by some of her contortion feats. For the finish she does a series of poses involving splits for a walk-off. Big applause returns which brought an encore, the girls doing simple formations as a background for more leaps and a final pose.

All works out into neat dance production, with a high-powered kick in the adagio finale. *Rush.*

"LEGEND OF KILLARNEY" 18 Mins.

Capitol, New York

Current dance production at the Capitol is a ballet fantasy suggested by the week's screen feature, "The Callahans and the Murphys," a sympathetic comedy treatment of the Irish-American family. The production is an elaborate pictorial staging of Irish fairy-love, done with considerable beauty and grace.

A story is told in pantomime of a child lost in the forests of Killarney, lured into the fairy realm and rescued by hunters. The legend is here worked out very prettily in a scenic and spectacular way with attractive ballet ensembles and a showy finale, with Sylvia Miller, the center of the posed ensemble, singing "Killarney."

One of the incidents is a striking bit of adagio by Joyce Coles and Serge Leslie, backed by the Chester Hale girls as star fairies. The production idea is rather a poetic one, fitting neatly into the picture to which it is the prelude.

The fantasy is the feature of a musical interlude, with Edgar Fairchild and Ralph Grainger at twin pianos, their musical offering being set off by a song number, "Minnetonka," by Marjorie Harcum posed in a transparency back, and again by a solo dance done down front before the pianists by Jane Overton, a particularly gainly tall girl.

Rush.

"JAZZ JINGLES" (34) Band and Specialties 45 Mins.; Full (Special) Uptown, Chicago

Opening of the "Patches" presentation, in one, opened Bennie Krueger's show at the Uptown last week. A colorful opening with the eight Markus dancers, followed by a snappy band number. The Publix and regular shows were consolidated as a time-saving medium. Bennie's Syncopating Patriots were surrounded with plenty of singing, hoofing and comedy talent. The entire company worked well and provided the required punch. Bennie's band, which wows, and himself gave the show its "Jazz Jingles" and made it all Krueger.

Beth Talbot, of the Publix unit, followed the band number with a mediocre dance. George Dewey Washington, colored, checked with three songs. Washington is Chicago talent, and has the voice and showmanship which makes him a picture house number. His songs are well chosen.

Mills and Shea, two-man comedy acrobatic team, chalked up a solid hit. This type of act, has its soft spots in picture houses, and is bound to connect in any of them. The eight Markus girls followed in a dance. Costumes and dance good. Billy Glason wowed with a couple of songs and good gags. Billy is a fast worker and has a personality that wears on the audience from the

start. He's a go-getter for this type house.

Cates Bros. danced their way to an applause hit, next to closing. Their clog dance is good, fast and pleasing to the eye, as well as to the ear. Costumes well adapted to the dance. The presentation closed with the entire company.

"YEAR OF 1917" (34) Orchestral Production 10 Mins.; Pit and Two (Screen) Chicago, Chicago

In the few weeks since H. Leopold Spitalny inaugurated his orchestral productions at the Chicago, these little musical gems have become a customary and vital part of the high-toned theatre's bills. To say that they are well directed and well produced is a non-sufficient coverage. They are mostly rare treats, for music lovers and those who know nothing about music. The latter class cannot help but be appreciative as the music and staging combine to tell a story, and beautifully.

In lieu of patriotism, Spitalny discarded the usual vocal accompaniment, preferring the more expressive dumb screen. As the title indicates, the musical tale was of the war, showing the entrance of the Allies into the conflict, the blowoff, of course, being the coming of the Yanks.

Added to the stirring music were some backstage fireworks and artistic slides flashed on a screen in front of the battle effects. Closer and closer was the lowering of a streamer apron, flashing several hundred red, white and blue lights.

The score is an original arrangement and, in some spots, a composition of Spitalny. Very flag-waving and ultra-patriotic, it was an excellent overture, nevertheless, and moved its audience to applaud all through without a letup.

In celebrating the 4th, a Bunker Hill or American Revolution locale and theme would have been more appropriate, but H. Leopold could never have attained more and better results than he did.

It is just that the World War idea might have been saved for Armistice Day week. But it can and should be revived for that holiday. "Year of 1917" is good enough for refresh and too good to live but a week. *Loen.*

JAN GARBER'S Victor Recording Orchestra 25 Mins. Strand, New York

This engagement is billed as "First Stage Appearance in New York." Orchestra numbers 18 with the leader. At opening boys are ranged in half-circle on dias upstage, Jan Garber leading and playing violin out front. All wear flannel trousers and maroon coats, making nice appearance.

Open quietly with modified jazz, and after brief number Garber introduces separate bandmen for bit of specialty, all with comedy angles. Rotund trombone player is a gifted clown. He sang a "wop" number to a laughing riot, with several of the other boys feeding him low comedy.

Several of the other boys sing numbers and get laughs, and then they go into hot jazz routine for a smashing finale, the brasses coming in for emphasis and the drummer working hard and fast. Curtain after 20 minutes, and the encore five minutes was entirely legitimate.

Orchestra was a riot on its merits, both in comedy and in exhilarating music. Its pull on the strength of reputation in recording, which must be considerable, is independent from the organization's ability to please on the stage. *Rush.*

BIRTHS

Mr. and Mrs. William A. Brady, Jr., June 25, in New York, daughter. Mrs. Brady is professionally known as Katherine Alexander.

Mr. and Mrs. Heinz Rosenfeld in Washington, July 3, daughter. The father, as "Box Rommel," is directing the Rialto (pcts) orchestra in the capital city.

MARRIAGES

Roy Clarke, camera man with Paramount, to Jackie Horner (non-pro), in Los Angeles, July 1.

Carl Kellard is pianist for Edith Clifford, and will sail on the "Samona" July 15 for Sydney from San Francisco. Miss Clifford leaves by the same boat to fulfill Australian engagements.

STATE

(Continued from page 25)

ded by two male singles, Harry Brown and Joe Termini. Brown, in next-to-last, with some undiluted bobs that took great as far as it could be heard. The back part of the house missed his talk, but chuckled mildly over his clowning.

Termini, third, had the advantage of being heard all over and took a legitimate encore out of it. He plays a fiddle and a banjo, both with the comedy idea and realizes much on his efforts. While good as vaude, this same routine could be worked before a picture house stage band with equal results and probably better money.

Four Girtion Girls, looking quite young and working speedily through various acrobatic routines, closed the show. The girls are noisy and go after laughs a trifle too clumsily, but impress as big time stuff on the calibre of their tricks. Two of the girls are excellent bike riders.

George Shelton and Co. (New Acts) got fair returns as a musical revue.

81ST ST.

(Vaude-Pcts)

What a lot Mosher, Hayes and Mosher must have missed. They are billed as making their first American appearance in eight years. In England, or Australia, or Africa, or wherever they were during those eight years they may have been overtaken by "Yea, We Have No Bananas," the Charleston, the red necktie gag, the afterpiece, and any number of glorious American institutions.

Good bike comedy act, Mosher, Hayes and Mosher. Can open any bill. Too bad there isn't any more big time. Maybe they were promised a route. Probably at their 1919 salary.

Dixie Hamilton, No. 2. One of those reported signed a year or more ago to a long-term blanket contract by the Orpheum and K-A. A singing comedienne. In the billing the adjective is "personality." In her performance Monday night was not a song, a lyric or a bona fide giggle, and all the brass and drums in the biggest orchestra pit in vaudeville can't make a nice set of teeth and a good smile look like an act that is getting across.

As a specimen of the lyrics and the mentality of Miss Hamilton's songs may be cited a "tough" number she warbles, the punch line being that the neighborhood is so tough that at wakes they fill the bathtub with gin and throw the corpse in.

Joseph Wilson and Co. was programmed for the try but the Meyakos answered the roll in their stead. This act has played around Chicago both in vaude and presentations. It consists of two Japanese girls and a Japanese boy. Variety's files contain a record of a Meyakos Sisters back in 1915. These girls seem too young to be the same team.

The Orientals were on the boards 18 minutes building to the hit of the bill. They are neat, classy, hard-working success-deserving troupers.

Sully and Thomas suffered the psychological penalty of following an act that has just done a mop up. They conclude with a blackbottom and Monday night, on account of being the second act to use the B. B., were apologetic about it. Anyone would be. Good sure-fire hokum, however, did not fail to earn them plenty of laughs and a good hand.

"Treasureland" is a Meyer Golden act that has done service for Mr. Pantages. It may be described as a perfect prolog for a moving picture leading with pirates. It closed nicely.

"Broadway Nights" (F. N.) on the screen.

Downstairs half full.

BROADWAY

(Vaude-Picts)

Bill has no shape or pattern. Two girl acts, one a dance production and one a girls' orchestra, use up more than 20 minutes each, while late in the proceedings the colored team of Harris and Holley, on for 25 minutes in "one," doing the piano moving bit, crap game, dance routine and the endless comedy speech business. Two acts, the colored pair and Helen Lewis' Girls' Bank, resorted to the soft applause bid of the "Lindy" song. The other five acts probably could have had a riotous applause exit, too, if they'd only thought to get an airship trap and a sky hook drop for the same gag.

The show was a miscellaneous arrangement. Outstanding next to closing was the monolog of Joseph K. Watson, who has new dialect talk framed along neat lines and full of good bobs. He starts a discussion about H. G. Wells' "Outline of History" and works it into sure-fire gags about biblical subjects, such as speculating as to how many more spicy love affairs Solomon might have had if he'd owned a car instead of a horse. Finishes strong with parodies, good at this house always.

Will Perry was another variety standby with some new gettings and a girl singer for his woodland scene and contortion turn. Perry is as

good as ever with a real kick in his trapeze twists for the finish. Karl Kirkland has made a rather interesting 10-minute turn out of such unpromising material as ladder balancing and paper juggling with the help of a plump assistant in tights.

Elton Rich and Girls (New Acts) overstayed outrageously, aggravating the overtime filled in by the colored team of Harris and Holley. This pair have fine dark humor, by the way. Their studying out of written instructions is a gem of its kind and the crap game is honestly funny. The bigger man has real unctious in his style and promises to make a place for himself. The smaller feeder is likewise a sure worker with talk. Their present dialog is capital and they can dance abundantly. What they have to learn is when to stop. They could have quit any time within the last 10 minutes to a storm of applause. But kept on going for 25 minutes, leaving the audience with plenty.

Helen Lewis and her Harmony Weavers, girls' band, also overstayed and fell victims to over-elaboration of production and setting (New Acts). Murray Sisters, earlier, made a pretty, graceful, light number. Girls harmonize nicely with jazz, blues and zippy pops, the taller sister strumming the uke and the petite one shaking a hip for the Hawaiian bit for comedy.

Lo Rays, man and woman novelty trapeze, closed. Golf club and fairway finish scenic setting with couple in sport costume which they doff for work on rings (made from couple of canoe paddles with blades cut out and made into hunkies). Trapeze is a suspended golf club. Girl does wide swings with fall into knee hold, and for the finish they announce man's swing to a one-heel catch, which looked dangerous and drew applause. *Rush.*

AMERICAN ROOF

(Vaude-Pcts)

Feature picture, "Cabaret," with Gilda Gray, was undoubtedly calculated as the draw for the first half here. Beach weather played heavy opposition to the aerial music hall Monday night, with plenty of room all over the house.

Vaude bill was diverting if not wallop, a mixture suited for warm weather. It held five standbys and three new ones, at least the latter were new around here.

Charles Deighan (New Acts) was adequate as pacemaker with acrobatics and contortion. Wally and Zello, mixed team, followed with some corking dancing that put them over nicely (New Acts).

Manning and Hull, mixed, registered heavy with hokum chatter, clowning and dancing. The contrast between the hefty six-footer former member and her undersized anemic-looking partner grabbed yells on entrance, with the remainder a clutch until walkaway. Jack Donnelly Revue, man and four girls, came next with a blend of singing and dancing that clicked (New Acts).

Konosan, Japanese girl, also got over to good returns in a song cycle, clicking both on vocalizing and novelty.

Evans, Wilson and Evans contributed likeable comedy, songs and talk that set them pretty. It's a family act comprising ma, pa and daughter. The woman of the act carries the comedy with silly girl characterization and is good for yells whenever on. The man as copper holds the feeder assignment perfectly, while the offspring contributes a vocal solo and dance that also fits.

Smith and Allman, with the latter in cork and the former in tan, were the show stoppers, next to shut. Boys breezed on with snappy comedy repartee, contributed some good harmonizing in several numbers, reverting to additional chatter that registered and more vocalizing for walk-off. Allman accompanied on uke for the vocals and the boys had things their own way from walk on to exit. Solid hit.

Tom and Betty Waters closed with dancing and balancing stunts on wire.

"Cabaret" followed. *Edha.*

NOTES

E. K. Nadel, Harold Kemp and Phil Olin leave New York July 15 for a month's business and pleasure stay in San Francisco and Los Angeles.

Alfred Cross did not join the Temple stock, Syracuse, N. Y., when failing to receive assurances the berth would be permanent.

Mme. Calve is visiting Mrs. Claude Alcega at the latter's Syracuse, N. Y., home. Mme. Alcega in private life is Mrs. Andrew Strong White. She appeared in concert with Mme. Calve last fall. Mme. Alcega, after four years in Italy, will make her debut over here, in Philadelphia, next season, singing "Tosca."

S. Solomon, manager of the De Kalb, Brooklyn, has resigned to accept a similar assignment at the Sunnyside, Sunnyside, L. I.

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Tour Direction
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PROCTOR'S DISBANDS BALL CLUB; "HURT SUPPER SHOW BUSINESS"

Mt. Vernon Team Won 5 Straight Games, Receiving Streamer Head Publicity—Another Reason Given "Team Might Flop"

Mt. Vernon, N. Y., July 12. By order of F. E. Proctor the semi-pro ball team Proctor's, Mt. Vernon, equipped and placed in the field has been dropped.

Local manager of the theatre, W. W. Hart, is reported to have acted on the direct orders from F. E. Proctor. Proctor, it is reported, said that the ball nine playing its games at 6:30 might injure the supper show attendance at the theatre.

Another reason offered by the circuit's head was that the team might flop, although it had won five straight games and received any amount of publicity. Each time the team won the local papers gave it streamer heads.

All of the show people in town had considered the Proctor's team as an unusual and extremely well guided publicity manoeuvre.

Attendance at Proctor's for any supper show approximates the ushers if the manager is around.

Upon Proctor's dropping the nine the local Kiwanis Club took it over.

Henry Frey as Moss' General Manager

Henry Frey, veteran vaude performer, has been appointed general manager of the B. S. Moss theatres.

Frey spent his recent vacation in vaudeville doing his former monolog and upon return this week was appointed to his new post. Prior to vacation Frey was manager of the Tillyou, Coney Island. In his new berth Frey will supervise all Moss houses spending a day each week in each house co-operating with the house manager.

FRANK CRUMIT'S BREAK

Former Wife Remarries—Saves Actor \$150 Weekly

Bridgeport, Conn., July 12. The fact that she was married on May 27, last, has resulted in a loss of \$150 weekly alimony by Ethel Conrad of Greenwich, formerly the wife of Frank Crumit, musical comedy star.

Mrs. Crumit was granted a divorce April 22, 1926. She charged desertion and Crumit did not contest the action.

The couple were married on March 18, 1925. Crumit himself remarried at Springfield, Mass., Julia Sanderson last week.

Light Cruise in Aug.

During week of Aug. 7 the Lights will launch their 11th annual cruise of Long Island.

The summer social professional club plays one night stands in the western part of the island, with its own volunteers, changing performance in part nightly.

Vita Subjects

Among the newest Vitaphone productions now being made are numbers with Allan Prior, Pullman Porters, Murray and La Verne, Edward Peabody, "A Night at Coffee Dan's."

Carolyn Snowden, colored songstress, is completing a number with orchestra accompaniment.

Others are Hazel Green and Company, Highland's Birds, Arnaut Bros., Frances White, and Frank Moulan.

Craven's Coast Work

Los Angeles, July 12. Auriola Craven, singing and dancing violinist, has been booked on a four weeks vaudeville tour on the Orpheum circuit, after which she returns here to go into picture houses and also record for Vitaphone.

Babes or Boobs?

Kansas City, July 12. An advance notice in the Sunday "Star," relative to "The Callahans and the Murphys," at the Newman, had the following:

"Miss Dressler is teamed with Polly Moran, of whom we know nothing except she was billed as one of the stars in Cecil B. DeMille's all-star cast of 'The Affairs of Anatol' and we had never heard of her at the time and couldn't find her in the picture when it came out."

"Tasmanians," 23 Years Old On Shelf Next Season

"The Tasmanians," colored act, in existence for 23 years, will be shelved next season, perhaps temporarily and maybe permanently. One of the original Tasmanians, Alfredo Pizarro, is going to devote more time to staging and producing acts.

This same Pizarro came over to this country as a member of the original Ali Ben Hamid Troupe, which first appeared at Hyde & Behman's old Brooklyn (N. Y.) variety house in 1901.

The first year Pizarro was here he suffered a severe injury to his spine, and for three years his stage days were passed up and for a time it was feared the young man would never work again. He became an usher at Hammerstein's old Victoria and was so well thought of by the late Willie Hammerstein and Percy Williams he was promoted from usher to vaude scout.

Three years after his accident the original Tasmanians were formed with Pizarro, T. A. Hammed and Alfonso Gomez, the latter now with the Five Crackerjacks, the latter two remaining with the act for 17 years, then succeeded by George Hellens and Roscoe Wickham.

THETION ASKING \$25,000 FOR ASSAULT BACKSTAGE

Chicago, July 12. Lieut. Ferdinand Thetion, sharpshooter, filed suit against the Ascher Bros. theatre owners, asking \$25,000 for alleged assault and battery.

Thetion charges that while playing Aschers' Highland theatre he was attacked by Harvey Schraut, back stage electrician. No personal suit has been entered against Schraut.

Foy's "Fallen Star"

Eddie Foy is returning to vaudeville, and around the K-A offices will be known as an "office act."

He will appear in a sketch by Tom Barry, entitled "The Fallen Star," and will be assisted by one woman.

His vaude return will be made at Elizabeth, N. J., the first half of next week.

He had been previously slated for the new Eddie Dowling show, "East Side-West Side."

Publix Gets Al Short

Al Short, former stage band leader of the Capitol (Cooneys) Chicago, has been signed by Publix and is now acting as guest conductor at the Howard, Atlanta. He will remain there for several weeks.

La Bell in "Lash"

Rupert La Bell, from legit, is entering vaude in a revival of "The Lash," by Hal Crane. Three in support.

Crane headed the act some seasons ago.

Lewis-Dody in Film Houses

Lewis and Dody, vaude, start picture house work with five weeks in the B. & K. houses, Chicago, at \$1,000 weekly.

"POMPEII" BUST FOR \$20,000 IN DETROIT

**150 People in Spectacle—
Performers Without
Salary**

Detroit, July 12.

Unpaid bills totaling nearly \$20,000 sum up the engagement of "The Last Days of Pompeii," which opened at the State Fair Grounds June 26 and closed July 5. Various companies and players engaged in this production have failed to obtain salaries in return for their services. About 150 members of the cast and 50 vaude performers were turned away by a member of the State Police when they appeared at the grounds Tuesday. Premature closing of the spectacle, scheduled to run until July 10, followed when the Gordon Fireworks Co., which supplied the scenery, costumes and fireworks, ordered everything returned to its headquarters in Chicago.

Two civil actions have been started against the Civic Productions Co., in charge of the stage arrangements. A suit and garnishment action to recover \$387 said to be due the Bill Posters and Billers' Union has begun. Another proceeding in which the Gus Sun Booking Exchange seeks \$3,000 for acts booked by the exchange is also under way.

Defendants in the garnishment case are Earl F. Newberry, general director; Richard Silvester, production director; Robert A. Leunis, secretary; Robert A. Kelly, treasurer, and W. J. McKay, director of public relations. They are named individually and as partners in the Civic Productions Co.

The billposters suit started Friday and is set for a hearing before L. Eugene Sharp, justice of peace. The suit for \$3,000 was filed in Circuit Court today.

Moneys Owed

Among the sums listed as being owed are salaries of various vaudeville acts engaged for the show. This includes: Hodgini and Co., riding act, \$2,000; rodeo act with Gus Hornbrook, cowboys and cowgirls and carrying 18 head of livestock and a cast of 14, \$3,000; Alex Barter and Co., balancing act, about \$1,500, and Eight Blue Devils, about \$1,500.

Alex Barter and company, along with the Blue Devils, were billed through the Sun Exchange and a suit by that company was filed today for the recovery of the amount due the two acts.

An effort was made to salvage the presentation. Conferences were held in the production company's offices and attempts made to induce a local automobile firm to purchase \$6,000 worth of tickets for customers. This fell through and the fireworks organization then took charge of the scenery and costumes.

Vocafilm Subjects

Arrangements have been completed for the Broadway premiere of the Babe Ruth film, "The Babe Comes Home," at the Longacre (48th Street) theatre July 15 in conjunction with the initial New York exhibition of Vocafilm.

Six numbers will be offered by Vocafilm, the first N. Y. program to include the Radio Franks, Ciccolini, Banyuk (cellist), Wilson Sisters and Washburn (pianos), Lyons (harp), Moss and Fryc (songs), and another variety turn.

FOTHRINGHAM POISONED

James Fotheringham, manager of the B. S. Moss Franklin theatre, is at the Union Hospital, Bronx, suffering from blood poisoning. He cut his hand last Friday while opening a can of sardines.

While his condition is reported serious it is thought he will pull through. Fotheringham has been in the hospital since Wednesday.

Tommy Swift Returns

Tommy Swift is returning to vaudeville via Ben Boyer in a comedy skit, "Honest."

Two others will appear in support.

E. F. ALBEE WANTS MORE FRIENDLY FOOTING WITH MARCUS LOEW

**J. J. Murdock Reported Mediator—Tense Feeling
for Some Time—New Rochelle's Peculiar Situation—"Gentlemen's Agreement" In It**

Few in Mountains

Mountain resorts and other spots in previous years outlets for many unemployed performers and cabaret talent around New York, are using fewer entertainers this summer.

Most depend upon single handed employees doubling as manager and entertainment director.

For the first time as far as known in the theatre exhibition field, two new houses are opening in opposition to each other, with the almost previous certainty that both will be losers. They are the Keith-Albee and Loew's houses at New Rochelle, N. Y. Loew's is at present operating in that town and has been for years, without opposish.

Whether this is the cause of approaches reported made toward a more friendly footing between Marcus Loew and E. F. Albee is not reported. Such approaches are said to have been recently made by J. J. Murdock.

The account states that Murdock has twice visited Loew with a view to patching up whatever feeling exists on Loew's part. Loew has been reported under the impression that Albee broke a "gentleman's agreement" in building against Loew's theatres at different locations, after Marcus Loew himself for years had faithfully observed that understanding.

A strained feeling has been held by Marcus Loew for some time toward Albee. It was reported two years ago in Variety while both were in Palm Beach Loew had ceased talking to the head of the K-A Circuit.

What advancement has been made by Murdock in his persuasiveness with Loew to gaze upon Albee more kindly is unknown.

Nothing appears to have been changed of late in the relations of the Loew and K-A circuits.

Firm's Musical Tabs; 9 Principals; 6 in Chorus

Shaw & Brody will experiment with musical tabs on a rotary basis next season when they will produce six tabs to rotate between the same number of houses playing two days in each. If the experiment lives up to expectations the policy may be extended to some of the other houses held by these independent booker-producers.

The tab season will get under way Aug. 8 with the houses enlisted in the experiment the Hill, Newark, N. J.; Odeon, New DeLancey, Chaloner, Superior, and West End, all New York City.

The tabs will comprise nine principals and six choristers. The first six shows now rehearsing are titled "Flappers of 1927," "Ginger Snaps," "Smiles and Styles," "Hits and Bits," "Gayety Girls" and "Broadway Sirens."

HUSSEY'S NEW ACT

Jimmy Hussey has shelved his former vaude act for a new one by Johnny Cantwell, captioned "Ginzburg the Flier."

Hussey will set it with a few vaude dates and carry it into the new edition of Le Maigre's "Affairs" when he opens with the latter in Chicago Aug. 8.

Yiddish Tenor's Act

Irving Grossman, Yiddish tenor, who played opposite Molly Picar in "The Kid Mother," has been signed for four weeks in vaudeville by the Fox Circuit.

Grossman will offer a program of English songs for his vaude tour which will be played in the Greater New York houses of the circuit.

INSIDE STUFF

ON VAUDE

Very little is heard any more in colored professional circles as to the proposed branch of the N. V. A. that was going to be organized for Negroes. Meanwhile the Frogs in New York have taken a new lease on life and are slowly working toward the establishment of a fund that will make them the leaders in social activity among professionals.

Out in Chicago two Negro players and actors, Charles H. Moore and Tom Lemonier have opened a clubroom at 3136 So. State which they have turned over to the use of actors and musicians.

Kara, international vaude juggler, has quit the stage. Not long ago Kara came over from Europe for one of his many tours and when he went to Berlin was booked for a special engagement at the Scala theatre. On the third day of his engagement there his eyesight failed to such an extent that he withdrew from the bill and then announced his permanent retirement.

For 30 years Kara played vaude here and the other side. Six times he went over the K-A routes and five times over other circuits including the Pan time.

Keith-Albee issued an announcement this week of its alleged attempt to revive a big-time circuit for next season. No mention of what towns or houses will be on any such big-time route, but the notice did claim that K-A is building 20 new theatres, to be opened during 27-28. Included amongst the cities were some on the Orpheum Circuit, with the announcement stating the Orpheum Circuit a single time. Otherwise it read as though K-A had already decided to do what it pleases with the Orpheum, such as was the case when K-A concluded to merge with the Orpheum, but neglected to inform Marcus Heiman about it until all of the details had been arranged in the K-A offices.

Among the new theatres mentioned is one at Flushing, L. I. There has been a sign for four years in Flushing mentioning there would be a new Keith theatre on the site. Until yesterday not a stone had been removed. Meanwhile Flushing already has been overscoted.

Other theatres and cities named are the B. F. Keith Memorial theatre, Boston; Fountain Square, Cincinnati, both probably too large for straight vaudeville, and houses in Seattle, Vancouver, Omaha and Memphis, the latter four in Orpheum cities. K-A towns as listed are Rochester, N. Y.; Huntington, W. Va.; White Plains, N. Y., and metropolitan theatres: Beacon, Chester, Putnam, Malboro, Cobord, Bristol and Kenmore some of the latter of either the Moss or Proctor circuits. In all 17 theatres in 11 towns were mentioned to support the claim of 20 new ones, without any of those named singled out as for straight vaudeville.

It was also stated that "particular attention" will be given to the K-A theatres playing the combination policy of vaude and pictures, with the Pathe, DeMille and P. D. C. listed as K-A's picture association, for the film supply.

Maude Ryan is not going with Eddie Dowling's "East Side West Side." Miss Ryan learned Mr. Dowling intended placing her in the old timers' scene. Maude pleads she is too gingery for that.

'SMOTHERING' OTHER 'TIME'

ALEX. PANTAGES TELLS STICK-UP MAN, 'GO TO HELL,' AND SAVES B. R.

Circuit Owner's Nerve With Him in Front of Gun—Bluffed It Through—"Forgot to Hold 'Em Up" and Started to Argue, Says Pan

Los Angeles, July 12.

"Go to hell," said Alexander Pantages emphatically, when a stick-up man, armed with a gat, attempted to hold him up in his office in Pantages theatre building.

"Stick 'em up, blankety blank, or I'll drill you," commanded the yegg.

"Aw, don't bother me," said the theatre man, as the holdup persisted, his nervous finger at the trigger, with Pantages expecting every minute the gun would be fired.

Carl Walker, house manager for Pantages, was inside the office, counting three days' receipts, with greenbacks strewn all over the desk. Pantages had just started to leave the office when he was confronted by the holdup, who was covering Frank Johnson, one of the theatre attaches. The yegg immediately transferred his weapon, to level it upon Pantages and demanded that he back into the office.

The theatre man continued his "bluff" and it worked. Suddenly he jumped inside the door and pushed it shut. Immediately he sprang through another door that led to an exit. The would-be bandit followed into the office, but failing to see Pantages evidently lost his nerve and dashed down a flight of stairs, only to be met by Pantages at the door. The latter at once gave pursuit but the holdup proved the more agile and disappeared in an alley. Fred LaFrance, an actor, gave chase, but in the darkness the man made good his escape.

"What a sap I was," said Pantages later, in discussing the attempted holdup. "All my life I've tried to school myself to throw up my hands if ever I was held up and the minute it happened I forgot all about it and started to argue. And his trigger finger was so nervous it's a miracle he didn't shoot."

Anyway, Pantages probably saved his life and certainly the bankroll.

BROADHURST LEAVES BILL AND SUPPORT

New Orleans, July 12.

George Broadhurst, headlined on the program, walked out of Loew's State last week and did not return until closing night.

He claimed the entire bill was working against him, vehemently asserting that the members of his own act were the worst offenders.

The three people in his support avowed they had been lending their best efforts to the Broadhurst act.

The turn disbanded here and returned to New York.

After L. A. Forum

Los Angeles, July 12.

The Forum, owned by Thomas & Daniels and other holders, will be taken over by Alexander Pantages providing he can obtain a long term lease on the house.

Pantages has no definite policy in mind for the theatre, planning to experiment with several policies.

The P. D. C.-Keith-Albee outfit also reported considering the house, although no deal from either concern is expected until fall.

TONY WILLIAMS' COME-BACK

Tony Williams, vaude veteran and inactive since his appearance with one of the old-timer acts three years ago, will shortly do a come-back as a single. His act will comprise old-time songs, stories and recitations.

SCHEER IS ARRESTED ON GIRL'S COMPLAINT

Dancer Held Fannie Yahm Overnight in Hotel—Held for General Sessions

Jules Scheer, 18, actor and dancer of 11 Avenue A, was held by Magistrate Albert Vitales in West Side Court for trial in General Sessions. Scheer was arrested by Joseph McCarthy and John Duffy of the Children's Society, on the complaint of Fannie Yahm, 15, of 52 East 142nd street.

Miss Yahm was placed in the care of the Children's Society. She alleged that Scheer attacked her in the King James Hotel, 137 West 45th street, June 27. Scheer denied it. Through his attorney, he waived examination after pleading not guilty. Scheer is said to be connected with the "Masked Troubadors," rehearsing in a hall on West 64th street.

The girl testified that she had met Scheer about a year ago in a bungalow at Coney Island. Recently she met him again and he made an appointment with her in Manhattan.

Scheer, she charged, took her to the apartment of Billy Burton who is stopping at the King James. Burton was unaware of the assault. She remained overnight in the apartment with Scheer. The following day she visited several picture theatres fearing to return home. Her parents sought her. When located she told them what had happened.

The Society's agents were notified and arrested Scheer.

Flag Pole Percher Fined \$25 in Boston

Boston, July 12.

Frank (Sparrow) Holl, who created a traffic jam in Tremont street here when he perched on a flagpole on the Metropolitan theatre building for several hours in an endurance contest, was fined \$25 by a judge in the Municipal Court last week. He appealed from the fine.

Holl was found guilty of a charge of obstructing traffic by his stunt.

Holl announced after leaving the courtroom that he had received offers to do the same stunt on hotels in Worcester and to appear at a fair in one of the western cities of Massachusetts.

CANTOR IN ON SHOW

Low Cantor, vaude producer, has purchased half interest in "Mating Season," comedy by William A. Grew, which steers into the Selwyn, New York, next week under sponsorship of Cantor and Dave Chasen.

First Time in Vaude

Ernie Mack and Chona Paula have formed for vaudeville. The couple worked as a team previously in "Kosher Kitty Kelly" and "He Loved the Ladies," although this will be their first fling at vaudeville.

Crawford-Desmonia Apart

Crawford and Desmonia have dissolved their vaude partnership. Rita Desmonia is preparing a new single, while Crawford will do the former act with a new partner.

PUBLIX AND LOEW JOINTLY BOOKING

30 or More Weeks on Same Route Issued by Two Largest Picture Circuits for Stage Attractions in de Luxe Houses—Starts Sept. 1—30 Key Cities

SECRET INTENT?

A combined route of 30 or more weeks will be played jointly by Publix Theatres and Loew's, commencing Sept. 1, with only key cities on the list.

An intent may be located in the joint statement of a stone wall against other circuits, if any should be presented or arise to compete with the Loew-Publix route in time or salary.

If such an intent is secreted in the movement, its aim just now would be against the joint booking by Keith-Albee and Orpheum circuits for what might be left of their former big-time listings or what vaude picture houses they operate, or the result in weeks should K-A merge with the Stanley Company of America.

The juncture may also be for the business purpose of securing time for the larger attractions on an inviting route that may bring a reduction of salary commensurate with the guaranteed time, while the attraction will benefit through being assured of what amounts to a season's steady engagement upon signing the contract.

Only key cities are included in the statement signed by Sam Katz for Publix and Ed Schiller for Loew's.

The towns are New York, Syracuse, Buffalo, Cleveland, Detroit, Chicago, Kansas City, St. Louis, Dallas, Houston, San Antonio, Fort Worth, New Orleans, Atlanta, Washington, Baltimore, Providence, Boston, Indianapolis, Columbus, Pittsburgh, Omaha, Denver, Birmingham, Brooklyn, N. Y., New Haven, Minneapolis, Toledo, Des Moines, Louisville.

The 30 cities named above are in the order listed in the announcement. That is not presumed to be the route, although a playable route of comparative short jumps could be easily arranged from the cities named, excepting a spot or two.

Nor is a single week to a town understood, since in some of the cities both of the circuits have de luxe houses, while in others there has more than one theatre capable of playing a heavy attraction. Some of these additional houses are in neighborhoods.

"Opposition" Out

With the unified booking agreed upon, the last vestige of an "opposition" claim between the two leading picture house chains disappears. It also may denote a closer working understanding between Loew's and Publix in theatre operation and building than hitherto has been supposed.

Besides the 30 separate towns mentioned, there is a possibility that attractions strongly hitting may be held over, although that is not mentioned in the issued statement. It merely says that the de luxe houses will play the same stage presentations, not meaning the definition of presentation in the picture houses as formerly held by the trade. That was a slight display, with presentation now understood to be the stage program of entertainment, whatever it may be, aside from the films on the bill.

Loew's Prod. Dept. Out

In towns where both Loew and Publix have houses an adjustment will be worked out. The merging eliminates by absorption Loew's own presentation department. Loew will buy the Publix units on a basis of talent plus transportation plus royalty on scenery and ideas and (Continued on page 34)

P. G. WILLIAMS' ISLIP ESTATE MAY BE PERCY WILLIAMS HOME

So Directed by Late Showman's Will Upon Death of Wife—Mrs. Williams Died July 10—Temporary Home at Englewood, N. J., Considered Ideal

MARY DUNCAN SEES CLOTHES 'PLASTERED'

Lester Lee Slaps Attachment on "Single's" Wardrobe—Claiming \$900 Due

Mary Duncan, vaude single, was compelled to do her act sans the usual sartorial embellishment Saturday at the Newark, Newark, N. J., when Lester Lee, New York costumer, slapped a plaster on the singer's wardrobe.

Lee, represented by a Newark attorney, sued out the attachment, claiming that Miss Duncan was indebted to him to the extent of \$900 on the wardrobe. The sheriff visited the theatre just before matinee time. When the \$900 due was not forthcoming he attached the costumes and removed them to his office. Miss Duncan did her act in street clothes.

The theatre management tried to retrieve the costumes for the night show, but when informed it would have to post bond of \$1,800, slipped out of the argument.

One of "Beaverbrook's" 47 Cost Miss Wexler \$13,000

Des Moines, July 12.

Robert Whitman, accused of marrying some 47 women while masquerading as "Lord Beaverbrook," was not a great social success in Des Moines, friends of Esther Wexler, vaudeville performer with whom he eloped from here, in May, 1925, declared.

Whitman was tried in New York and charged with swindling a woman of \$125,000 of jewelry.

Whitman, then posing as a scenario writer, created a little stir when he eloped with Miss Wexler. She, it is said, later told friends that "Beaverbrook" had cost her \$13,000.

NO BARNUM MARRIAGE

Mrs. Barnum From Dallas Says That's So

The report in last week's Variety that Barney Barnum (Barnum & Bailey) was thinking of marrying Marcella Donovan this summer appears to have been premature.

Barnum's wife, now living in Dallas, Mrs. Irene (Barney) Barnum, writes that neither she nor Mr. Barnum can contemplate another marriage at this time, as divorce proceedings have never been filed.

Loading Up Danbury

Danbury, Conn., July 12.

With but one picture house operating at the present time, this city is scheduled to have a least five houses this fall.

Empress, controlled by Collins Brothers, of South Norwalk, now closed for repairs, will open in September with picture, vaudeville and a road show policy.

Palace, under construction and owned by Danbury and Hartford incorporators, will play the same policies.

Two other movie houses are expected to be erected before fall.

The Poli circuit has been considering the erection of a house here, but plans at present are vague.

Upon the death Sunday of Mrs. Ida E. Williams, widow of the late Percy G. Williams, vaudeville showman, executors of the Williams estate were called upon to turn over one-half of the residue to the establishment of the permanent Percy G. Williams Home.

While they are obligated to carry out the wishes of the deceased manager, an unusual condition has arisen since the will was admitted to probate.

In the Williams will it was provided that the bulk of his estate, reduced through various charges to a net value of \$3,341,141, should be eventually used for the permanent establishment of the home, where aged, indigent and infirm members of the dramatic and vaudeville professions should be enabled to live during the remainder of their natural lives.

This estate, known as Pine Acres, in East Islip, was designated by Mr. Williams to become the permanent Percy Williams Home. The estate, according to the will, now that Mrs. Williams has passed away, must be turned over for the permanent establishment.

Prior to Mrs. Williams' death, her husband made provision in his will for the formation of an incorporated society to be known as the Percy Williams Home and that it shall have 12 directors, six chosen from the Lambs' Club and six elected by the Actors' Fund; these directors to make possible the operation of this home on a temporary basis until Pine Acres should become the permanent home.

Home in Englewood

It was specified in the will that upon Mrs. Williams' death the estate be held in trust under the provisions made for the permanent establishment of the Percy Williams Home. The directors fulfilled the will's instructions. A lease was obtained upon the W. A. Shannon property in Englewood, N. J., where the Percy Williams Home was temporarily established and Major Bernard A. Rainold was installed as superintendent. The lease was negotiated for a nominal sum and the home opened last November. To date it is reported there are 15 guests there.

It develops that the Englewood property is ideal in every way for the home; nearer to New York than Islip and is in such condition that it could be operated to advantage, whereas Pine Acres would require a very large amount yearly to keep it operative as an up-to-date home.

Mr. Williams' son, Harold G. Williams, inherited the income of half of the estate. The will provides that in the event of his death his share will revert to the Percy Williams Home. This also holds true of other beneficiaries; their deaths resulting in their holdings going to the home. This includes \$45,000 left to a brother; \$60,000 bequeathed to a sister-in-law and \$35,000 left to another sister-in-law.

The executors are Frederick H. Roschush, William Grossman and the Kings County Trust Co. of Brooklyn. Mr. Grossman is on his vacation in Massachusetts, although returning for Mrs. Williams' funeral.

Mixed Marriage

Chicago, July 12.

Hazel Romaine, picture house single, and Joseph Rappaport, son of Rabbi Isadore Rappaport, were secretly married May 6.

Rabbi Rappaport is one of the most prominent Jews in Chicago. Miss Romaine is a Gentile.

MARKUS' 49

The summer panic and almost general shutdown of independent vaude and picture houses, which has affected most bookers, has not tellingly impaired the holdings of the Fally Markus Agency, which had 49 theatres on its books operating last week.

According to Fally Markus, head of the agency, the current summer is the most active he has experienced in his 16 years in the independent booking field.

Filling Pan's Bills

By July 20 the vaudeville lineup for the new Pantages booking season will be complete, ready for the circuit bookers east and west to know where their contractual placements will ride.

Alex Pantages is not expected in New York this summer. He will remain west where two new Pantages theatres are in course of construction, in Pasadena and Fresno, Cal. Both are around the 2,400 seating capacity.

MUSIC UNION AND MANAGERS APART

New Conditions Asked After Sept. 1—Conferences So Far Without Avail

Negotiations between legit managers and the New York musicians' local No. 802 to reach an agreement as to a new musical scale for the New York and Brooklyn houses are at a standstill. Neither the six men comprising the union committee nor the International Theatrical Association, represented by Attorney Ligon Johnson, have been able to reach an understanding. Two lengthy sessions have been held.

No. 802 desires a change of scale and working conditions. Its demands are regarded as radical by the managers and owners. The present contract expires Sept. 1 next. The road contract has another year to run, but the musicians are negotiating new contracts with all other phases of amusements locally.

It is reported the local has obtained a new scale with the grand opera and concert orchestra managers and operators and also with the radio bureaus. Picture house and vaudeville contracts are still under discussion.

The musicians do not appoint one committee to handle the entire scale proposition, but a separate committee of six men for each department.

Ann Codee Unit Routed

Ann Codee's unit has been routed for next season over the Orpheum Circuit, opening at the Palace, Chicago, August 7.

Besides Miss Codee (and Frank Orth) the unit will comprise three other acts.

COAST FEELS SHORTAGE OF ACTS;
250 WEEKLY NEEDED—NOT THERE

Big Change from Last Summer, When Over-Supply in Calif.—Acts Now Playing 2nd and 3rd Short Repeat Engagements

Los Angeles, July 12.

Though there are plenty of the small-type vaudeville acts laying around here this summer, the vaudeville bookers are complaining that there is an unusual shortage of standard and better class acts in California. It makes the task of booking an almost impossible one.

This is the first summer there has not been a wholesale closing of the smaller vaude houses in the Los Angeles territory, with the result bookers find it an impossibility to blend anything like a satisfactory program.

Doc Howe, of the West Coast Theatres, Inc., vaudeville department, has added two full weeks to his books, Figueroa, Los Angeles, and California, San Diego. Both play six acts. Though Howe has the Bert Levey, Ackerman & Harris and W. V. M. A. booking offices to draw from, he has been unable to gather a consistent show from them. Acts finishing their routes on the Orpheum or Pantages Circuit here, instead of lingering around (unless they get a Fanchon and Marco "Idea" contract) have returned to the east.

In the past these acts, as a rule, have remained and secured work in the vaudeville houses.

Orpheum Circuit has found it impracticable to get turns locally to fill engagements unless they might find some former vaudevillians in pictures with a little open time or able to induce picture players of name value to take a two or four-week flyer around Los Angeles, San Francisco and Oakland.

Need 250 Acts Weekly

Last year at this time there were about 500 acts available, while this summer there is not half that number, whether good, bad or indifferent. Local bookers claim that they are placing this summer about 250 acts a week. Most of these bookings are for one or two-day stands, with the one-day jobs being in the majority and most of the work Friday, Saturday and Sunday.

Last summer the local bookers got a fair break through being able to recruit talent from the W. V. M. A. "Death Trail" road shows had almost a month around here to play some 10 to 12 days' engagements. This year they are not here, and the bookers instead of being worried about how they could get rid of the acts are worrying as to how they can get them.

Though the weather now is unusually hot in Southern California, the bookers do not look for any material reduction in the number of acts that will be needed during the next two months. Meantime, standard acts which have been playing the vaude dates around here are getting repeats in some houses for the second and third time at short intervals.

CHINK LEFT LAUNDRY FLAT

Willimantic, Conn., July 12.

"This laundry close up to-day 4 p. m. All peoples having laundry kind get same at once."

Notice was pasted in his laundry window here by George Fong.

George made a trip to New York City, got a job as a drummer in a Chinese theatre on Mott street and then decided to quit the laundry business. George closed right on the dot and left.

Result: Policeman had to take over the job of handing out laundry to patrons who called for it.

K-A Men "Surveying"
Entire Poli Chain

A counter-report to the one that the Stanley Company is opening negotiations to absorb the Poli Circuit in New England, is another that Keith-Albee has the same intentions. The only off-set is that the negotiations may be mutual between Stanley and K-A since the two latter propose to merge themselves if everything is agreeably arranged by the Stanley people for the feat.

Last week Senator Walters, Maurice Goodman and John J. Maloney, of the K-A headquarters in New York, spent three days or more traveling over the Poli towns, looking at the houses and making a general survey.

BEACH MUSIC HALL

Casino, South Beach, Staten Island, will start vaude this week, playing five acts on split week booked through Walter J. Plimmer. The Casino is a typical beach music hall operating with a free gate.

HELLO, EVERYBODY!

JOHNNY

SULLY

AND

MURIELL

THOMAS

Arrived home from London and Paris July 6th.

Opened July 7th at Proctor's 5th Ave., New York.

This week (July 11), Keith's 81st St., New York, and booked solid.

We had a wonderful time "Over There." Opened at the Palladium, London, 5th feature, position No. 4; finished at Holborn Empire, London, headlined and on No. 10 (next to closing).

"NUFF SED"

STATE, NEW YORK, THIS WEEK (JULY 11)

GEORGE SHELTON AND CO.

A MINIATURE MUSICAL COMEDY

Direction LEW CANTOR

Loew's State, New York, This Week (July 11)

BABE

BEE

MARY

WILSON SISTERS and WASHBURN

"VERSATILITY"

YOUTHFUL HARMONY SINGERS WITH APPEARANCE AND INDIVIDUAL SPECIALTIES

Direction—WM. MORRIS

K-A Direction—M. S. BENTHAM

MISS BABE EGAN

AND HER

"HOLLYWOOD REDHEADS"

THE ORIGINAL REDHEAD GIRL ORCHESTRA

JUST COMPLETED TWO SUCCESSFUL WEEKS AT YOUNG'S BALLROOM, MILLION DOLLAR PIER, ATLANTIC CITY, N. J. BOOKED SOLID, KEITH-ALBEE and ORPHEUM CIRCUITS, 1927-1928

Direction FRANK DONNELLY, NORMAN JEFFRIE'S OFFICE

PERSONNEL:

BABE EGAN, Conductress

EDITH GRIFFITH, Piano
ESTELLE DILTHEY, Drums and Xylophone
JAUNITA KLEIN, Sax and Clarinet
JERRY MARK, Sax and Clarinet

ANN REHNBORG, Trumpet and Melophone
DOROTHY SAUTER, Bass and 'Cello
BILLIE FARLEY, Banjo and Guitar
MILDRED STEVENSON, Trombone

K-A's \$1 Top at A. C.

Atlantic City, July 12.

Keith-Albee vaude will be launched at the Globe here July 18. George M. Young, general manager of the K-A interests in Philadelphia, announces a new scale. The top at night will be \$1, with the exception of Saturday and Sundays, when it will be \$1.50. Matinee figures are 50c.-75c. for the orchestra, and 30 cents for balcony. This is the first time a scale of this kind has been offered at a boardwalk vaudeville house.

'HERB' WILLIAMS

"BIG TIME" Reminiscences

This Week 13 Years Ago

Henderson's, Coney Island

- (Full Week—2 a Day)
1. DARE BROTHERS
 2. CLAUDE GOLDEN
 3. BERT KALMER and JESSE BROWN
 4. TUDOR CAMERON and O'CONNOR
 5. "CHICK" SALES
 6. FRANK KEENAN and CO.
 7. WILLIAMS and WOLFUS
 8. POSING STATUES

This Week 11 Years Ago

New Brighton, Brighton Beach

1. IMPERIAL TROUPE
2. KAUFMAN BROTHERS
3. THE CANNONS
4. BELLE STORY
5. HARRY LANGDON
6. ARTHUR DEAGON
7. KALMER and BROWN
8. "HERB" WILLIAMS and WOLFUS
9. MALLIA and BART

This Week 8 Years Ago

Morrison's, Rockaway Beach

- (Full Week—2 a Day)
1. CHALLON and KEKE
 2. GEORGIE PRICE
 3. DOOLEY and SALES
 4. "HERB" WILLIAMS and WOLFUS
 5. MARIE DRESSLER
 6. BREEN FAMILY

NOTE—At present enjoying life in Australia for Williamson-Tate.

Vaude Circuit's Books Jammed Until January

A great jam of vaude bookings on the Orpheum and K-A circuits is being experienced at this time with the books filled to such an extent that acts are being tentatively pencilled in for January and February.

A number of reasons are advanced. There are houses that have reduced their bills to five and six acts and this has made the demand less than in other years. Again it is believed that the K-A and Orpheum bookers have of late seen numerous acts regarded as "standard" for their time given routes on other circuits and the desire to round up acts far enough ahead to allow for the cutting off of other turns that have been offered to the bookers.

Several of the agents have started "singing the blues," saying there isn't much hope held out for the big booking rush, which generally starts before fall.

From the outlook the independent bookers will have plenty of acts to offer next season.

The vaude circuits in the apparent frantic effort to fill up their circuit books as fast as possible have apparently suffered from too many advisors.

BEN BERNIE,
En route, New York.

Dear Ben:

We sure enjoyed being on the bill with you and Paradise Isle. Your boys are all gentlemen and musicians, and Hagen plays a mean piano. When we start East we are sure going to remember all the things you told us to do and give our regards to Frank Van Hoven and Van and Schenck.

Cordially,

MORT AND BETTY

HARVEY

P. S.—There is no inference that you are not a gentleman, too.

Incorporations

New York

Golomb Amusement Co., New York city, motion pictures, \$20,000. Ethel Rader, Harriett Cohen. Filed by Benjamin B. Weinberg, 152 West 42d street.

Lester R. Bangsberg, New York city, motion pictures, general theatrical business, 100 shares common no par value; Gertrude Israel, Louis Littman, Lester R. Bangsberg. Filed by Samuel Gottlieb, 291 Broadway.

Mayklep Co., New York city, amusement enterprises, theatrical proprietors, \$10,000; Leo H. Green-span, Rose Lifton. Filed by Abraham Lehman, 26 Court street, Brooklyn.

The Play Mill, New York city, general theatrical business, 200 shares common no par value; Hartwell Cabell, James M. Lown, Elaine F. Sturgis. Filed by Cabell, Ignatius & Lown, 27 Cedar street.

Starlight Program Co., Glens Falls, theatre publicity matter, \$5,000; Bertha H. Buckley, Thomas J. McCarthy, David J. Fitzgerald. Filed by James McPhillips, Glens Falls.

Prosperity Productions, New York city, general theatrical business, 200 shares common no par value; William Kessler, Alexander Brown, Grant Hoerner. Filed by Harry Lewis, 220 West 42d street.

Leon Victor Producing Corp., New York city, general theatrical business, \$20,000; Leon Victor, William Macart, John E. James. Filed by Goldsmith, Goldblatt & Hanower, 1560 Broadway.

85 Cortlandt Street, New York city, general theatrical business, 100 shares common no par value; Celia Schechter, Anna Warhaftig, Alex Adenbaum. Filed by Levy, Gutman & Goldberg, 2 Lafayette street.

Africana Corp., New York city, general theatrical business, 100 shares common no par value; Earl and John Dancer, Maxwell Arnow. Filed by Goldie & Gumm, 1540 Broadway.

Walter Kane, New York city, musical publications, instruments, orchestrations, \$40,000; Walter Kane, Daniel G. and Mae A. Lieberman. Filed by Edmund Glueck, 12 East 41st street.

Carlin with Linder

Harry Carlin has resigned from the Arthur Fisher Agency, effective Aug. 1, to join the Jack Linder Agency.

Contracts covering five years' employment were exchanged by both principals.

Meyers Boys With Morris, Opening Coast Agency

Walter and Eddie Meyers are joining the William Morris Agency immediately. The brothers are regarded as a couple of hustlers who have been establishing themselves independently as agents.

Walter Meyers will go to the coast, probably opening a Morris office in Los Angeles. At present with the far-flung Fanchon and Marco presentation circuit there is no big agency offering talent to the picture houses out there. Bert Levey and some of the smaller vaudeville agencies have been looking acts with the coast picture houses.

The Morris organization with the opening of a coast office will span the continent.

Eddie Meyers will work with Johnny Hyde in the New York office.

Marshall's Colored Show

Jimmy Marshall has formed his own colored show. It opened last week at the Lincoln, New York.

CHAPTER No. 1

H. C. Stimmel presents
The World's Most Versatile Musician

Galla-Rini and SISTER

Now—On Vacation—Now

FACTS

"Tribune," Oakland, Calif., says:

"Orpheum—Next to closing are Galla-Rini and Sister, and evidently headline. Galla-Rini is the most versatile of all musicians. This act is always popular here."

Representatives

Keith-Albee Independent
ROSE & CURTIS ALF. T. WILTON

Continued Next Week

Houses Opening

Broadway, new 2,800-seater at Kingston, N. Y., opens July 18 with a vaude and picture policy. It will play four acts on a split week booked by Jack Linder Agency. The Broadway will interchange bills with the Playhouse, Hudson, N. Y., also booked by Linder.

The Stadium, newest link in the chain of the Tottenville Theatre Company, opened last (Tuesday) night at Tottenville, Staten Island, N. Y. The house will play pictures during summer and vaude beginning Labor Day, five acts on a split week booked by Fally Markus.

CARL FREED AND HIS ORCHESTRA



BANJO, JACK WARD

DIRECTION
HARRY ROGERS

Next Week:
OCEAN CITY and WILDWOOD, N. J.

THE INTERNATIONAL COLUMBIA RECORD STAR

MISS LEE MORSE

Scored sensationally in gala opening at the HOLLYWOOD CLUB

One of the loveliest spots in America and called the rendezvous of the elite of the South:

Capacity crowds turned out to acclaim her the Southland's favorite daughter.

AN UNPRECEDENTED HIT

HOUSTON "CHRONICLE"

Spectacular Show Given at Night Club Near Galveston

"An array of night club talent unlike anything offered in this part of the country before was presented at Hollywood Dinner Club Wednesday night, when 'A Night In Paris' was staged by Sam Macce, manager. Several hundred persons from Houston, Galveston and surrounding territories witnessed the show.

"Lee Morse, recording artist, just returned from an engagement at the Piccadilly Hotel, London, was the headline attraction. Possessing a voice that ranges from low bass notes to high soprano, Lee Morse had no trouble winning her first Texas audience with rendition of popular songs. Personality and wide voice range are the outstanding qualities of this little singer who has become nationally known through her phonograph records. 'Just Travelling Along—Singing a Song,' 'In the Middle of the Night,' 'Ain't He Sweet?' and 'What do I Care,' were her outstanding selections during the first floor shows of the evening."

GALVESTON "TRIBUNE"

Blues Singer Makes Big Hit at Hollywood

"A whole constellation to herself is the famous 'blues' singer and Columbia recording artist, Lee Morse.

"A personality as changeable as a chameleon's coat, but equally vivid and delightful, in all its phases, is the embodiment for a voice that is not only unique, but breath-takingly beautiful. When Lee Morse sings either 'blues' or jazz, or a simple dramatic number, the effect is decidedly different. Her voice, known as a double voice, ranges from soprano to baritone. Rich, husky, velvety tones emerge with startling beauty from this slender girl. She uses one register for one type of song, going down into the depths of her unique blues, some of which she has written herself, then back to soprano for the lighter jazz numbers."

GALVESTON "DAILY NEWS"

Blues Singer Makes Big Hit at Hollywood

"Lee Morse, dramatic blues singer and internationally known Columbia recording artist, brought new thrills to a crowded house at Hollywood Dinner Club last night in her opening engagement on the 'Paris Night' program. Miss Morse combined an appealing and unusual voice with an exotic appearance to please one of the most enthusiastic audiences which has attended the night club this season."

P-L JOINT BOOKINGS

(Continued from page 31)

a pro-rated percentage of office overhead involved.

Valentine, Toledo, operated by Loew as a straight picture house for years will inaugurate the Publix units in that city.

It is anticipated that the coming season will see every theatre on

the circuit with a stage band as a permanent house attraction around which the traveling units will work. This plan is similar to the system used on the coast by Fanchon and Marco and is an adaptation of the "Paul Ash policy" to the needs of a circuit.

Publix has been interviewing stage band leaders for some time. It is possible Publix will use the system of alternating conductors as employed in Chicago by Balaban and Katz. The leader travels under this system but the bands remain stationary. In the case of a Whiteman or a Lewis for that week the regular house stage band will officiate in the pit or augment the traveling band.

Loew's Regular Bookings

With approximately an estimated average of 50 persons to each stage presentation unit Publix will likely employ about 1,500 actors or performing musicians weekly. It is assumed that a majority of the talent will necessarily be recruited from the ranks of vaudevillians.

The new deal will not effect Loew's regular and established vaudeville bookings.

WATCH ME GROW

MAX (Action) LANDAU

808 Woods Theatre Bldg. CHICAGO

NEW HOTEL ANNAPOLIS



Washington, D. C.
R. H. FATT, Mgr.
In the Heart of
Theatre District
11-12 and H Sts.

Diskay on Vita

Los Angeles, July 12.
Joseph Diskay, Hungarian tenor, has been signed by Warner Brothers for the Vitaphone.

Marcus Loew BOOKING AGENCY

General Executive Offices

LOEW BUILDING ANNEX

160 WEST 46TH ST. BRYANT 9850-NEW YORK CITY

J. H. LUBIN

GENERAL MANAGER

MARVIN H. SCHENCK

BOOKING MANAGER

CHICAGO OFFICE

600 WOODS THEATRE BLD'G

JOHNNY JONES

IN CHARGE

WILL AUBREY

VARIETY, June 22, Said:

"Will Aubrey was the favorite of the bill with his uncanny personality, his 14-karat tenor and his confidential way of working. He's timber for big craft."

"THE ROLLING STONE"

Direction MANDELL and ROSE

NATURAL QUESTION

Perhaps the outstanding "Ask Me Another" inquiry of last week came when a vaude fan stepped up to a man whom the former thought was working at the 81st Street theatre and asked: "When are they going to play vaudeville there?"

ILL AND INJURED

Lawrence Chaunault, recently injured in an accident, is noticeably improved.

Billy Jones, injured in a taxicab jam in New York, is improving nicely.

Patsy Ruth Miller, picture actress, is recovering from a sprained ankle received on location in Santa Ana canyon, Calif.

Harry Pincus, agent, quite ill, has improved to such an extent that his condition is no longer regarded as serious.

Mrs. Martin Wirth, of the Wirth Family, was forced to leave the Ringling-Barnum circus temporarily. She was operated on at the Manhattan Square Hospital, New York, last week, and is convalescing at her Forest Hills, L. I., home.

Rose Davis, formerly treasurer of the Elliott, New York, who has been at the Roxy, was operated on for appendicitis at the Polyclinic Hospital, New York. She is recovering.

Dr. J. W. Amey has been showing a slight daily improvement at the Park West Hospital, on West 76th street, New York. He is severely suffering from a recurrent attack of ulcers of the stomach.

Sol Schwartz, manager, Proctor's 23rd Street, and Keith's, Jersey City, has recovered after a 10-weeks' illness with erysipelas.

Eddie Farrell, assistant treasurer, Wallack's, has recovered from an operation for appendicitis.

MACLOON "UNFAIR"

(Continued from page 1)

manager is to be declared out of show business, so far as legitimate productions are concerned, the provision being that he is through unless it be found the resolution lays Equity open to damages under the California law.

It is the first time Equity has so acted. It is the result of Macloon's constant bickering with actors, the numerous squabbles he has had with his companies and his various threats to sue Equity for damages.

Under the unfair declaration no Equity member will be permitted to play in a Macloon company after present contracts have expired. Those include the players in "Chicago," now current in San Francisco.

Equity became incensed at Macloon's tactics when "Peggy Ann" was closed following the withdrawal of Barrett Greenwood from the cast. The actor alleged he was suffering from laryngitis. His doctor said he was unable to work, Macloon saying he believed Greenwood could appear. Greenwood had received a two weeks' notice of dismissal shortly before he failed to appear. There appears to have

been no understudy, a managerial error.

Macloon blamed Equity for closing "Peggy Ann" and in particular blamed Frank Gillmore, executive secretary for Equity, who happened to be west. The coast dailies, apparently opposed to unionism, accepted several wild yarns against Equity.

Steuer's Advice

A year or so ago Macloon stormed into New York and engaged Max Steuer to start action against Equity for heavy damages. The lawyer called at Equity's offices with Macloon. Gillmore opened the entire correspondence between Equity and Macloon. The upshot was that Steuer advised the manager to make his peace with Equity. He now again threatens suit.

Regarding the "Geisha" matter, Raymond Hitchcock told Gillmore that he never intended to appear in the operetta because there was no part in it for him. William Stewart, manager of the show, friend of Hitchy's, and the latter agreed that in light of a non-Equity cast, he would make speeches in the aisles. Hitchy's appearance was therefore advertised. When the actor found out that such an appearance would violate Equity rules, he left the city.

Hitchy did not know that Stewart was unable to post a bond guaranteeing two weeks' salary, the reason why Equity people were not permitted to appear in the proposed "Geisha."

"Geisha" Owes Salaries

Los Angeles, July 12.
With the collapse of "The Geisha," operetta, Sunday night after two weeks of terrible business, a hearing was held Monday before Deputy Labor Commissioner Santee on 12 complaints filed by members of the non-Equity cast and chorus.

The members charged non-pay-

ment of salaries amounting to about \$3,000.

W. G. Stewart, who produced the show under the name of Stewart Comic Opera Co., claimed he sold it last week to H. G. Allen, mining operator from Mexico, for \$4,200 with the understanding that \$3,200 be used to pay off salaries.

At the hearing both Stewart and Allen professed to be out of funds. They were found guilty by Santee, who will make a further investigation. It is alleged by members of the cast that Stewart transferred his money in his wife's name. If he is found to have assets the labor bureau will hold him responsible for salaries, the contention being that he, not Allen, signed contracts with the members of the company.

It was Stewart who refused to post two week's salary bond with Equity, thus starting the fight that resulted in Raymond Hitchcock, Equity member, refusing to open with the show.

TINSEL METAL CLOTH FOR DROPS

36 in. wide at 75c a yd. and up

A full line of gold and silver brocades, metal cloths, gold and silver trimmings, rhinestones, spangles, lights, opera hose, etc., etc., for stage costumes. Samples upon request.

J. J. Wyle & Bros., Inc.

(Successors to Slegman & Well)
18-20 East 27th Street
NEW YORK

ACME BOOKING OFFICES, INC.

Booking All Theatres Controlled by

STANLEY COMPANY OF AMERICA

A route of 10 weeks within 90 miles of New York Artists invited to book direct

J. J. McKEON, Pres.

1560 Broadway

New York City

A VAUDEVILLE AGENCY WHICH PRODUCES MORE THAN IT PROMISES. CONSISTENT, EFFICIENT SERVICE SINCE 1913

The Fally Markus Vaudeville Agency

1579 Broadway Lackawanna 7876 New York City

ACKERMAN & HARRIS

EXECUTIVE OFFICES:

THIRD FLOOR, PHELAN BLDG.

MARKET, GRANT AND O'FARRELL STREETS SAN FRANCISCO

ELLA HERBERT WESTON, Booking Manager

LOS ANGELES—314 CONSOLIDATED BLDG.

BERT LEVEY CIRCUIT

OF VAUDEVILLE THEATRES

Main Office:

ALCAZAR THEATRE BUILDING

SAN FRANCISCO

Chicago Woods Building

New York 236 W. 47th St.

Kans. City Chambers Bldg.

Detroit Barium Bldg.

Seattle Empress Bldg.

L. Angeles Lincoln Bldg.

Denver Tabor O.H. Bldg.

Dallas Melba Bldg.

THE GAMBLE BOYS

Featured With VANNESSI

This Week (July 11) KEITH-ALBEE PALACE, NEW YORK

Booked Solid One Year on Keith-Albee and Orpheum Circuits

PRODUCED by SAM SHANNON and IRVING COOPER

DIRECTION CHAS. ALLEN, BENTHAM OFFICE

Deported by
WILLIAM MORRIS

MONTANA

The Cowboy Banjoist
Cleaner and Brighter Than Ever

Sailing July 27

Beginning Continental Tour at Holborn Empire, London, Aug. 15

Family Going? Sure!

NEWS FROM THE DAILIES

This department contains rewritten theatrical news items as published during the week in the daily papers of New York, Chicago and the Pacific Coast. Variety takes no credit for these news items; each has been rewritten from a daily paper.

NEW YORK

The estate of Maurice Oscar Louis Mouvet (Maurice, the dancer), who died in Switzerland May 18, will be divided equally between his wife and dancing partner, Mrs. Eleanor Ambrose Mouvet, and his brother and manager, Ambrose Mouvet. It is estimated at "more than \$100,000."

Arthur Smith, butler to Alice Brady, was fined \$15 on an intoxication and disorderly conduct charge.

The will of Sam Bernard leaves his entire estate, valued at around \$1,000,000, to his wife and three sons. Mrs. Mollie Bernard, his widow, will receive the income of two trust funds, consisting of 20 per cent. of the residuary estate and 65 per cent. of the residuary estate.

Four cops and a policewoman in evening clothes entered the Hi Hat Club, 66th street, near Seventh avenue, and walked out with Al Brown, manager; his brother, the bartender; a waiter, and the doorman.

Ted Healy, comedian in "A Night in Spain," was brought into court for speeding and driving without a license. He showed his license, but pleaded guilty to speeding. Offered the option of a \$25 fine or three days, he tried to pay off with a check, which was refused. Just as they were about to make him start his time a spectator cashed the check.

Three armed men took \$3,000 from Samuel Rosenberg, partner in the H. S. & R. Co., a concern operating candy concessions in theatres. A fake phone call deceived Rosenberg's partner to a theatre while the three bandits came into the office, bound and gagged Rosenberg, and took the holiday collections.

(Joseph) Dunninger, mind reader, hit most of the dailies when he appeared before Magistrate Andrew Macreary for parking his car too long beside the Palace theatre on June 27.

Six small hotels on Arkansas avenue and eight amusement resorts on the Boardwalk at Atlantic City were among structures destroyed in a \$225,000 fire. There were 41 incubator babies on display in one building but all were removed safely. A short-circuited wire beneath a radio game is believed to have started the conflagration.

A verdict for \$25,000 against Mrs. Ida Flager Sullivan was awarded to Mrs. Marie N. Goldreich for alienation of the affections of Mrs. Goldreich's former husband, Armand N. Sullivan, professional strong man, now the husband of Mrs. Sullivan.

Chorus girls for 40 travelling Mutual burlesque companies are being selected. About 1,000 girls are needed.

Explaining to Magistrate August Dreyer why her roadster had been parked seven hours on 72nd St., Martha Mason, dancer, explained that her little dog chewed up a cigarette stub and became so ill she had to rush him to the hospital in a cab. She got off for \$5.

Members of the new American Opera Company left for Gloucester, Mass., where they will rehearse for the coming season. They open in Chicago during November and come to New York after New Year's.

Mrs. John White, formerly in musical comedy as May Lorraine, fell from a window of her apartment to instant death while awaiting the return of her husband, stage manager of a theatre in Perth Amboy, N. J. It is believed she fell asleep and lost her balance.

Columbia Phonograph Company and Federal-Brandes, Inc., manufacturers of Kolster radio sets, have formed an agreement whereby Columbia will enter the field of electrical phonographs and radio combinations.

David Montagnon, 42, former director of the St. Louis Symphony orchestra, committed suicide by drinking lysol. His musical career, which included a tour of the country with Mme. Nellie Melba, was interrupted suddenly 14 years ago when he became violently insane after an automobile accident in West Hoboken.

A W. R. Hearst theatre will be in the 8th avenue block between 56th and 57th streets. Fortune Gallo is erecting a combination theatre and office building at 53d street.

A separation decree for Ruth

Harris, wife of Mitchell Harris, actor, was granted on her testimony that she had found him visiting Pauline Lord, actress, and had discovered several affectionate letters from Miss Lord to her husband. Justice Mitchell gave her custody of the daughter and \$30 weekly alimony.

A \$250,000 suit brought by Mrs. Harris against Miss Lord for alienating the affections of Harris was dismissed after a referee reported that Miss Lord was the "pursued and not the pursuer."

Percival L. Lynwood, former picture director, was found dead in his Hollywood, Cal., home July 12. Foul play is feared as there was a deep gash across his head. Police found his apartment in a much upset state. His wife when questioned appeared dazed and unable to talk coherently.

LOS ANGELES

Investigation is under way into the death of "Lightning," diving horse, billed at Venice Pier, as the result of the animal drowning while in a practice dive. According to spectators, the horse made a 40-foot jump safely, but became confused in the surf and swam out to sea.

Lawrence W. Lake, 22, was sentenced to three months at hard labor at the county road camp by Superior Judge Douglas Edmonds on a charge of reckless driving. Lake March 12 drove his automobile over the left foot of Marion Earle, actress, while she was waiting for a bus at Vine street and Sunset boulevard. Final hearing of his probation application will be held Sept. 26.

Dell Andrews, motion picture director with Universal, is being sued for divorce by Mrs. Edith Andrews, who alleges intoxication constituting cruelty. Mrs. Andrews is asking alimony, equity in two automobiles, counsel fees and support for Dell Andrews Jr., their three-and-a-half-year-old son. The couple were married May 7, 1921.

James Gould, 23-year-old film extra, attempted suicide by drinking a glass of poison in his home at 410 North Normandie Place. He will recover.

The home of Cecil B. De Mille, picture producers, at 5 Laughlin Park, Hollywood, was robbed while its owner was away on a yachting trip to Catalina for the Fourth of July. Loss, several thousand dollars. Fred Rowland, watchman at the De Mille home, was held up.

The dispute between Claire Anderson, former screen actress, and Mrs. Florence Omley will be heard in the Superior court Nov. 10. Mrs. Anderson charged Mrs. Omley with stealing the affections of Frank Anderson, automobile merchant. She asks for \$125,000. The Andersons' divorce suit, in which Mrs. Omley is named co-respondent, is set for trial July 20.

The Mission theatre, Monterey Park, was robbed of \$285 by a lone bandit.

A property settlement has been effected between Earl Kenton, picture director, and his wife, formerly known on the screen as Gladys Roach. The couple separated about a month ago though no steps have been taken toward divorce proceedings as yet.

Cullen Landis, picture actor, was found guilty of contempt of court by Superior Judge Robert H. Scott, for failure to keep up alimony payments to his former life, Mignon Le Brun Landis. Sentence was continued to July 13.

Sid Grauman has made an offer through the Los Angeles Chamber of Commerce of a purse of \$30,000 to the first aviator to make a non-stop flight from Los Angeles to Tokyo or from the Japanese city to Los Angeles.

Paramount got a break in all the Los Angeles dailies when its newest attraction, Gertrude Ederle, in the Bobe Daniels picture, "Swim, Girl, Swim," rescued Mary S. Ashcraft, another member of the cast, from the ocean near Edgewater Beach. The "rescue" was properly timed.

Frances Eleanor Brown, 26, screen actress, faced arrest on a complaint issued by the district attorney's office, charging her with perjury. Miss Brown was named in a divorce suit brought by Mrs. Alice Pedder against Aubrey Raymond Pedder, wealthy Los Angeles contractor. At

Colored Shows Off Wheel

Colored professionals are perturbed over the belief that there will be only one all-colored show on the Columbia Burlesque Wheel next season. The Columbia has routed as many as a half-dozen of shows and there will be a lot of Negro players out of work next fall.

The Columbia bookings of so many colored shows have given considerable employment to the Negroes who are now out doing some tall stepping for berths for next season.

If the "hard times" keeps up then the T. O. B. A. will find a lot of their old favorites back in revues and acts.

MOELLER'S COLUMBIA SHOW

Art Moeller, former Chicago house manager, will operate his own show over the Columbia wheel next season. He has secured the former Irons & Clamage franchise. Irons and Clamage will be missing from Columbia producing ranks this season, through conversion of their Gayety, Chicago, to a stock burlesque policy.

the hearing, the actress denied receiving money and presents from Pedder, while refusing to reveal the source of an income that permitted her to enjoy a life of luxury. According to investigators, Pedder is alleged to have given Miss Brown around \$20,000.

Three "dog fighting" film extras were arrested when a quantity of liquor was found in their car. The three, Frank De Paul, Constantine Patterson and Jack Noonan were fined \$50 each by Municipal Judge Turney.

William C. De Mille has been sued for divorce by Mrs. Anna George De Mille, with whom he lived for 23 years. They were married in 1903. The action, filed in Superior Court, alleges desertion and abandonment. Complainant made no reference to alimony or property division. The De Milles separated June 28, 1926. They have two children, Agnes George De Mille, both adults. Mrs. De Mille is the daughter of the late Henry George, single tax advocate.

Jack McGowan, motion picture director, was arrested by Hollywood police on a charge of intoxication after he crashed into a Los Angeles motorbus.

Jos M. Schenck has denied reports in the dailies that his wife, Norma Talmadge, intends to procure a Paris residence for purposes of separation. Miss Talmadge has taken an apartment in Paris during her stay abroad, and is accompanied by Fannie Brice, wife of Nicky Arnstein. Miss Brice said before leaving with Miss Talmadge she did not intend to divorce Nicky.

Robert W. Bow, father of Clara Bow, picture actress, filed a marriage annulment suit in superior court against Mrs. Idella Lowery-Bow. The latter entered a suit for separate maintenance against her husband two days after they were married, July 9, 1924.

CHICAGO

Prohibition forces raided six Evergreen Park roadhouses, namely: Michael King's Evergreen Inn, Joseph Robinson's Hyland Cafe, Wolff's Inn, Joseph Mullin's Evergreen Grill, Edward Smale's Midway Inn and Daniel Nolan's Highway Inn. The Red Barn was raided by Evanston police, and liquor seized.

"The Ship," "The Subway," and the "Radio Inn," alleged gambling houses in Cicero, were raided by Cook county police. The cafes were evidently tipped off, for no gambling devices were found.

Clay Kelly, Chicago artist, is reported missing. He had \$30 with him when leaving for Milwaukee, presumably on business.

Major Frederick McLaughlin and his wife, formerly Irene Castle, are spending two months on their New Brunswick estate.

In an interview in Chicago, J. Warren Kerrigan, film star, predicted Chicago would be the scene of the movie pageant and convention this fall.

A black bear, property of Robert Heuman, escaped from his farm for circus animals. Some children, frightened by it, called their parents, who killed the bear.

"Tenth Avenue," at the Adelphi, will close Aug. 6. It will open at the Eltinge, New York, Aug. 22.

BURLESQUE CHANGES

Jack Reid's "Record Breakers" (Mutual), Syd Rogers, Syd Burke, Dave Butt, Florence Treiman, Jimmy Doyle, Juanita Burr, Det Wood "Nothing But Girls" (Columbia), Frank X. Silk, Art Rogers, Elaine Beaslee, Adele Lewis, Sterling Saxe, Four De Carlos and Granada.

Williams and Jordan's "Tempters" (Mutual): El Jordan, featured, Elsie Rayner, Roy Cawn, Lottie Lee, Bert Faye, Mary Tucker, Musical Murrows, Wallace and Nella.

Reported by Ike Weber: Charles Levine, for "Foolin' Around," Bobby Wilson and Jessie Rice, for I. H. Hark's show, Tess Sperman and Ollie Nelson, for Ed Daley's show, Mima Bernard, for Lily Koud's show. All Columbia Wheel.

The Mutual Booking Exchange last week placed Bert and Betty Abbott with Ed Rush's "Hollywood Scandals," Renee De Margo with Sam Raymond's "Happy Hours," and Grace Wallace with Sam Kraus' "Moonlight Maids."

Fred Clark's "Let's Go": Eddie Hall, Art Harris, Dolly Vaughn, Walter Smith, Lola Pullman, Babe Almond, Annabelle Allison and Helen Flynn.

"Foolin' Around": Charles Levine, Mae Dix, Moran and Wiser, Ralph Vincent and Jean Steele.

Lew Talbot's "Rain": Staged by Sam Forrest, and will have in cast Leona Earl, Billy Betts, Jerry Rice, George Kinnear, Walter Asher, Elsie Prescott, Dorothy Gale, Jean Darrow, Newton Jones, Thomas McKay, Jack Garfield, David Harcourt and W. H. Rlane.

"White Cargo": Christine Cooper, Robert Burns, Morey Morris, Joe Forte, Denny Mullen, Tom Jones, John Lowden, Edward Hudson, William Marvin, Lenzo Gillen.

Bob Nugent has replaced Hap Freyer with the stock burlesque at the Irving Place, New York. Leona Reid supplanted Bobbie Pegrim with same company.

Abe Levitt's "High Life" (Mutual): Jack Hunt, Bert Marks, Bebe Tobin, Pearl Wilson, Valeska, William Gilbert and Gilbert Mack.

Koud on Columbia

Billy Koud has been awarded a Columbia wheel producing franchise and will operate his own show over the wheel next season under title of "Be Happy."

Koud has previously figured as a stager of musical numbers. This is his first fling as an enfranchised producer. Koud will cast his show this week and place it in rehearsal in two weeks to be ready for opening of the regular Columbia season.

Two Stocks Quit

Stock burlesque closed at the Myrtle, Brooklyn, N. Y., last week, with the house resuming its former vaude policy July 18, playing five acts on a split-week booked by Fally Markus.

The Hill, Newark, N. J., has also discarded its stock burlesque policy and will revert to vaudeville next week, playing five acts on split-week, also booked out of the Markus Agency.

MOLLIE WILLIAMS' ROLE

Phil De Angellis is prepositioning Mollie Williams to play the Mary Boland role in "Cradle Snatchers," which he will produce for the Columbia Wheel.

Miss Williams previously headed her own show on the Columbia and has been planning the same procedure for the coming season unless the De Angellis offer should dissuade her.

GILBERT'S REAL REVUE

Billy Gilbert has set upon "The High Hat Revue" as title for the show he heads over the Columbia Wheel next season.

Gilbert has commissioned George Stoddard and Vivian Cosby to supply a special libretto.

Colored Road Show Uptown

Drake & Walker, who have had their all-colored troupe on the road, playing one night stands at \$150 top, are bringing their show into the Lafayette, New York, week July 25 at popular prices.

Henry Drake has an 11-piece orchestra with the troupe.

Ed Rush's Show

Ed Rush undecided earlier in season, will again operate a show over the Mutual wheel.

Rush's show will be "Hollywood Scandals."

RIALTO STOCK

(CHICAGO)

Chicago, July 13.

Since dropping seven-act vaude shows for burlesque the Rialto has pushed its weekly gross to almost \$5,000 above normal. At the extreme south end of the Loop and commanding one of the busiest transition corners in the city, the house is considered "natural" for burlesque, more "natural" than the State Congress, two blocks south. Until the Rialto went burlesque the State Congress, while not quite in the Loop, had the Loop draw to itself. The Rialto has taken a goodly portion of the State Congress trade, but the latter remains as the most consistent burlesque money-maker in Chicago, mainly because its shows are somewhat better than those of its competitors. Another reason for the Rialto's rise is that passers-by in the section are typical burlesque buyers.

Other causes are supplementary outgrowths of location and type of audience angles.

On viewing the Rialto show one estimates it might be bettered. The shows rotate weekly at the Rialto and the Star and Garter. Art Moeller's west side house, The original Star and Garter company is a good one, while the new company is just fair, giving both houses an off week every other week. The show caught at the Rialto last week happened to be the weaker of the two.

With two or three exceptions the principals are far from pay offs. Harry Feldman, tramp comic, and Bob Sandberg, straight man, show flashes of real form, the others being just others most times. Company of 40 includes the two above named; Hal Rathburn, eccentric comic; Buster Lorenzo, straight vocalist; Bud Brewer, juvenile; Florence Drake, Madeline LeFere and Mildred Steele, ingenue-soubrettes; Labette Gatiloff, soubrette; Echo Trio, vocal, and 18 chorus girls. Majority of the last named are relics of other and better days.

Last week's "book" was formal and familiar. Most of the works dear to the hearts of stock producers were there and handled along established lines of procedure. The old love flower was present in one of its numerous available forms, and in spite of its age provided about the best comedy bit in the show. Interpolating each talk bit, the four feminine principals alternated in "tease" numbers with the help of the chorus. Where they cooed in New York they "tease" here, due to dislike by city fathers to cooing, which, when analyzed, isn't any more vulgar and suggestive than "teasing." The audience lads gobble the "tease" stuff and love it.

Chorus was costumed with taste, a favorable point, and production was generally above the average, especially the opening parade number, the best bet in the show. Leo Stevens is producing.

In addition to the stock Rialto retains three acts of vaudeville and a first run feature picture. Acts are breaking in or "showing." The combination of vaude, pictures and burlesque is capable of affording a good two and a half hours' entertainment, if you like to be entertained that way. Strengthening the burlesque department, though, would aid insuring future attendance of the present sizeable crowds. "The Romantic Age" (Columbia), the feature. Business very good.

POPULAR CHURCH

(Continued from page 1)

fixed fee demanded for a ceremony, the former fee to be known as a "gift" and its amount to be set by the bridegroom. These "gifts" have been as low as \$1. The maximum "gift" is unknown, although \$75 is not uncommon.

An average gratuity given by a bridegroom is \$10.

Most ceremonies are performed in the parish, where there is no charge other than the "gift" unless there are over 12 guests present. For over 12 is a charge of \$10.

A ceremony performed in the church itself involves a \$25 charge, with little demand for it evidenced. All gratuities are turned over to the church's endowment fund.

The Little Church Around the Corner first became known to the theatrical profession in 1870, when it was used for the burial services of George Holland, actor, after another church had declined to hold the services.

Since that time it has become the "official" spot for theatrical weddings. The glamour of these theatrical marriages acted as a stimulant to lay persons, who desired to be united in a church frequented by the profession, with consequent financial benefit to the church.

Gulfport and Brown, vaude team, are not joining the new Ethel Waters show, "Africana." They will remain in vaude.

PRESENTATIONS—BILLS

THIS WEEK (July 11)

NEXT WEEK (July 18)

Shows carrying numerals such as (10) or (11) indicate opening this week on Sunday or Monday, as date may be. For next week (17) or (18) with split weeks also indicated by dates.

An asterisk (*) before name signifies act is new to city, doing a new turn, reappearing after absence or appearing for first time.

Pictures include in classification picture policy with vaudeville or presentation as adjunct.

PARIS

This Week (July 10)

Casino De Paris
Dolly Sis
Hal Sherman
Ratoucheff Midgels
Gertlys & Lysia
Tiller Girls
Miss Florence
Pasquall
Devil
Lily Scott
Piaella
Collins
Snow Ball
Frederick
Brady's Dogs
Andreas
Helle Nise
Sarah Carith
Charlotte Martens
Va'rie & Bacon
Hanny Jlaynal
Nina Mery
Paul Gason's Bd

Folies Bergere
Fowler & Tamara
Josephine Baker
Jack Stanford
Albert
Roger Vincent
Chauze
Rene Rudeau
Jane Pyrac
Carol
Nicolska
Kamharova
Tiller Girls

Marigny
Danielle Bregla
Jane Delse

LONDON

This Week (July 11)

FINSBURY PARK
Empire
Archie Rev
HACKNEY
Empire
Florence Smithson
Parks Sis
Marriott Edgar
LONDON
Alhambra
Norman Long
Lily Morris
Jack Barty
Harmony Kings
Coram
Roy Lyricale
Harris & Griffin
Dorothy Ward
Coliseum
The Rivals
Andre Family
Layton & Johnstone
Harry Gunn Co
Jackson Dancers
Will Fyffe

PROVINCIAL
ENGLAND

ARDWICK GREEN
Empire
Neverworks Rev
BIRMINGHAM
Empire
Surprises Rev
Grand
Bon Voyage Rev
BRADFORD
Alhambra
Posh Rev
BRISTOL
Hippodrome
Herschel Hendler
Scott Sanders
R W Willey
Glover & Lester
Herbert Mandin
CARDIFF
Empire
Magical Moments
CHATHAM
Empire
By Request Rev
CHISWICK
Empire
Last Mrs Cheyney
EDINBURGH
Empire
Pontoon Rev
GLASGOW
Alhambra
Blackbird's Rev
Empire
Seeing Life Rev
HANLEY
Grand
Just for Fun Rev
HULL
Palace
Irish Folies

Jesse Crawford
Whiteman Bd
All Baba
Mrs Whiteman
Helen York
"10 Mod Com'd'ts"
Kauzena
Andre Pirel
Kikilo
Moulin Rouge
Earl Leslie
Mistiguett
Andre Randall
Marthe Berthy
Coburn Norbans
Jackson Girls
Nadia Keen
Florane
Madhakkal
Ya Wata
Rica Mae
Yvonne Legeay
Carlo
Pierat
Miss Dorothy's Bd

Palace
G Carpentier
Florence Walton
Alleen Hamilton
Leon Letrim
Georges Plateau
Brazine
Alice Cox
Henriette Leblond
Lunga Sis
Chrysis
Nadia
Manolia Titos
Geo Alex
Jane Ronnay & W
Neil Harum
Agnes Souret
Delubac
Garchery & Leib

1550 BROADWAY
Suite 509 Bryant 2027-2028

Florence Rogge
Maria Gambarelli
"Singed"
Strand (9)
Adler & Bradford
London Bobbies
Margaret Schilling
Jan Garber Bd
"Prince of H'd'w'trs"
CHICAGO, ILL.
Capitol (11)
Del Debridge Bd
Tuck & Cline
Phyllis Rae
George Gorch
Kurnicker Girls
Vitalphone
"Secret Studio"
Chicago (11)
Ted Lewis Bd
"Callahans & M'pys"
Granada (11)
Chas Kaley Bd
Lynco & Farmen
Laura Lee
Vitalphone
"Colleen"
Harding (11)
Lou Kosloff Bd
Eddie Lambert
Ann & Jean
Myrtle Gordon
Billie Randall
Clem Dacey
Gould Dancers
"Naughty but Nice"
Marbo (11)
Ben Meroff Bd
Jack Osterman
Charlie Wilkins
Colleen Adams
Saul Dorfman
Vitalphone
"Colleen"
Oriental (11)
Paul Ash
Lydia Harris
Paul Howard
Lang & Voelk
J & K Spangler
Paul Smith
Tony Hills
Mitt Watson
"Running Wild"
Piccadilly
2d half (13-16)
Sam Kaufman Bd
Jazz Lips
Enrica & Tradore
Jacques 2
Senate (11)
Mark Fisher Bd
Olympia & Jules
Welch 3
Lloyd & Brice
Peggy Bernier
Chaz Chaz
Gould Dancers
"Man Power"
Stratford
2d half (13-16)
Ted Leary
M Hillman Bd
Willard Brookham
3 Notables
Ukelele Lew
Johnson & Baker
Tivoli (11)
Bonnie Krueger Bd
Billy Gleson
Billy Gerber
G D Washington
Sports Rev
"Man Power"
Uptown (11)
Waring's Penns
Roy Cropper
"Man Power"

NEW YORK CITY
Capitol (9)
Edgar Patchild
Ralph Ralinger
Marjorie Harcum
Jane Overton
Joyce Leslie
Serge Leslie

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Sevell Dancers
Kosloff Dancers
Baby Tip
Way 3
Laurette DuVal
Don Thraikill
Steve Savage
10 M'tmarie S'g's
"Seventh Heaven"
Chinese (Indef.)
Stewart Brady
Kosloff Dancers
Morgan Dancers
"King of Kings"
Criterion (8)
Jan Rubin Bd
"Way of All Flesh"
Egyptian (Indef.)
Sid Grauman P'g
Duncan Sis
"Topsy & Eva"
Figueroa (8)
Douglas Alene
Bob Milliken
Twinkle Toes
Bolce & Carow
Ruth Howell 2
"Lighthouse Rosie"
Forum (13)
Yascha Zorowsky
Oukralnsky Co
"Wh'n a M'n Loves"
Loew's State (8)
Lynn Cowan Bd
Bathing Beauties
The 3 LeGrohs
The Skatelles
Baby Nanette
"Mr Wu"
Metropolitan (7)
Rube Wolf Orch
Fanchon & Midea
Serpentine Girls
Nora Schiller
Doreen & Bobby
"Barbed Wire"
Million Dollar (8)
Leo Forbstein Or
F Newman Prolog
"Chang"
Uptown (8)
Dave Good Bd
Frank Stever
Ward & Samuels
Eunice Healy
"Convoy"
Westlake
2d half (13-16)
Prof Moore's Bd
Cliff Nazarro
Werr & Tette
Myrtle Lyman
Jack Reed
"The Unknown"
MILWAUKEE
Wisconsin (10)
Sunshine Girls
Kellog & Lewis
Brown & Bailey
Irene Taylor
Born & Lawrence
Dance Schooler
Billy Myers
NEWARK, N. J.
Brantford (9)
T Christian Bd
Loew

NEW YORK CITY
American
1st half (18-20)
Montambo & Nap
Rubin & Malone
Harris & Vaughn
Clay Crouch Co
Segal & Ritchie
R Barrett Co
Mallon & Case
4 Balliots
2d half (21-24)
P Kodak & Sis
Edith Bohman
Clinton Rooney Or
H & G Ellsworth
(Others to fill)
Avenue B
1st half (18-20)
Frank 2
Brown & Williams
Fay & Milliken
Dave Vine
The Hungarians
2d half (21-24)
Montambo & Nap
3 Hightowers
2d Half-Bolled
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Lester Lane Co

NEW YORK CITY
American
1st half (18-20)
Montambo & Nap
Rubin & Malone
Harris & Vaughn
Clay Crouch Co
Segal & Ritchie
R Barrett Co
Mallon & Case
4 Balliots
2d half (21-24)
P Kodak & Sis
Edith Bohman
Clinton Rooney Or
H & G Ellsworth
(Others to fill)
Avenue B
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Brown & Williams
Fay & Milliken
Dave Vine
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Will J Ward Co
Fago & Shaw
Blincy 4
Lester Lane Co

Smith & Allman
George Shelton Co
(One to fill)
BROOKLYN
Bedford
1st half (18-20)
Jerome & Newell
Del Elwood
Bison City 4
Mildred Crews Co
(One to fill)
2d half (21-24)
Schep's Cir
Potter & Gamble
Meehan & Shannon
Marie Stoddard
Leonora's Jewels
Gates Ave.
1st half (18-20)
France & LaPell
Johnny Herman
F C Hagan Co
Marie Stoddard
Braille & Folio Or
2d half (21-24)
Belle 3
Del Elwood
Joe B Totten Co
Seman & Herman
White Way Gaities
Melba
1st half (18-20)
Prince Tokio Co
F V Vardon
Edith Bohman
Byron Totten Co
Nathane & Sully
(One to fill)
2d half (21-24)
Marle Racko Co
Calvert & Irwin

NEWARK, N. J.
Palace
1st half (18-20)
Zeller & Wilburn
Sandy McPherson
B'm'dine DeGrave
2d half (21-24)
Taylor 3
Orren & Drew
7 Flashes
MEMPHIS, TENN.
State (18)
Downey & McCoy
Myrtle Boland
Nell Roy Co
Ritz Bros
Al Lavine Co
LONDON, CAN.
Loew's
1st half (18-20)
Zeller & Wilburn
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Loew Western
CHICAGO, ILL.
Rialto (18)
Flying Howards
Bristol & Boll
Walmsley & K'ling
Rialto Mus Co
EVANSVILLE, IND.
Victory
1st half (17-20)
Zelda Bros
Hyams & Evans
Faber & Wales
4 Gactines
JANESVILLE, WIS.
Jeffers
2d half (15-17)
Flying Howards
Hager & Miltstead
Cheyenne 4
Emily Darrell
Lamars Flashes

THE PARISIAN REDHEADS
America's Greatest Girl Band
Mosque Theatre, Newark, N. J.
Week of July 9 and 10
SEE
ROEHM & RICHARDS
Strand Theatre Building
B'way & 47th St., N. Y. C.
Lackawanna 8095
Temptations 1927
3 Keena Girls
Klein Bros
2d half (21-23)
Buff Daisies
Goelet & Hall
Billy Dewitt
Stepping Along
(One to fill)
JACKSON, MICH.
Capitol
2d half (21-23)
Tuck & Cline
KENSAS, WIS.
Orpheum
1st half (18-20)
Janton Sis
2d half (21-23)
Flaming Youth
MILWAUKEE
Wisconsin (16)
Dave Schooler
Jerry 4
Geraldine & Joe

NEWARK, N. J.
Pantages (18)
Jean Valjean Co
Shaw's Hawaiians
Gordon & Gates
Zastro & White Co
(One to fill)
BUFFALO, N. Y.
Pantages (18)
Jim Jean & Joe
Lee & Cranston
Longtin Kenny Co
Mary Duncan
Nichols'n & R'ckert
(One to fill)
N'GRA PLS, N.Y.
Pantages
2d half (18-20)
Fid Gordon
Sibylla Howhan Co
Jack Strouse
Pascor's Rev
(One to fill)
TORONTO, CAN.
Pantages (18)
Jules Fucrat
Joe E Howard
Wigginsville
Diamond & Ward
Nicholas
HAMILTON, CAN.
Pantages (18)
Kluting's Ent
Stanley & Quinet
Olga & Mishka
Baker & Gray
4 Bradnas
(One to fill)
DETROIT, MICH.
Pantages (18)
Amber Bros
Lockett & Page
Alfred Latell
Rigoletto Bros
Young Abraham
TOLEDO, O.
Pantages (18)
K & E Gress
Stone & Ioleen
Brown & Flowers
Empire Comedy 4
Janowsky Tr
(One to fill)
INDIANAPOLIS
Pantages (18)
Carl Schenk 2
Allen Shaw
Frank Dobson
Welsh & Norton
(One to fill)
ELKHART, IND.
Pantages (18)
Roth & Drake
Caterpillars
Meet the Navy
El Cleve
6 Dauntion Shaws
MINNEAPOLIS
Pantages (18)
Ed Lavine
Gaby DuValle
Honeymoon Ltd

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NEWARK, N. J.
Pantages (18)
Jules F

Billy Taylor Co
Enil Horea
The Voyagers

DALLAS, TEX.
Majestic (17)

The McCraes
Joe Deller Co
Mason Dix Dancers
Joe Dayoung Co
Masters & Grayce

FT. WORTH, TEX.
Majestic (17)

Elsie Gill Co
Esmond & Grant
Gene Austin
Farnell & Florence
Weir & Australians

HOUSTON, TEX.
Majestic (17)

Tumbling Clowns
Werner & Mary A
Bulldwin & Blair
Rome & Gaut
Memories of Opera

L'LE ROCK, ARK.
Majestic

1st half (17-19)
Australian Waiters

Cantor & Duval
Debell & Vito
Johnsons Cadets

2d half (20-23)
Wills & Holmes
Fred Lightner Co
Libonati

NEW ORLEANS
Orpheum (17)

Milt Dill Sis
Goode & Leighton
Toby Wilson Co
Newhoff & Phelps
Radio Fancies

OKLAHOMA CITY
Orpheum

1st half (17-19)
Monroe & Grant
Deszo Retter
Edie Schubert
Chinese Sync
(One to fill)

SAN ANTONIO
Majestic (17)

Fitch's Minstrels

TULSA, OKLA.
Orpheum (17)

H Timberg Co

81st Street (11)
Moster Hayes & Al
Dixie Hamilton
Sully & Thomas
Treasureland

(Two to fill)

86th Street
2d half (14-17)

Dippy Diers & B
Ed & M Beck
Keno & Green
Jean Granesse
Bill Robinson
The Ingenues

5th Ave.
2d half (14-17)

K T Koma
4 Pepper Shakers
Morris & Shaw
Hebe & Hyatt
(One to fill)

58th Street
2d half (14-17)

James & Grannon
Bill Lewis
Wych & Wynn
Hayes & Cody
Martinet & Crow

Fordham
2d half (14-17)

Alan Mann
Kelo Bros
(Three to fill)

Franklin
2d half (14-17)

Gerardine Miller
Joe Fong
Jacks & Queens
Jean Joyson
Marino & Martin
Dance Mania

Hamilton
2d half (14-17)

Walter Hidge
Harrison & Dakin
Senator Murphy
(Two to fill)

Hippodrome (11)

Palermo's Dogs
Nellie Arnaut Bro
Jack Hanley
Shaw & Carroll
Hickey Bros
Harriett Naurot Co
(18)

Hawthorne & Cook
Pat Henning Co
Marguerite & Jean
Boganny Tr

Countess Sonia
Ponzinis Monkeys

Jefferson
2d half (14-17)

Paula
Sherer Bros
Ma Cherie
Mary C Coward
Diedle Mayo
Nick Hufford
James Leo Co

125th St.
2d half (14-17)

Joe Darcy
Boganny Tr
Mildred Force
C Constantino Co
Graham Sis
Aigos Morris & C

Palace (11)

Torino
Brooks & Ross
Gaston & Andre
Sylvia Clark
Wm Harrigan
Margaret Padula
Vanesi Co
Frank Fay
Black & Gold
(18)

ST. LOUIS, MO.
St. Louis (17)

Jack Benny
Cecile
Louis London
(Three to fill)

SAN FRANCISCO
Golden Gate (17)

Wright & Dietrich
Our Gang Co
Lilly Fitzgerald
(Two to fill)

Orpheum (17)

Mr & Mrs Phillips
Henry Santry
Seymour
Afterpiece

Regent
2d half (14-17)

Del Ortes
Rinaldo
Hap Hazard
Burns & Kane
Frank Sinclair

Royal
2d half (14-17)

Tony Williams
Hart Wagner & L
Clifford & Marion
In Tia Juana
(One to fill)

CONEY ISLAND
New Brighton (11)

Ford & Price
Robey & Gould
Trixie Friganza
Wally Sharples
Freda & Palace
Dave Appolon
(Two to fill)

Tilyou
2d half (14-17)

Gautier & Pony
Cronoaders
Millard & Martin
Sid Marion
Cole & Grant

FAR ROCKAWAY
Columbia

2d half (14-17)
Hashi & Oat
T & A Waldman
Weston & Lyons
Rooney & Bent
(Two to fill)

BROOKLYN
Albee (11)

Camilla's Birds
Noberta Ardell
Any Family
Johnny Berkes
Dear Little Rebel
Nitzza Vernille
Barto & Mann
Rully Latham 2
(One to fill)

Vannessi Co
Cardini
Barry & Whitelore
Yates & Lawlor
Treasure Land
(Others to fill)

Enshwick
2d half (14-17)

Al Barnes
Tomoyou Co
Tom Howard
Harry Cooper & Clifton
(One to fill)

1st half (18-20)
Robins & Jewett

3 Martels
(Three to fill)

2d half (21-24)
Sully & Thomas
Treasureland
(Two to fill)

Greenpoint
2d half (14-17)

Billy Murry
Dayes & Speck
Walden Co
Jas Kennedy Co
(One to fill)

Orpheum
2d half (14-17)

Ger W Moore
4 Harmony Co
Low Kelly Co
Larriss & Peppers
Comique Rev

Prospect
2d half (14-17)

Nelson's Katland
Cecil Cunningham
Markhart Co
Stanley & Kern
Muriel Kay Co

AKRON, O.
Palace

2d half (14-17)
Frank Shields
Howard & Bennett
Gerber's Jesters
Arthur Deagon
Midget Co
(One to fill)

1st half (18-20)
Phil Bennett
Abbott & Bieland
Ruth Budd
Vanity Fair
(Two to fill)

2d half (21-24)
Jas Burchill Co
Wilfred DuBois
Elsie Clark Co
Johnny Dooley Co
(Two to fill)

ALBANY, N. Y.
Proctor's

2d half (14-17)
Rob London
The Collegians
Nance O'Neil
D'Orsay & St'dman
Roth & Nina
Ben Smith

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Roth & Nina
Ben Smith

ALBANY, N. Y.
Proctor's

2d half (14-17)
Rob London
The Collegians
Nance O'Neil
D'Orsay & St'dman
Roth & Nina
Ben Smith

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Ben Smith

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Proctor's

Dora Maughn
Vadi & Gylt
Lord & Willis
Reck & Hector
(One to fill)

The Thrillers
Rob Emory Co
Ala Novoa Co
Bill Harrigan Co
Shitz & Bingham
Hete Vernon
Coe & Snyder
(Two to fill)

BRADFORD, PA.
Bradford

2d half (14-17)
V & C Avery
Carlton & Tate
Klinger Rev
Collins & Reid
Marshall & Laltue

BRIDGEPORT, CT.
Palace

2d half (14-17)
Jones & Jones
Wheeler & Wood
Kerr & Weston
Balsabanow Tr
Foley & Massimo

Buffalo, N. Y.
Hippodrome

2d half (14-17)
Artie Mehlinger
Denny Murphy
D. Rags Syn
Sherry & Adams
Solly Ward Co
We 3

CANTON, O.
Lyceum

2d half (14-17)
Dubas 2
Merlin & Co
Strams & Strings
Voyager
Bennett 2

CLEVELAND, O.
Hippodrome

2d half (14-17)
Nathan & Maybelle
Ray Wyle Co
J Fairbanks Co
(Two to fill)

CINCINNATI, O.
Palace (11)

Hama & Yama
Pablo DeSaria
Jean Southern
Geo Alexander
Herbert & Neely
Marrone & LaCosta
Phil Bennett
(One to fill)

ASBURY PARK, N. Y.
Broadway

2d half (14-17)
Melnotte & Anthony
Music Box Rev
Conroy & O'Donnell
(Two to fill)

ASHVILLE, N. C.
Plaza

2d half (14-17)
Wanda Hawley
Fortunello & Cir
Reed & Duthers
Howard & Linn

ASHVILLE, N. C.
Palace

2d half (14-17)
Billy Beard
Mutual Man
Russell & Wynn
(Two to fill)

ATLANTA, GA.
Forsythe

2d half (14-17)
Belmont Boys & J
Ann Codel
Surprise Unit
(Two to fill)

ATLANTIC CITY
Earle

2d half (14-17)
Creadan & Davis
Jas Coughlin Co
Mel Klee
Steppin & Sea
Teddy Clair Co

ATLANTIC CITY
Palace

2d half (14-17)
Young's Pier (11)
All Girl Show

BALTIMORE, MD.
Hippodrome (11)

2d half (14-17)
Colletta Co
J & B Foster
Rempel & Howard
Frank Richardson

BEAVER FALLS, PA.
Regent

2d half (14-17)
O'Connor & Wilson
Eugene Emmett Co
Billie Haaga
(Two to fill)

BIRMINGHAM, ALA.
Majestic (11)

Parisiennes
J C Mack
Jean Boydell
Sol Brilliant
C & B Walsey

BOSTON, MASS.
New Boston (11)

Reed & Lucey
Woodland Rev
Beverly Bayne
Kurdin Sis
Hugh Powers 2
Billy McDermott
Enmett O'Mara Co

Gordon's Olympia
(Needlay Sq.) (11)

2d half (14-17)
Norton & Frower
J & J McKenna
Royal Gasnyne
4 Constant Stars
Sydney Grant
Terl & Scott
(One to fill)

Gordon's Olympia
(Wash. St.) (11)

2d half (14-17)
Marion & Dale
All Wrote
Endore & Ryan
A Collier Co

Keith (11)

Frank J Sidney
Jack Lee
A & M Havel
Small & May

Uptown
2d half (14-17)

Sunshine Eggs
Dance Vogues

Gen Beatty
Gen Beatty
(One to fill)

1st half (18-20)
Jack Joyce
Jack George
Henderson & Ball
Gomez & Gomez
(One to fill)

MT. VERNON, N.Y.
Proctor's

2d half (14-17)
Frank Hunter
Bill Moll
(Three to fill)

Gen Beatty
Gen Beatty
(One to fill)

1st half (18-20)
Jack Joyce
Jack George
Henderson & Ball
Gomez & Gomez
(One to fill)

MT. VERNON, N.Y.
Proctor's

2d half (14-17)
Frank Hunter
Bill Moll
(Three to fill)

EASTON, PA.
State

2d half (14-17)
Isabe Egan
2 Davys
Kennedy & Martin
Coney & Warren
Cotton & Hart

ELIZABETH, N. J.
City

2d half (14-17)
Redford & Wallace
Boyle & Della
Larry Stoutenberg
Jack Lee

ELMIRA, N. Y.
Majestic

2d half (14-17)
T & D Ward
Quinn & West Rev
Chief Capolcan
The Hallstones
(One to fill)

ERIE, PA.
Erie (11)

Elsie Clark
Geo Herman
J & M Harkins
Horlick Ensemble
(One to fill)

ERIE, PA.
Erie (11)

Bayes & Speck
Mutual Man
Raymond Fagan Co
(Three to fill)

GLENS FALLS, N. Y.
Rialto

2d half (14-17)
Eddie Martin
Jenks & Hartford
(Three to fill)

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Rialto

2d half (14-17)
Eddie Martin
Jenks & Hartford
(Three to fill)

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Rialto

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Jenks & Hartford
(Three to fill)

GLENS FALLS, N. Y.
Rialto

2d half (14-17)
Eddie Martin
Jenks & Hartford
(Three to fill)

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GRAY MATTER

By MOLLIE GRAY
(TOMMY GRAY'S SISTER)

At the Palace

Something for everybody at the Palace this week, old and young. Even those who can't hear can see plenty.

Gaston and Andree do clever dances, announced by silent trumpets by two sweet girls in bodices of black and gold mesh over blue chiffon skirts, who also later wore other chiffon costumes of violet with gold sandals. Miss Andree's costumes were so small as to be indescribable, but her dancing is remarkable.

Sylvia Clark is always so well liked she could easily omit the few unladylike gags. Her frock was white with ribbon girdle of two shades of green, which was mingled with roses at the hip. Velvet wrap was a beautiful coral color lined with chiffon the same, and no fur, the material being shirred to make the collar.

Marguerite Padula used black for both her gowns, the lace with bolero bodice and drapes of the black lace over flesh being the smarter. These drapes were square-ended and fell from shoulder and hip.

Vaness! is always eye-filling. Her first was a creation of crepe in black and flesh, worn with many-plumed hat and long black gloves covered with diamond bracelets. Her next change was to a lovely tulle and velvet of shaded orange, with matching fan, and then an allover beaded of white, with huge bows of wine color tulle at neck and hip for color. The peacock number is still with her.

Wise Heroines

In "A Hero on Horseback" Hoot Gibson is called "the gambling fool" but the adjective could have been omitted, judging by his actions. A man who could sign away a vast ranch for \$1,000 and think he was getting the money for just writing his name should be some place where he couldn't hurt his head.

But Ethelyn Clair, who knew what to buy when she went to the city, believed in him and you can't fool a heroine.

Texas Guinan's Nerve

Texas Guinan is to be admired for her nerve. She has gathered a fine collection of old gags, scenery and songs and the \$5.50 must be all profit. No one expects to find Texas heading a Sunday school picnic but "Padlocks of 1927" (year is unnecessary as there'll never be another) resembles a picnic but decidedly not a Sunday school one. This roughhouse bedlam is a chance to see and hear the famous lady and then do a lot of wondering.

Presenting each person entering with a flower is a pretty gesture but a catcher's mask would be more serviceable.

The Phelps Twins, so sweet and innocent looking they seemed out of place, were pink chiffon frocks, the overlapping petals of the skirt shading from flesh to rose color. Their white crepe ones with pink silk sashes were also dainty and simple, noticeably so among the other costumes.

Lillian Roth dressed with good taste too, a light blue georgette being beaded cleverly in a darker shade. Someone else wore a smart frock combining beige crepe and brown velvet with the small hat of the same velvet.

Things and scenes appeared and blacked out so fast it was impossible to keep track of them. Texas' most unique contribution in the costume line was white silk pajamas with a pattern of bright colors and edged with a double row of ermine tails.

The chorus opened as glorified cowgirls, appearing later in organdy dresses of green and yellow with a leaf pattern painted on the skirt. There were other changes too but none much worth noticing.

Missed One Villain

"Two-gun of the Tumbleweed" is rather complicated for a Western. Two girls to be fought for and protected by the hero-director Leo Maloney. Then the villain arrived, fouding both girls. "Two-gun" should have handled two villains, but two-for-one in Westerns isn't being done.

Peggy Montgomery and Josephine Hill were the two reasons why Leo had to shoot and ride as well as he did. His horse was a beauty.

When Women Stick Together

All the credit names for "Thumbs Down" except the director, were feminine which accounts for this story of "woman's inhumanity to woman" being something like the truth.

"Every man for himself" is only applied in case of a police raid, otherwise men are like a varnished chair and a new suit on a hot day.

But women only stick together when fighting another woman. This hadn't such tragic results in "Thumbs Down."

Many a poor bride has had to overcome the opposition of the relations of her rich husband but this one had a father in prison, for something he didn't do of course.

Lois Boyd, Vera Lewis and Helen Lee Worthing were all there and whichever one was the ward shouldn't be blamed for holding her nose in the air, it was such an aristocratic nose.

"Streets of Sorrow" is recommended to people with failing memories; as a test. If they can follow and keep track of all the people in this and have any idea which was who and what was when, after it's over, they can pat themselves on the back and discontinue the memory course. There's no doubt there were many tragedies in Vienna after the war and this is one of them. It doesn't commence to seem real. Hops back and forth and in and out. Titles elemental.

If Greta Garbo is a star today she can thank Hollywood.

"Dearie" Was Mother

The world knows what a mother will do for her son, daughter too of course, although it isn't necessary as often, so "Dearie" isn't telling any secret. But with Irene Rich and William Collier, Jr., as mother and son, both really fine, it makes the picture that too.

One wonders what the boys were expelled from college for when they despised night clubs so. It's against all movie and newspaper ideas of college boys. And it was a lucky thing that Irene kept her voice in condition all those 18 or 20 years since before her marriage. It was a terrible blow to the boy to learn that his mother was the famous "Dearie" of night club lights.

It was raining outside but that didn't account for some localized dampness inside.

Different Kinds of Oil

Colleen Moore in "Naughty but Nice" keeps the audience laughing while she gets herself in and out of awkward situations. It all started with a little lie which grew into a whooper. Colleen swore off lying forever—and then got married, completely eliminating any chance she had to keep her resolution. Though her favorite perfume was Texas oil when she went to school she soon learned the advantages of other kinds

INDIAN PRINCESS CHOSEN

Engaged to Dance at Casino in Paris

Portland, Me., July 12.

Princess Spotted Elk, Indian maiden and granddaughter of the great chief Big Mountain of the Penobscot, Maine, tribe of Indians, has been given a contract to dance at the Casino in Paris and will leave for France within a few days.

The princess, whose American name is Alice Nelson, attended the University of Pennsylvania a few years ago. While in college she toured the larger universities with a group of Indian dancers.

She was picked from 100 Indian girls to pose for the Statue of Victory for the Unknown Soldier's Monument, and also posed as the Spirit of Porto Rico in a monument erected to one of that island's heroes.

She has had success as a writer of poetry and short stories and last year danced with the Foster Sisters in the New York Hippodrome. She recently completed a ten months' engagement at the Aztec Theatre in San Antonio, Texas. Her short stories are written under the name of Harold Van Dyke Smith and her poems have been published under the name of Anna May Williams, but in the future she intends to use her own name for all writings.

The Princess has written for the Public Ledger, and during her stay in Paris has agreed to furnish the Toronto Journal with a series of letters.

BOOK PLAYS

(Continued from page 1)

be a growing interest on the part of the educated laymen in the technical side of the theatre. Dutton's, Scribner's and Brentano's have departments devoted exclusively to books on theatrical subjects. The best seller among these seems to be "Dramatic Technique," by Prof. George Pierce Baker of Yale.

Prof. George C. O. Odell of Columbia is writing an exhaustive history of the New York stage. The first two volumes appeared last week. Additional volumes, bringing the history up to date from 1821, will appear later. A history of the theatre in Charleston, South Carolina, during the eighteenth century, before New York took the theatrical lead of the Colonies, is also a best seller.

The Little Theatre movement is credited with much of the general "amateur" interest in stagecraft and allied subjects. Books on the organization and management of little theatres, open-air theatres, scene painting, facial make-up, sell surprisingly well, in the opinion of all booksellers. There is also a considerable literature telling the world-

of oil. Miss Moore wore several attractive gowns and Kathryn McGuire looked nicest in a beige ensemble that had a small fur collar.

Face and Ring Lifters

"Beauty Shoppers" is apparently the elegant name for the girls who lift faces, eyebrows and cuticle, even occasionally a ring. It couldn't mean they were buying beauty because Doris Hull had enough of face and figure, Dale Fuller's lack of beauty is her fortune and Mae Busch, who generously took in the poor girl, has her share. A part is her back which went on exhibition when she couldn't hook her gown.

Discovering the Scotch

"Annie Laurie" takes about an hour and a half to tell her story but it's so beautifully set and such an interesting tale no one could begrudge her the time. The Scotch were a great race before they got the comedians to discover them.

Lillian Gish is delightful at all times and while no picture of hers would be complete without some tears this one is not the flood "La Boheme" was. Patricia Avery was also really fine and being dark was a good foil for Lillian's fair head. Sandy spoke for all nations when he said "Wild men ha' a way wif' women" and the kind Norman Kerry made easily explained Lillian's preference. Maybe his "plaid" was more becoming too than the Campbell colors, every clan having it's own. When those clans fought it was a real battle, why even the Campbell chief's curse came true. But the wild man won, happily.

"Tony's" Permanent Wave

"Tony" has a permanent wave. Whether he got it before Tom Mix became the "Circus Ace" doesn't matter, it makes him quite a stylish horse.

"The Circus Ace" had a gift for getting to the top of things and working down. A couple of times it was the "big top"—once he came through and the second time he sent it down to cover his pursuers so he could knock them off under cover as has been done by other heroes. Another time it was a tree and he played see-saw with the heroine and himself on either ends of a rope. He had a lively time of it when the circus came to his town.

Of course he did save the girl but he doesn't get all the credit. The lightning cargoes helped a lot. Note the Joyce is an attractive and talented heroine.

A Taxied City

A reel of the coldest moving picture made of New York by James White has an interesting story with a moral. When the "12" had steam engines and horse cars were considered a real menace to pedestrians would naturally make a taxied city smile.

NELLIE REVELL IN HOLLYWOOD

By NELLIE REVELL

Hollywood seems very civilized after my trip to the South Seas the other day! My destination was Pago-Pago, that island that Sadie Thompson made famous. I don't remember the longitude and latitude, but the island is located somewhere on the United Artists lot where "Rain" is being transferred to the screen under the title of "Sadie Thompson" with Gloria Swanson playing the name part.

Lunch was served in the prop bungalow in which Sadie made theatrical history and Miss Swanson spent the entire time trying to persuade Raoul Walsh to play the part of "O'Hara," who is the trader in the play.

Censorship is a funny thing. There's Ida Vere Simonon's novel, "Hell's Playground," from which the play, "White Cargo," was taken. The book was published about 12 years ago when public morals were a much more touchy thing than they are now. But not a censor peeped about the book and it was never barred, even from public libraries. Then along came the play and caused a bit of a furore and a great deal of publicity, both of which are supposed to make 50 per cent of the value of any story bought by the movies. And now Miss Simonon is in Hollywood, absolutely unable to dispose of the picture rights of her book because the producers are afraid of the censors. And she is wondering just why her book is any worse now than it was 12 years ago.

The return of Marion Davies to Hollywood was signalized by a train party that ended up by being a house party. Among those traveling across the continent with Miss Davies were Georgette Cohan, daughter of George M. Cohan, Marian Conkley, Ruth Draper and Maury Paul. And all of them are now house guests of Miss Davies at her Hollywood home.

May Robson has bought a home here, much to the delight of those who like to be entertained at tea on Sundays.

Daphne Pollard, the little English comedienne, who has migrated to the Mack Sennett lot from vaudeville, is thoroughly enamored of picture work, she says. But she thinks that an opportunity is being missed by the comedy producers by not making a series of English comedies.

These signs chalked on the perambulating flivvers around here have become a part of the American scene. One that I saw yesterday was chalked across the back of a dilapidated touring car that was moving along by the grace three cylinders. It read: "Will trade this for slightly used Packard!"

A twin brother to the latter wreck bowed recognition to Lindbergh with this legend: "The Ghost of St. Louis!"

be playwright how to go about the job of turning out hits.

The annual directory of "best plays," compiled and edited by Burns Mantle, dramatic critic of the New York "Daily News," is reported in steady demand. Booksellers state the one-act printed play remains about where it has always been. The one-acters are generally purchased with an idea of producing it by a dramatic society, little theatre, etc. Full-length plays are bought to read as literature.

A partial list of recent popular plays produced on Broadway and since published shows an astonishing range of type. The printed play is not, as might be supposed, an exclusively high-brow affair. Following is a list compiled at random: "Easy Virtue," "What Price

Glory," "Lucky Sam McCarver," "One of the Family," "Butter and Egg Man," "Granite," "Great God Brown," "Bull-Dog Drummond," "Young Woodley," "Romantic Young Lady," "The Dybbuk," "Meet the Wife," "Bride of the Lamb," "Apple-sauce," "Shanghai Gesture," "Show-Off," "We've Got to Have Money," "In Love With Love," "Play's the Thing," "Spread Eagle," "Caponsacchi," "The Outsider," "Broadway," "The Captive," "Pin Wheel," "Goat Song," "Daisy Mayme," "Poor Nut," "Silver Cord," "Mrs. Cheyney," "Brothers Karamazov," "The Vortex," "In Abraham's Bosom," "At Mrs. Beam's," "Chicago," "The Barker," "Constant Wife," "Road to Rome," "Craig's Wife."

VALESKA SURATT'S SUIT

(Continued from page 1)

"My Magdalene," on which, it is charged, has been based the production of "The King of Kings" now running at the Gaitey locally.

It is claimed that "My Magdalene" was personally presented to Cecil DeMille in 1924 for a reading. Several weeks later he returned the book to Miss Suratt, according to the allegations, with a statement to the effect that it was unavailable.

Prior to this Miss Suratt says she had broached the possibilities of her story to Will Hays who seemed enthusiastic over the effects of a picture of this nature on the public good will towards films.

Notice of the suit has not been filed openly in the courts but served quietly on the defendants in order to avoid unfavorable church comment on the bickering over a theme of this nature.

The charges are based primarily on the stand that "There is nothing in the Bible to justify 'The King of Kings.' Only the characters are real. The principal scenes of King of Kings' are all imaginary. Not one is contained in the Holy Book."

Miss Suratt conceived the notion of a story based on the life of The Magdalene following a reading of the Bible. She called on Mirza Ahmad Solruh, Oriental biblical authority and scholar, to write it.

Feeling Minister

Chicago, July 12.

Walter C. Fisher, who says he is a minister from Minnesota, was arrested at the Oriental theatre on complaint of Chicago Const. Barker. He says he is a "minister" and later he furnished his bond of \$500 and beat it for parts unknown.

CHEESERS LOSE PRES. ACCT. 10c TIPS OFF

**Hirshfield Resigns—Maj.
Bowes for 15c Tips—2
for 25c; Compromise**

The most sensational inside-politics scandal that ever struck the famous Cheese Club cracked wide open Monday, when Harry Hirshfield, cartoonist, resigned from the presidency to which he had been re-elected only a week ago. He gave pressure of other business as his reason, but that is slicing the fromage pretty thin. There are rumblings to the effect that he had run out of restaurants where the waiters would serve for dime tips.

Maj. Bowes, managing director of the Capitol, automatically falls heir to the gorgonzola gavel, having been elected first vice-president recently.

The hidden tragedy is in the position of Walter Kingsley. For five years Walter held the thankless job of first vice-president, patiently waiting for Hirshfield, who seemed to be in the lofty office for life, to kick off, get tired or be defeated. He gave up the ambition last week and accepted the post of chairman of the board.

Maj. Bowes, on the other hand, accepted second fiddle only as an honorary distinction, with no thought of ever shouldering the big-shot responsibilities of this stormy band.

Under the Bowes administration, from confidential reports, a radical policy of 15-cent tips will be sponsored, and if carried wholesale resignations from the active and lay membership will result. A two-for-a-quarter compromise is being plugged to save the situation.

UNSUCCESSFUL EVENING

**Printer Had Great Time Until Cop
Appeared**

"Who wants to fight," shouted Paul Russell, 37, printer, 438 East 147th street, to passengers on the Times Square platform late Sunday night. No one answered.

Russell, deciding that his evening would be unsuccessful otherwise, struck Clarence Snyder of the Hotel K of C, a blow in the face.

Russell strode along the platform challenging men and women when Policeman Griebel, West 68th street station, en route to report, appeared. Griebel, who is over six feet tall, admitted he was not averse to a fight, but Russell took one look and changed his mind.

Snyder insisted that the policeman arrest the man and Griebel piloted Russell to the station house. After Magistrate McQuade in West Side Court heard the facts, he fined Russell \$10.

AUCTION DRIVE

**Sixth Avenue Store Without a
License—Summons Issued**

Charged with conducting an auction without a license, Philip Hoffman, 25, salesman, of 1016 Tinton avenue, Bronx, was arraigned in West Side Court before Magistrate Albert Vitale. Hoffman, through counsel, obtained an adjournment until July 19.

Police Captain Edward Lennon of the West 47th street station has begun a drive on auctioneers without licenses and those that auction after hours. Lennon, with Sergeant Patrick Sweeney and Patrolman George Ward, entered 757 6th avenue, where Hoffman was conducting an auction, said the police.

A large red auctioneer's flag was suspended over the entrance. Lennon averred that Hoffman had no license. They directed that the auctioneer's flag be withdrawn. It was. Later, Ward, in plain clothes, entered and alleged he heard Hoffman conducting an auction. Ward then served Hoffman with a police summons.

Dora Maugham will wind up her American vaude tour at the Palace, New York, Aug. 7, and set sail for London, Aug. 10, where she will open on the All-Women Bill at the Victoria-Palace.

Sweeping R. I. Charter

Providence, July 12.

A company with the ambitious purpose of conducting hotels, theatres and restaurants, as well as motor coach terminals, was incorporated in this state by three New York men, one of whom last night asserted that he was a lawyer and represented large Rhode Island interests in the matter.

The company will be known as the Providence Coach Terminal, Inc. Articles of association were granted yesterday by Secretary of State Ernest L. Sprague to Roy B. Pope, 1438 East 12th street, Brooklyn; Edward S. Blackstone, 509 East 79th street, New York city, and Mervyn Mackenzie, Hartsdale, New York.

The authorized capital is to be 600 shares of common stock without par value, and the expressed business of the corporation will be "to construct, maintain, own, lease and operate stations, warehouse terminals, terminal facilities, hotels, restaurants, theatres and other places of amusement and all business connected therewith."

GERMAN PIANIST HELD FOR ATTACKING GIRL

**Allan Sterns Seized by Room-
ers—Guest in House—\$10,-
000 Bail Required**

Allan Sterns, 19, pianist, stopping at the Mills Hotel, was arraigned in West Side Court before Magistrate Albert Vitale on a serious charge and held in \$10,000 bail for the action of the Grand Jury. Sterns nearly collapsed when the court set the high bail. He was led to West Side jail in tears.

The pianist was arrested on the complaint of Mrs. Irene Esmonde, of 118 West 47th street, who alleged that Sterns attempted to attack her 17-year-old daughter Sylvia. Sterns was subdued by other roomers in the house after he put up a stiff fight. Sylvia was unable to appear in court, as she was confined at home.

Sterns is said to have exceptional ability as a pianist. He speaks with a broad German accent and recently came here from Germany, according to the police. The alleged attack occurred while Mrs. Esmonde was absent from home.

The pianist was given shelter in the West 47th street address, but not in the apartment of Mrs. Esmonde. According to the story she told the court, a roomer in the apartment asked that Sterns be given lodging for the night. She consented. As Sterns passed Mrs. Esmonde's apartment, the police said, he saw Sylvia, alone. Stepping into the apartment, he seized the girl by the throat and threw her across a bed. Sylvia fought and kicked. Her cries were heard by other roomers in the house.

Sterns partially admitted the charge. He said that he had attended a party in another apartment. As he was leaving, he told the court, he was followed by Sylvia, who planted a kiss on his cheek. He said that he had been drinking and lost his head.

The court stated that he was sorry that he didn't have the power to sentence the defendant, and stated that he believed the latter guilty of the charge.

Mrs. Morse's Correction

In the June 8 Variety, a story relating to the appearance in West Side Court of Mrs. Florence Morse, 31 West 64th street, as complainant against Mrs. Claire Stange, 430 East 65th street, stated Magistrate McKinry admonished both women to leave each other alone.

Mrs. Morse denies the magistrate admonished her, stating it was Mrs. Stange only who was warned to cease annoying her.

At the time of the hearing Mrs. Morse told the magistrate that Mrs. Stange met her in the lobby of the Longacre theatre and had threatened to shoot her. She also stated that the Stange woman was constantly annoying her.

As a summons case no stenographic minutes were taken, the magistrate merely marking it "Dismissed."

Paly Sanders, independent vaude agent, is back in New York after a trip abroad which embraced six and one-half months.

NEST OF PERVERTS IN N. Y.'S BALCONY

**Police, With Loew's Manage-
ment, on Drive to Clean Out
Undesirables**

Declaring that the balcony of Loew's New York Roof theatre is a veritable nest of moral perverts, Detectives Terry Harvey and Joe Toomey of Inspector James S. Bolan's staff continue to bring in prisoners arrested there. Both sleuths have had years of experience in rounding up men of this type, and told reporters that never before had they experienced such conditions.

They lauded the management of the showhouse in co-operating with them to wipe out the evil. It is of a gigantic nature. The management of the theatre has its own special, a man well qualified for his job and who does not treat these "weak sisters" with kid gloves.

Much care has to be given when these men are arrested. The sleuths admonish them that they will come to no harm if they quietly submit to arrest. It doesn't take much for prisoners of this kind to scream and create a panic in the darkened theatre. Harvey and Toomey explained to Magistrate Albert Vitale that they have their hands full when they make such an arrest.

Harvey and Toomey have worked in the old Tenderloin and knew conditions at that time. They explained that the vice is on the increase. Most defendants have records. When a prisoner has no record he is remanded without bail until Probation Officer McGinn of the West Side Court conducts an investigation.

Friends of Repute

It all depends upon McGinn's report. If favorable, to the defendant he invariably receives a suspended sentence. Strange, though, how many friends of alleged repute that come to court in their behalf.

Harvey and Toomey told reporters that last week they arrested 12 men in the balcony at divers times. Their figures run extremely high for the month. John Hayden, 44, salesman, of 65 West 45th street, and Alexander McDowell, 38, mechanic, of 243 West 99th street were the latest added to their list.

Having no former records, the court imposed a fine of \$25 or five days on Hayden. He paid the fine. McDowell, with no record, was fined \$15 or three days in West Side jail. He also paid.

Very seldom are the defendants without funds. Harvey and Toomey are spending much of their assignment in ridding the theatre of these creatures.

'BROKE,' WHISPERED LOUIS

**But Hotel Manager Listened In—
That's \$5 or 5 Days**

Louis Valentine, 44, 587 11th avenue, felt the pangs of hunger and without the necessary to buy, he walked into the dining room of the Hotel Bristol, ordering a sumptuous breakfast.

When finishing and the waiter approached with a check Valentine began to chuckle, whispering to the waiter that he was broke. With an expression of chagrin the waiter told Louis not to hasten away.

Meantime John J. Reid, manager, was notified and sent for Policeman Trenham, West 47th street station. In West Side Court where Valentine was escorted he pleaded guilty to a disorderly conduct charge.

Magistrate McQuade ordered him to pay a \$5 fine or sojourn as a city guest for five days.

McNulty Guilty

John T. McNulty, 28, said to be an assistant stage manager and residing at 816 6th avenue was found guilty on the charge of disorderly conduct, receiving a suspended sentence from Magistrate Albert Vitale in West Side Court. McNulty was arrested by Patrolman Emidio Tempera of the West 47th street station after a struggle.

McNulty was arrested on the complaint of Lawrence O'Sullivan, actor, of 317 West 46th street, who charged that McNulty punched him on the chin, necessitating several stitches. O'Sullivan said the assault was unprovoked.

Village's 2-Way Racket

The summer heat and sparse patronage are probably responsible for the inauguration of two price joints in the cabaret area of Greenwich Village.

The schedule obtains mainly for joints masquerading as tea rooms and others aping night clubs with a minimum scale in for resident hobohemians and gyp prices for the sightseeing chumps.

Many of the places now working the two-way racket had formerly barred the artistic poseurs but are now glad to have them in when things are slow to provide atmosphere.

Fight Over Card Game; Charles Campbell Is Dead

A fight that is alleged to have started over a card game in the Sleepy Hollow Pleasure Club, 534 West 42nd street, resulted in the death of Charles Campbell, 27, chauffeur, of 2353 Goodrich street, Astoria, Queens. Campbell died in Roosevelt hospital from a fractured skull and multiple contusions. His brother, Michael Campbell, of the same address, received a beating during the fracas.

Both were attended by Dr. King at Roosevelt Hospital. Charles never regained consciousness. Michael, true to traditions of the "boys" in Hell's Kitchen, detectives said, refused to disclose who his assailants were.

According to the meagre details obtained by Detective Lou Glasser, of the West 30th Street Station, the Campbell brothers were in a card game at the club. An argument arose and the players, six in all, left the table to adjourn to the street to have it "out."

Charles was rendered unconscious by a blow. Michael received much punishment. Charles remained in a coma for several days until his death.

OPEN GAMBLING ON BARGE OFF 3-MILE LIMIT

**Sheriff's Arrests Won't
Stop Them, Say L. A.
Gamblers**

Los Angeles, July 12.

Despite arrests made by sheriff's deputies operators of a wide open gambling salon, aboard a barge anchored beyond the three-mile limit off Venice, announce they will continue operations. Thousands of players made the trip via launch from Venice and Ocean Park piers over the week-end. Among them were many screen people. A few school girls were admitted aboard ship.

The gambling ship is being operated by a ring of Spring street gamblers who maintain that the ship is outside of local jurisdiction and, as no booze is sold, the sheriff can do nothing.

Similar barges are expected to open up along the southern coast with plans announced to bring a 9,000-ton ship here from San Francisco for gambling purposes.

Heavy play has been going on with armed guards stationed in the crew's nest to protect the ship against hijackers who might try to clean it.

Colored Beaut Contest

Los Angeles, July 12.

Venice and Ocean Park are making plans for their annual colored girl bathing beauty contest, to be staged at the two beach resort towns during the summer.

'ROUND THE SQUARE

Three Crap Games in New York

Three large crap games are reported plying in New York at present. One is reported downtown and the other two uptown. One game is said to have taken \$110,000 as its rake off for a month recently.

Craps appears to have shot all wheel games, with the wheel rapidly disappearing, although a wheel is held in reserve or will be set up if requested in some of the places.

On Long Island this summer thus far of the three gambling games opened up, two were obliged to close.

NEWPORT

(Continued from page 3)

Meanwhile Roy gained further publicity by marrying Virginia Burrows, daughter of his stepmother by a previous marriage. A child was born of this union, which also ended in a divorce.

Valerie Wyngate Drops In

Valerie Wyngate, the English actress, who was co-adaptor of Jeanne Eagels' current success, "Her Cardboard Lover," and played the small part of lady's maid, recently withdrew from the cast. In New York she lived at the Vanderbilt Hotel, but she next paid a short visit to Newport, perhaps in search of local color for a society play, and stopped at the exclusive Muenchinger-King. At the Empire, New York, she was succeeded by Virginia Chauvent.

No Theatre Barrier

Three theatres at Newport—Colonial, vaudeville and pictures, and the Strand and the Opera House, with pictures only, shows changed twice a week. The latter houses attract unique audiences, made up partly from the most fashionable society in America and partly from sailors from the Naval Training Station and from warships in the harbor. Bluejackets and their "lady friends," possibly maids employed at the great estates, sit side by side with men and women in elaborate evening dress. For many years past regular patrons twice a week included the exclusive Mr. and Mrs. Charles F. P. Richardson, she being the aunt of Countess Otto Salm. Count Otto is a brother of Count Ludwig, who acted in the movies before being married to and divorced by Millcent Rogers. Other regular patrons are Mr. and Mrs. Jerome Napoleon Bonaparte of New York. At these picture houses the best seats cost 25 cents. The manager of one of the houses was formerly valet to

the late William Hunter, society man.

Royal Band in Demand

Berk's Belo's Hungarian Royal Band, recently arrived from Europe, has, despite the competition, been in demand of late, receiving generous remuneration for playing for the guests of fashionable Newporters, as at recent dinner parties given by Miss Julia Berwind and Mr. and Mrs. Beverley Bogert. Markel's Orchestra is at the Viking Hotel for the season.

Rehearsing for Casino

Rehearsals started in New York Monday for the first of a series of plays to be presented at Newport this season in the long-neglected Casino theatre. As the house has not been used in over 20 years, elaborate and costly reconstruction is now progressing. \$20,000 was raised for this purpose. The cast includes Mary Ellis, Basil Sydney, who first came to America as leading man with Doris Keane, at that time his wife; Henry Hull, Helen Ware, Julia Hoyt, Walter Kingsford, Kenneth Hunter and Herbert Ramsey.

The first production will be "Hamlet" in modern dress, followed by "Banco," adapted by Clare Kummer, whose family connections range from Henry Ward Beecher to William Gillette; "The Devil's Disciple," by George Bernard Shaw; "The Romantic Young Lady," translated from the Spanish by Granville Barker; "The Guardsman," by Franz Molnar, and "Candida" by Shaw. Livingston Platt is technical director. The season is scheduled to start July 26, and last six weeks.

Local wisecracks are prophesying that society will be out in force the opening night, and there will be a fashionable following through the season. The townspeople are not expected to manifest much interest. Pessimists declare the venture will prove an expensive experiment, but Moses Taylor, president, and William H. Vanderbilt, vice-president of the organization, are millionaires.

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15 YEARS AGO

(From Variety and "Clipper")

Intimations were heard th. t Martin Beck was about to retire from vaudeville in order to give his attention to legitimate producing.

Comment appears that sketches are losing out in popularity for vaudeville, principally because of the poor quality of the offerings. Pat Casey examined 150 playlets for production and found only two.

Jos. M. Schenck was general manager and booking manager of the Marcus Loew's interests.

Maurice and Florence Walton were dancing at the Alhambra, London. Maurice had gained fame at Martin's, New York.

New York theatres were using pianists as "one-man" orchestras during a disagreement with the musicians' union on new wage demands. Burt Green presided at Hammerstein's.

Collapse of popular priced drama was complete. Stair & Havlin and Jake Wells, seeking a substitute for the melos, figured on a circuit of houses through the south specializing in musical attractions.

Ed Howard and Frank North, standard act in "Them Were the Happy Days," separated after a long partnership in vaudeville. Gallagher and Shean also parted temporarily.

George Whiting was running a Coney Island cabaret for the summer, being himself the principal attraction in a Texas Tommy dance with a girl partner who, Variety takes pains to specify, was a brunette.

40 YEARS AGO

(From "Clipper")

The San Francisco Orpheum, described as the most up to date theatre in the country, opened. It was on O'Farrell street between Stockton and Powell and was operated by Gustave Walter & Co. Harry LeClaire and W. J. Russell were featured on the initial bill.

James F. Hoey and Peter Daily played their first engagement as a team at Tony Pastor's theatre.

Steve Brodie agreed to fight Patsy O'Leary in Pittsburgh for a \$300 side bet, turning his attention for the minute from acting and bridge jumping.

Will Lackaye, described as "the clever young comedian," signed to play the following season in the Annie Pixley Company.

Another engagement was that of Alice Fischer as leading woman for Frank Mayo.

The Boston Athenaeum billed a new act, "The American Four," made up of Pettingill, Gale, Haines and Vidick.

In an article on theatrical slang, most of the words are familiar to this generation. A few strange expressions are "bumper" for actor's trunk; "benny" for overcoat; "kicks" for pants (instead of shoes); "noble Susquehanna" for silver dollars, and "pegs" for small silver coins.

"Snapper" Garrison was riding winners at the Monmouth Park and Sheepshead bay tracks.

Baseball had a new scandal. Umpire Pierce was overheard to declare that an agent for the Detroit club had offered him \$200 to give that club the break in a game with Philadelphia. It came to the attention of players and club management and on representations to the league officials, Pierce was called up to make good or withdraw his charges.

PICTURE MONOPOLY-FAUGH!

The Federal Trade Commission after six years of investigation finds that Famous Players-Lasky, Adolph Zukor and Jesse L. Lasky have resorted to improper practices in forcing block booking of pictures, conspiring to lessen competition and restraint of trade in the production distribution and exhibition of motion picture films and the findings instruct them to cease acquiring or threatening to acquire theatres for the purpose of intimidating an exhibitor to book and exhibit their product.

These findings of the federal body on the surface would lead laymen to believe the entire picture industry in exhibition, distribution and operating is all in the hands of Famous Players-Lasky, Adolph Zukor and Jesse L. Lasky.

Such is not the case. They are not the biggest in production ranks nor is their company the biggest in money making. F. P.-L. ran second last year in making and selling pictures, also second in net profit.

No one company can make enough pictures to corner the production market and force their product down the throats of the exhibitors at their own terms. No two picture concerns can do it, either.

F. P.-L. not alone cannot provide the majority of product for the exhibitors as a whole, but cannot turn out enough for its own Publix houses. F. P. L. or Publix is compelled to go in the open market and buy product.

The public has something to say about this. As long as the public provides the shekels no producer will be able to dictate to the exhibitor what product he must use exclusively. The public knows the good and bad stars, actors and features. They may fall once or twice but not tion is concerned.

No producer-distributor-exhibitor will show a glowing statement where flop product or improper mode of operation looms up. They all have the broties, in the theatre and in production, and no doubt will continue to have them as no one is infallible so far as production or theatre operation is concerned in the show business.

No exhibitor is silly enough to believe that he must either use the product of one producer or go out of business. If an exhibitor refuses to sell his houses to Publix, Loew's, Stanley, Fox's or Universal, he still can get pictures. There are 1,000 pictures a year of the feature type to satisfy the demands of the exhibitors of the world. The biggest producers cannot supply more than one-third of this amount.

The ruling against block selling will not worry any of the producers. They have other means of selling which will probably be more profitable. All turn out what they call "leaders" among their product. These leaders are offered the exhibitor with a number of other pictures. The distributor does not refuse to sell the leader alone, but suggests that it cost will be brought down considerably by purchasing the group. The exhibitor figures and takes the lot. Each of the big distributing organizations has leaders that they turn out every year, so therefore they are not going to worry a great deal whether it is F. P. L. or any other organization about the ruling against block booking. The distributors will not refuse to sell the leader alone, of course. They will ask enough for it singly so that the exhibitors will be willing to take all they can get for the money.

Foreign sales are figured on as the profit of a picture. Some companies still figure that way, satisfied with the returns from this country to cover the cost of production. In some instances many of the companies release a feature for which the foreign market is depended upon to get production costs with the United States returns figured on for the profit. Famous Players depends entirely upon Europe and the foreign market in general for the Pola Negri gross. In America the foreign star is known as a flop. On the other side she is a big bet, sure-fire regardless of production. Adolphe Menjou is another one of the Famous' group strong in the foreign market. Emil Jannings is figured to be a clean-up abroad regardless how his pictures are accepted in America. Greta Garbo is another of the foreign stars who means much across the waters, while in America she is just starting to get a foothold.

Famous Players-Lasky has never been able to restrain the foreign film commerce with the distribution or the operation of theatres. Three native companies overshadow F. P.-L. in this. Universal and Fox are way ahead in total distribution returns from abroad with the MGM product which is third, running far ahead of the Famous' output in grosses and playdates.

The independent exhibitor if he were to take himself sincerely with his brother exhibitor could easily become a mighty force in the film industry. Nothing would then be jammed down an exhibitor's throat unless consented to.

There is so much internal strife and petty jealousy in the ranks of the exhibitor that he has not time to figure out how he is going to benefit himself or his brother exhibitor. All he thinks of is how he can put him out of business; how he can out-manoeuvre him politically. He does not think how easy it would be to get his brother exhibitor figuring along protective lines so that they could be the force that counts in case the distributor-theatre owner tries to slip a fast one over.

Instead of getting together, independent exhibitors have been competing in a manner whereby they did everything but cut each other's throats. They would buy a product in block lumps or by groups just to keep the other fellow from getting it. Much of the product that was bought never reached the screen as the exhibitor was overboard. He had more pictures than he could play.

In some cases the exhibitor who lost out in this way for his own protection was glad to have the producer-distributor-theatre operator buy in or buy him out.

Argument is offered that Famous Players-Lasky has the edge on other producers because of the number of stars in its lineup. This company or no other is developing a new line of stars. What new ones are now being pushed mean nothing to the public. There have been but two or three exceptions during the past two years when stars have cropped up over night. Producers may think otherwise and they concentrate heavily on exploitation. But only in one or two instances have these new stars gone over with strength enough to make the country think so.

It needs two to three years before a star can be established. One picture will not do it. First run circulation will not do it. The picture must play all runs and must play all over the United States first and then the world. The first time a picture is shown with a new star it is just a bet. The second time a little more of a nibble for the audience and possibly after a half dozen pictures are released this star may mean something all around if getting over. It takes better than two years to get 100 percent circulation for a picture, so it may be readily seen that the already established picture star has nothing to fear from the new one.

Established stars of four and five years ago are still the leaders

CANS VS. TRUNKS

The unfavorable decision of our Interstate Commerce Commission in the Famous Players-Lasky case is an illuminating instance of what can come off when amusement affairs go up against laymen who sit in judgment.

Within a year of a recurrent finding that organized vaudeville is not a monopoly in restraint of trade, a government verdict spanking one of the big picture producing-exhibiting combinations is a bit ludicrous.

Vaudeville was exempted because, while trust methods, the slug, the gouge, the strangle-hold on agents, the cut-ins, the V. M. P. A., the N. V. A., the blacklist and the rest of the notorious Big Stick methods of the vaudeville octopus were fully exposed and squarely denied, it was ruled that transportation of props, scenery and people in vaudeville is not "interstate" commerce.

Films, shipped in tin cans, differ from wardrobe and effects sent in trunks, to the very sizeable extent that the United States exercises jurisdiction over the one and waives it on the other.

The vaudeville moguls, during the high days of their prosperity, seem to have prepared with more acumen their alibis than did the far more progressive and expansive picture men. Instead of resisting the issue, the vital points of the charges, they built up a technical defense challenging the right of the Commission and the Federal courts to rule on the litigation at all. This weird claim was upheld.

What the learned politicians on the Commission do not know about the inside facts of the picture, vaudeville and baseball trades would fill more voluminous books than the prelix records of their meditations and investigations. Those who understand conditions within the lines of show business can snicker. But what good does it do them?

INSIDE STUFF

ON LEGIT

Heavy pressure is being brought to bear in Washington toward pardon or parole of Benjamin Leven, head of the financing clique that handled the flotation of Oliver Morosco Holding Co., which ended in a gigantic bust and the trial and sentence of Leven and several associates to Atlanta.

Leven, a former advertising man with excellent standing in newspaper circles, has the backing of several foremost editors. When William R. Hearst was in Georgia recently, he personally put in a plea with the warden to recommend Leven's parole, to which he is eligible in September. Congressman Sol Bloom, prior to his European departure, personally intervened with Attorney General Sargent and the parole officials.

Leven's case was prejudiced by the illness and subsequent death of William Fallon, his counsel. Though his appeal has not yet been settled, he quietly went to Atlanta at his own expense and surrendered, and was in prison for nine months before his own lawyers knew it, and while his bondsmen were demanding of the Federal agents to find him and arrest him as a fugitive. He was at one time rated a millionaire. He has a son who, under a new name, is a successful scenario and title man in Hollywood.

The new Erlanger theatre on 44th street west of Broadway is ready to house a show but will probably not open until fall, with Ziegfeld's "Show Boat" listed. It is said to be the peer of any theatre of the newer construction, so far as equipment is concerned. With a capacity of 1,500 it will be able to handle any class of production. It cost \$1,300,000, built on a plot for which a ground lease of 66 years was obtained, with an option. A bond issue of \$1,000,000 covering the major cost of construction is understood to have been floated in New Orleans, with the aid of a newspaper publisher there. The latter is a friend of Erlanger's and at the time the bond issue was floated, page ads. appeared in the daily.

Though reports may come from some first run sections that they are slipping, that is only a small percentage of the distribution range. Until the majority of this territory reports against these stars they still mean a great deal to the box office.

Some of these stars are only regional. They may click in St. Louis, Chicago or Pittsburgh. But in the rest of the country or world they are just recognized as incidental to the story or the make of the picture. That has been demonstrated in a number of instances. A woman starred by one of the releasing companies is sold big in territories where a certain newspaper syndicate gets in back of her publicity. In territories where this does not happen the practically unknown woman is secondary to the picture or the male lead in billing. In the case of new stars, it is the picture that is sold and not the star; often the title is the seller.

There is no chain or combination which will teach the public the picture business so far as patronage is concerned. The public is going to seek the best it can in pictures. They shop. If pictures shown in houses operated by the chain are what they want, they will lend their support in that direction. If the independent has the picture, the public will support it. The public picks its favorite act but has no favorite producer.

People who support the box office are not interested in the rulings of Federal Trade bodies. They want pictures and will go where the pictures they want to see may be.

The independent exhibitor is not too late to mend his fences. He can get the good pictures. He need not buy them in block. He need not fear the chain operator. But he must get together with his brother exhibitor and stand with him in matters that concern the welfare of the group, to keep out the alleged combines, before it becomes too late. And whether that brother exhibitor is a competitor or merely a neighborly exhib.

As for a monopoly in the picture business! Faugh! It's a laugh to think that the Federal Trade Commission accepted the basis of the picture business of six years ago to decide it as of today, and with the picture industry changing almost every 24 hours.

If there is a monopoly in the film trade it lies with the bankers. But the Federal Trade did not refer to the banks. In its windy findings. And for the information of the Federal Trade it may be said that the worst thing that ever happened for the picture and the show business was when the bankers became interested in theatres.

Bankers may have poured money into the picture business at their very profitable margins of gain, but it has cost showmen worries and health, worth much more than the increased wealth, and the picture business would have more moderately, conservatively and profitably even if more slowly, progressed under its own speed.

TICKET AGENCY FRAUD TRIAL STARTS; DEFENSE PLEA FAILS

Court Rules Against Louis Marshall's Contention Federal Law Is Confiscatory—Alexanders' Case a Test—Bergman Testifies—U. S. Attorney Resumes Inquisition Into Double Ledger System

The trial of Oscar and Edward Alexander, of the Alexander Ticket Agency, began yesterday (Tuesday) in the Federal Court, in the old Post Office building, the men being charged with making false returns to the government on the excess premiums charged for tickets sold for more than 50 cents over the box office price. A jury was chosen Monday.

On the result will depend the charges pending against 12 other Broadway ticket agencies, also virtually every other agency and ticket broker in the city, since the investigation of the excess premium situation is being continued by U. S. District Attorney Charles H. Tuttle.

The Alexander trial will be appealed to the Supreme Court and used as a test case. Conviction is anticipated, but the brokers contend the Federal tax law of a 50 per cent. levy on excess premiums is illegal, confiscatory and price fixing. In that they are backed by Louis Marshall, chief of the defense counsel. Most of the attorneys engaged by the various brokers are to act in defending the Alexanders. The trial is expected to continue until Thursday. Monday was devoted to selecting a jury, but Mr. Marshall's absence from the city caused the start of the case to be put over one day.

Marshall's Contentions
The case opened with arguments by the chief counsel for the brokers, opposing the contentions of the prosecutor, Mr. Tuttle. Mr. Marshall will seek to show at the outset that there actually is no established price of theatre tickets. He holds there are three or more "established prices," since the actual amount paid for a ticket either for resale premiums agencies and cut rate agencies are different. He sought to show that for a ticket with the printed price of \$4.40 might be bought for \$3.85 or 50 cents under the price, which is known in some instances, or the same price ticket might be delivered to Leblang's for \$1.75 or it might be secured by a premium office at \$4.65, the additional sum being explainable by the broker paying 12½ cents as concession and a similar amount as commission. After an hour and a quarter Mr. Marshall's plea for dismissal on the grounds of unconstitutionality was denied.

Mr. Tuttle countered with the claim that the established price must be regarded as that printed on the ticket and posted on the sign outside each box office. Mr. Marshall's argument has to do with the ruling at Washington in the matter of cut rate tickets, when it was decided that whatever a ticket was sold at is to be the established price and the basis for which the government tax is to be based. He contends the rule should work both ways. In support of his argument McBride's was subpoenaed and Matty Zimmerman of the Leblang agency. After the opening arguments the case was recessed until two o'clock, when the trial started. Judge William H. Atwell's court and the lobby outside were crowded with lawyers and newspapermen. The personal counsel for each broker appeared to be on hand and opinions were freely expressed in the corridor.

Aiding Mr. Marshall for the defense are Charles H. Griffiths, Nathan D. Perlman, Francis L. Kohlman and Samuel Berger. Aiding Mr. Tuttle is Deputy District Attorney Charles S. Leisure.

Hugh McQuillan, special deputy of the Intelligence Department of the Internal Revenue Bureau, is on hand with data.

In the afternoon session Miss Shaffner, bookkeeper for Alexanders, held the stand for most of the time. At adjournment the case favored the defendants.

Mr. Tuttle's investigation was suddenly resumed before U. S. Commissioner Garret Cotter last Wednesday, when Leonard E. Bergman, general manager for A. L. Er-

langer and formerly treasurer of the New Amsterdam theatre, was called. On the same day Samuel Bloom, blamed by Tuttle as originating the double ledger system of keeping tabs on ticket sales, was indicted by the Federal grand jury. He is charged with advising and assisting several agencies in making "false and fraudulent" returns on excess ticket sales. The accounting of service and delivery charges was entered to offset any share the government claims under the law, it is alleged. Bloom devised the systems used in the Cohan, Arrow and Newman agencies, keeping the books of the latter office himself. The maximum penalties for fraudulent returns is a fine of \$10,000 or five years in prison or both.

Bergman

Bergman was the first theatre executive to be called in the investigation, others having been employees of ticket agencies. Bergman waived immunity. He stated the producer or theatre manager's first objective in the disposition of tickets for a new attraction, was to make an advance sale of from four to eight weeks prior to the show's opening, the agencies agreeing to take the first 14 rows. If the brokers through which the Erlanger office does business, call for more tickets than are available, allotments to the agencies are made.

This transaction is commonly known in theatre parlance as a "buy out." There is usually a percentage of the tickets sold to the agencies which may be returned and such are sold to the public at box office prices.

The tickets allotted to the agencies are paid for at the box office scale but the witness admitted he and the box office men received gratuities or "commissions" from the brokers. That was the first direct testimony of gift money made to box office men by a treasurer.

Tuttle referred to the gratuities as graft. Bergman said he received about \$350, weekly contributions from the agencies during the season. In addition he receives from \$200 to \$300 weekly as general manager from Erlanger, dependent on the number of theatres which are open. He explained he received about \$500 eight times during the season and other payments amounting to from \$50 to \$100, paid weekly, from the agencies. Bergman said the money was received from Tyson and Co., McBride's, Tyson and Brother-United, Library, Broadway, Cohn, Sullivan, Arrow and Alexander agencies.

These gratuities, Bergman said, he and the box office men kept for themselves. Erlanger knew of the practice but never received any such money nor asked for an accounting of it. As for the payment of the money, that was entirely up to the agencies, there being no fixed amount so far as the Erlanger theatres are concerned. He admitted that if the agencies did not pay the box office men gratuities "they might not be catered to" thereafter. The agencies would get tickets, however, and could secure tickets from those agencies which did get regular allotments.

"Lying and Graft"

Tuttle declared that money paid the box office men was gouged from the public and demanded to know why the practice was not stopped. Bergman replied that would be impossible because the box office men would not tell the truth about how much they received nor would the agencies say how much they paid the men.

Asked by Tuttle: "Why is it that the theatrical business is honey-combed with lying and graft?" "Because," replied Bergman, "75 percent of the public will not buy tickets at the box office. They prefer to go to the agencies where they can get the best seats."

The witness stated in reply to (Continued on page 54)

STAGEHAND BEATEN UP IN GIRL'S APARTMENT

Arthur Solomon Called on Edith Hopkins—Look at Solomon!

Edith Hopkins, 24, who said she had been in the "Gingham Girl," and also as an extra in the picture "Camille," appeared in West Side Court as complainant against Arthur Solomon, 26, stagehand, of 58 West 83rd street. She charged Solomon with striking her in her apartment at 58 West 83rd street. Solomon, with both his eyes discolored and face swollen twice its size, denied the charges. He stated that he was on the receiving end. It was apparent.

Joseph Broderick appeared as his attorney. Broderick told the court that Solomon had been punished severely and would never return to the apartment. The court suspended sentence.

In the apartment at the time, Miss Hopkins said, was Flo Kimball, and the latter's male friend. Solomon, she said, came in like a "roarin' lion." She averred that Solomon was drunk. He began to overturn the furniture. When she sought to restrain him, she said, he struck her.

Miss Kimball's friend went to Miss Hopkins' aid. Both men battled around the apartment, overturning what Solomon had not. The sounds of the battle awakened the entire apartment. Miss Hopkins phoned for the police and Patrolman Louis Barabara of the West 47th street station, hastened to the flat and separated the combatants.

Solomon was barely recognizable. He was attended by an ambulance surgeon. Miss Hopkins told the court that she has known Solomon for several years. Lately he has been drinking and storming her apartment, making threats to kill her, she said.

"Is That Nice?" Starting

"Is That Nice?" musical version of "Upstairs and Down," is next on Sam H. Harris' production list, with the piece due for rehearsal next month.

Fredrick and Fanny Hatton, who authored the original, will make the musical comedy adaptation. Irving Berlin will contribute lyrics and music.

"Is That Nice?" was originally destined for a summer show, but these plans were halted when Berlin elected to do the score for the forthcoming Ziegfeld "Follies" before completing the music for Harris.



GORDON DOOLEY and MARTHA MORTON

Enjoying their 44th consecutive week with A. L. Erlanger's record-breaking musical comedy, "HONEYMOON LANE," starring EDDIE DOWLING at the KNICKERBOCKER, NEW YORK. Direction—MAX HART.

K-A SYRACUSE STOCK VENTURE CLOSES ABRUPTLY, LOSS \$25,000

Temple Players Had 3 Managers, 3 Leading Women in 15 Weeks—Dispute With Union and Theatre Picketing Hurt—Opposition Wilcox Co. Survives

"Chicago" Does \$11,500 For Lurie in Frisco

San Francisco, July 12.

Louis R. Lurie is getting away to a good start with his re-christened and refurbished Lurie (formerly Wilkes) Theatre for "Chicago," the current attraction is galloping along at \$11,500. It looks as though it will go up to the 25th, when the Los Angeles production of "The Necker" comes in.

"The Barker," at the Curran, while well liked, hasn't caught on as it should and this week ran around \$9,500.

"One Man's Woman" is still drawing the curious to the Capitol well enough to run around \$6,500.

Duffy closed the run of "The Patsy" to a nice week of \$5,500 and opened his Australian company with Marion Lord and William Macauley in "Meet the Wife" to good returns on the 10th. "The Ghost Train" at the President holds close to the \$6,000 mark and that's nice money for this house.

J. Edward Cort seems to have grabbed himself a promotion with Macloof, for he has been made general road manager with the eccentric one's productions, "One Man's Woman" at the Capitol and "Chicago" at the Lurie. He goes on a four-week vacation in Honolulu, sailing the 17th.

No. 2 "Spider"

Albert Lewis has begun assembling cast for the second company of "The Spider," scheduled to bow in at South Bend, Ind., Aug. 13, following into the Olympic, Chicago, Aug. 14.

Some of the members of the original company of "The Spider" current at the Music Box, New York, will be drafted for the Chicago company, with those originally set for the western company supplanting the conscripts in the New York company.

Will Page, Free Lance

Will A. Page has decided to become a free lance publicity expert.

Lately returning from the coast after resigning from the Charles Dillingham staff, Page has taken offices in the Mayfair theatre building on West 44th street.

Page is turning out a serial on Bill Hepner, the wigger, that will land in "Collier's."

If Hepner becomes infatuated with his serialized career, it will also go into book form.



Syracuse, N. Y., July 12. Rolling up, it is said, a loss of approximately \$25,000 in 15 weeks, the Temple Players, Keith-Albee stock, housed in the Cahill playhouse here, will call it a season on Saturday night.

Decision to close the company was announced on Monday, following the return to Syracuse from New York of William R. Cahill. Cahill spent the week-end conferring with E. F. Albee.

The Temple is controlled by the Seneca Amusement Company, with Albee reported personally interested to the extent of 25 per cent. Fifty per cent. is held by the Cahill interests of this city. Walter P. Cooke of Buffalo is the fourth party in the company.

The future policy of the theatre is in doubt. The house may return to pop vaudeville and pictures, followed since its erection until last year when Columbia burlesque was introduced, or it may try stock again in the fall. There is a possibility, too, that the Shuberts may complete a deal for the theatre. They are known to want it as a substitute for the Wieting.

The K-A enterprise was offered as "opposition" to the Newing & Wilcox Company at the Wieting; the latter has held sway for three seasons to excellent business. This season, patronage has been off, the Temple stock cutting in, nevertheless the Wieting has made money.

The company had three managers. Billy Hexter stayed for six weeks and quit. Arthur Cahill was at the helm for two weeks. Fred Jordan was the third and last.

There were three leading women, two leading men, two second women, two character men, two character women, two comedians, and so many different p. a.'s that the count was lost by dizzy drama editors.

When the decision to close was reached in New York, the local management was already looking around for a new and fourth leading lady, to follow Irene Homer. Lines were out for Minna Gombel, who was Frank Wilcox's teammate in their Knickerbocker Player days at the Empire here.

Union troubles were plentiful. The trouble started when the management ousted a property man. The union claimed it was a violation of bylaws, and the stage crew walked out. George Lord, scenic artist, was called out, and the musicians handed in their two weeks' notice. Equity maintained a hands-off policy.

The theatre was picketed, with a sandwich man parading up and down. That hurt. A settlement of the union difficulties was engineered late last week by F. J. Dempsey, an international vice-president of the stage hands' union. The settlement, the terms of which were withheld, permitted Lord to return to work and the stage crew to again function this week.

The Temple's flop reflects a general decline in business in the city's show houses. Schine's Eckel, with a 30 cent top, and B. F. Keith's, playing pop vaudeville and pictures at 30 and 50 cents, are doing well enough, but the other houses, first run and second run, are finding the going tough.

The principal first run house in the downtown section is out of local papers because it has run up a heavy advertising bill. Another theatre in the downtown district has only enough money to use the papers twice weekly.

Bennett Marries

Chicago, July 12. Richard Bennett has married Almee Raisch Hastings, former wife of Harry Coghill Hastings, society man and polo player.

The meeting between the society woman and the actor came about some months ago when Mrs. Hastings was a pupil in the dramatic arts under Reginald Travers.

CENTRAL TICKET OFFICE SEEMS ASSURED; CONTEMPLATED 'GYP' PREVENTATIVE

Law Firm's Form of Contract Submitted Last Night—Factional Sides In and Out of Plan—Joe Leblang Believes Public Sentiment Will Force All Broadway Houses into Agency—Methods of Operation and Handling Tickets

What was believed to be the final step in the conference plans for a central ticket office backed by managers, is to be found in the meeting held last night (Tuesday), attended by those producers and managers who favor the plan of Joe Leblang to curb gyping in New York. In the main those managers affiliated with the Shuberts are in that group, the Erlanger side being opposed to the central office idea.

The purpose of the meeting was to consider a contract drawn up by Arthur Driscoll, of O'Brien, Malvinsky & Driscoll, adoption of which will mean the creation of the Leblang system of ticket selling and distribution.

It is an iron-bound agreement whereby the Consolidated Ticket Office would be made a \$2,000,000 corporation. How stock in the corporation is to be issued is provided for in the agreement but it appears that Leblang stands the chance of shouldering immense losses, in addition to carrying the burden of the central office management. That in itself is conceded to be an unenviable task.

After discussing the Leblang idea in general and in the essential points, one who realizes the radical change from the present system of disposing of the better locations through agencies, granted in the main to be a service to wealthier patrons, said: "We may lose some business but we will prove it to the public that we are offering it a square deal by attempting to hold down excess prices for theatre tickets."

Asked if the managers right now and heretofore could not at least retain a fair percentage of tickets at the box office, without extra charge of any kind, he answered: "The public would not believe it if a manager advertised that. People have been fooled too often before."

It is a fact that some managers believe that if the first 12 or 14 rows were not distributed to the agencies, even though the show wasn't a real hit, the brokers would "shut down." That was regarded as pure ignorance of actual conditions. Not one broker would not have laughed at that declaration, except the hole in the wall specs who in the general scheme don't mean a thing.

Cardinal Points

While some of the details of the contract submitted were not divulged, the cardinal points are:

That the absolute possession of all tickets will be given the Consolidated Ticket Office.

It will be virtually impossible for any manager to secede from the Consolidated, once he agreed to come, as the contract provides for injunctive proceedings to compel such a manager to turn his tickets over to the Consolidated.

No tickets are to be sold at the box offices but patrons will be able to purchase through the box office without paying the 10 per cent. to the central office. A person applying direct to the box office, the treasurer would call the central office and locations would be secured. The patron will then sign a slip and receive a check which he or she would redeem at the box office before the performance, any time after 1 or 7 p. m., depending on whether matinee or night tickets are desired.

The idea of the patron signing the slip is to create a check on the box office men and to whom the tickets are being sold. If the same name appeared too often, that buyer would be rated a "dipper" (buying for specs) and sale refused. The slip is also designed to prevent errors. When a patron signs, he not only becomes aware of the location of the tickets bought, but there can be no dispute about the date.

Balconies

Tickets for the balcony and gallery of all shows, in addition to

those not rated stand-out attractions, will be delivered direct to the patron at the central agency. It is only the lower floor locations for the hits that will require a slip from the central office. This slip will merely carry a number and redeemable at the theatre before show time. Because of that and the sale of numbered checks at the box offices, a separate box office or desk will be provided for in each lobby. The main box office will handle unsold tickets sent over from the central office each night at 7, and for advance sales also.

That there will be confusion for a time at least is not denied. That is the reason for the expression that Broadway will lose some business because of the means of operating the central office.

Clerks hired for the Consolidated will be given a good wage. They will be instructed not to favor any show at any time and must answer any queries by merely referring to the list of attractions. Any clerk favoring any show will be instantly dismissed.

Hand-Picked Sellers

There are to be a picked group of ticket handlers, working within a ticket cage. The sales clerk will never actually handle any tickets except those given him from the cage. Indicators will impart to the clerks those locations available for any particular attraction asked for.

Mr. Leblang stated he had heard nothing about the plan to use the Central theatre and Equity ticket office for the Consolidated headquarters. He added if that were done it would relieve him of considerable responsibility and expense. Plans are already prepared for remodeling the Cohan theatre, which he owns.

Some managers reported favoring the Consolidated appear to be still on the fence. Two, controlling seven or eight theatres between them, are understood to have regarded the plan favorably, provided, however, that 80 or 85 per cent of the theatres join the Consolidated.

Leblang, confident that his plan cannot fail, believes that all theatres will be handled by the Central office within six months after it opens, feeling that the weight of public sentiment would force all of them in.

There was no explanation of just how the cut rates would figure in light of the rather involved system outlined for the Consolidated. But that cut rates will remain is without doubt.

Two Weeks' Salary Limit of Miss Hines' Damages

The court action by Elizabeth Hines to compel Fiorenza Ziegfeld to arbitrate a dispute over her claim on a contract was denied Monday by Supreme Court Justice Ingraham.

The court ruled Miss Hines under her contract was limited to damages amounting to two weeks' salary at \$1,500 a week, and as the defendant had offered to pay her that amount, there was no controversy to be arbitrated.

Miss Hines was slated to head Ziegfeld's proposed stage version of "Show Boat."

LINA BASQUETTE ON VITA

Lina Basquette, wife of Sam Warner, is re-entering professional life for a brief period to turn out a canned entertainment for Vitaphone. "Visions of Spain" is to be the title of the number.

Tyler-Brooke as Van Elster

Los Angeles, July 12. Tyler Brooke will be a series of eight Van Elster comedies for Fox, replacing Eddie Fox, who created the character. Fox is to be featured in dramatic productions.

3-SPLIT ROYALTY

Stops Rehearsals of "Half a Widow"

Rehearsals of the musical "Half a Widow" were temporarily suspended to iron out a controversy over authorship and division of royalties.

A tangle is said to come between Shep Camp and Mrs. George Dupree, the latter representing her late husband's interest in the piece. The deceased collaborated on the book with Camp and at the outset rated an equal division of royalties.

Harry B. Smith was later called in to revise, making it a third split. Smith came in after original agreement is said to have been made between Camp and Mrs. Dupree and the reduction of royalties on the third split was the hitch according to reports.

The show held one rehearsal last week and called things off until the author-wrangle untangled.

Kelly and Mackaye Will Not Appeal

Los Angeles, July 12.

Paul Kelly, seen actor convicted for the murder of Ray Raymond, stage actor, is going to serve his one to 14 year sentence in San Quentin prison, and has petitioned the Second District Court of Appeals to dismiss the appeal filed for a new trial.

Dorothy Mackaye, wife of the dead man, who was sentenced to a one to three year term at the same institution for concealing the facts of the death, is also going to serve her term without an appeal for a new trial.

Both have already begun to serve.

"Affairs" Judgments

Two judgments have been filed against the Blackstone Productions, Inc., Rufus LeMaire, Sari LeMaire and Louise Bakeman. The corporation owned "LeMaire's Affairs," with those named beside LeMaire being his wife and mother-in-law.

The combined judgments amounted to over \$30,000, with the principal creditors the Saran Realty Co. and Chamin Theatres Corp. It was explained the Saran company is owned by the Chamins.

The judgments were virtually a wash proceedings, releasing the props and settings of "Affairs" for use in the new edition opening in Chicago next month.

The production has been held at the Majestic theatre since the closing of the first "Affairs" and was technically owned by Combined Productions, Inc., which opened the show after the first two weeks in New York. The latter corporation represented various creditors, including the Brooks Costume Co., Chamins and others.

Arrangements were made to pay off creditors from the earnings of the new show.

There are several authors' claims standing against LeMaire and his associates for the recently closed "Affairs." Andy Rice is the largest creditor. Jack Lait is about to sue, and has served notice on LeMaire that failure to make a contracted payment on the option to the rights of "The Crimson Shawl," an unproduced opera, has forfeited LeMaire's hold on that book.

LeMaire owed Ballard MacDonald, also, but is said to have made a settlement, and MacDonald is co-operating on the book of the forthcoming "Affairs." Holzman and Dorfman, press-agents, have brought suit against the producer and his backers. Others are Martin Middlemass, writer, and Martin Brookes, composer, both seeking royalties.

"GOOD NEWS" NOW

Los Angeles, July 12. Laurence Schwab and Fred Mangle's next musical comedy has been renamed "Good News" and is due into the Ambassador around Labor Day. It was first called "Hillbilly Helen" and also "High Kaitchie."

Ads for "Angel Dough"

The Sunday New York "Times" classified columns, notably the "Business Opportunities" section, are becoming thick with ads, always hidden as to the personnel by "blind" box-numbers, by producers, promoters and managers seeking "angel dough." Last Sunday had several such "opportunities," offering first-class presentations, dramatic and musical, with Broadway theatres guaranteed, and one optimist even asked \$2,000 to finance a vaudeville production-act. Also several picture making ads.

The "Times" publishes a box saying it makes every effort to determine the financial rating and status of its ad-users, but warns investors to scrutinize with deepest care every partnership proposition and investing proposal.

ST. PAUL-MINN. LEGIT HOUSES ARE ON MARKET

L. N. Scott Offers Metropolitan Theatres for Sale—Profit on Road Films Last Season

Minneapolis, July 12.

L. N. Scott wants to dispose of his Metropolitan theatres, playing legitimate road attractions, in Minneapolis and St. Paul, and has placed both houses and his Shubert and Erlanger franchises on the market.

Although the houses are not the money-makers they used to be, due to the continually decreasing number of shows on tour, there are said to be several prospective purchasers in sight.

A neat profit was made last season, due to the exceptionally big business done by road show pictures, "Ben-Hur" and "The Big Parade" and a few other attractions, including the all-star cast in "Trelawny of the Wells," George Arliss in "Old English," "Rose-Marie," "Blossom Time" and Glenn Hunter in "Young Woodley" (in Minneapolis).

Both houses are old, both are located at a considerable distance from the present theatrical districts. This city really needs a new legitimate house, but with road attractions becoming fewer and fewer conditions do not warrant its construction. Besides, it has been demonstrated that when Scott has the attraction the public here wants, it will go to the Metropolitan to see it.

Mr. Scott has been lessee and principal owner of the two Metropolitans, ever since they were built nearly 30 years ago. When the theatrical war broke out between the Shuberts and Klaw & Erlanger the former had houses built for them in both Minneapolis and St. Paul and the Metropolitans were forced to face competition.

After several seasons an agreement was reached whereby the Shuberts would share in the profits of the two Metropolitans and, in return, would discontinue to book road attractions into the Shubert theatres in Minneapolis and St. Paul. The Shubert houses then were sub-let for stock.

Bert Brown Out

A. O. (Bert) Brown is out as manager of the Playhouse, New York, a berth he occupied for 17 years.

Bert Wells, treasurer of the house, is in charge.

Brown was formerly a successful stock broker. When quitting that field he was placed in the Playhouse through the late E. Clarence Jones, who owned the house in association with W. A. Brady. Jones died about a year ago and during the past season Brady purchased the Jones interest from his estate. It was intimated at the time that Brown would probably leave the house at the end of the season.

Brown is going West to manage a show called "The Bohemians."

WAGNER TAKES "VICKY"

Charles Wagner has taken over "Vicky" from Ted Harris. He will produce it next season, co-starring Madge Kennedy and Sydney Blackmer.

N. Y. "TIMES" SLAPS SHUBERTS ON SQUAWK

M. E. Tells Press Agent Where Lee Gets Off—Shuberts' News Suppression Stunt

The Shuberts wasted another squawk to the New York "Times" over comment that was not flattering to "A Night in Spain." The reference appeared in an article by Alexander Baksly in the Sunday dramatic section of July 2, the contribution replacing the weekly column of J. Books Atkinson, away on vacation.

It appears that the bad news suppressor, C. P. Grenaker, was also away, and the article did not reach Lee Shubert's attention until Tuesday. He assigned Howard Benedict of his press department to complain to the "Times."

Fred Birchell, managing editor of the "Times," received Benedict, and after listening to the message from Lee, dismissed the press agent with the terse comment: "We are running this paper."

Early last season Grenaker tried his stuff on the business department of the "Times," only to be ordered out of the office by Hugh Wiley, the "Times" business manager.

The latest objection in the Baksly story was in connection with a survey of the musical shows on Broadway. He rated "A Night in Spain" as having all the faults of "Scandals," with none of its virtues. "Spain" reminded him of English touring companies playing the seaside summer resorts. Baksly formerly resided in England. He wrote a previous article on the dramatic shows for the "Times."

Shuberts' Slick Playwrights' Contract

The Shuberts have a new form of playwrights' contract, apparently sanctioned by the Dramatists' Guild. It is a rather slick piece of construction, and is in the form of an option, providing for a trial and giving the Shuberts an out if the piece is unsatisfactory.

Its provisions are as follows:

An advance of \$500, to cover royalties for one or two weeks out of town of preliminary playing; expenses for the playwright to and from New York and the place of original presentation; use of storehouse scenery and props entirely for said try-out period; option to present in New York within six months without further advance, and provision to extend six additional months on another \$500 payment.

If then produced in New York, the usual 5, 7½ and 10 percent. royalties; 50 percent of picture rights, and the author's league basic agreement terms on stock, superstock, foreign, etc.

AL WOODS HOME

A. H. Woods returned from Europe yesterday (Tuesday) after being away 19 weeks. Among the many jaunts overseas, this is his longest excursion. One of the alibis for remaining on the other side was to wait for the Mickey Walker-Tommy Milligan fight.

A. H. Woods claims he is entitled to a one-third interest in "The Spider," the successful mystery play produced by Albert Lewis and Sam H. Harris. Legal action is expected to be started, with Woods making a novel plea for his rights.

Prior to the production of "The Spider" an agreement was made with Woods to have a one-third interest, provided he placed Lowell Sherman in the lead. Sherman is under contract to Woods, but he did not appear in the cast. Woods contends there was no negative clause in the contract and his rights were not impaired.

"AMONG MARRIED" CLICKS

Atlantic City, July 12. "Among the Married" has clicked here.

They look like a good bet for a Broadway intimate house.

SKIPS MONDAY SHOWS

Chicago, July 12. The management of the Blackstone, playing "The Barber," has cut Monday night performances for a summer stretch of eight performances a week.

SHOWS IN N. Y. AND COMMENT

Figures estimated and comment point to some attractions being successful, while the same gross accredited to others might suggest mediocrity or loss. The variance is explained in the difference in house capacities, with the varying overhead. Also the size of cast, with consequent difference in necessary gross of profit. Variance in business necessary for musical attraction as against dramatic play is also considered.

Classification of attraction, house capacity and top price of the admission scale given below. Key to classification: C (comedy); D (drama); R (revue); M (musical comedy); F (farce); O (operetta).

"Abie's Irish Rose," Republic (269th week) (C-801-\$2.75). Run leader played extra matinee on Fourth, as did half dozen others; "Abie" around \$7,000; another four weeks; business dropped to low level all around.

"Africana," Daly's 63d St. (1st week) (R-1,173-\$2.75). Colored revue spotted in same house that had "Shuffle Along," which started vogue of this type of show on Broadway several years ago; opened Monday.

"Broadway," Broadhurst (43d week) (CD-1,118-\$3.85). Will outlast field of non-musicals, as first indicated; sure of year's run and maybe longer; nine performances last week; nearly \$14,000, which topped dramas.

"Crime," Times Square (21st week) (D-1,057-\$3.85). Coasting along to moderate money; no matinees for balance of engagement, which may span summer; approximating \$7,000.

"Grand Street Follies," Little (7th week) (R-530-\$3.30). Matinee trade curiously light but night attendance continues to draw approximate capacity; \$9,000 and over.

"Her Cardboard Lover," Empire (17th week) (C-1,099-\$3.85). Sale extends another two weeks with engagement likely to wind up early in August; business surprising; last week dropped to about \$9,000.

"Hit the Deck," Belasco (12th week) (M-1,000-\$5.50). Caught on at jump as all musical thoroughbreds do; capacity ever since; \$26,000 and more; this show and "Rio Rita" about only two not affected last week.

"Honeymoon Lane," Knickerbocker (43d week) (M-1,412-\$3.85). Looks like Eddie Dowling's stand-out musical comedy would stick through August, longer than anticipated; nearly \$18,000 last week.

"Kiss Me," Lyric. Premiere set for next Monday.

"Merry-Go-Round," Klaw (7th week)

(R-830-\$3.85). Intimate revue that started mildly; improved somewhat and rated good entertainment; break is about all expected for summer; \$8,000 to \$9,000 indicated.

"Night in Spain," 44th St. (11th week) (R-1,326-\$5.50). With little new revue competition, this one fell in spot and while not sell-out getting excellent grosses; around \$28,000.

"One for All," Wallack's (6th week) (C-770-\$3.30). To have moved to Selwyn, so show management claimed; still here by grace of cut rates; maybe \$2,000.

"Padlocks of 1927," Shubert (2d week) (R-1,395-\$5.50). Got fairly good break in dailies; night club show adapted to stage figures to stick for time; rated \$20,000 or better first week; light balcony trade reported; best sale at box office.

"Peggy-Ann," Vanderbilt (29th week) (M-771-\$4.40). Consistent money maker from start and holds to very good money for house of this capacity; sticks around \$12,500.

"Queen High," Ambassador (45th week) (M-1,168-\$4.40). Expected to run along until road season starts; last week not far from \$14,000 with cut rate aid; house will next offer "Good News," musical, early September.

"Rang Tang," Royale (1st week) (M-1,117-\$3.30). Colored musical revue starring Miller and Lyles; comes in at favorable spot if performance is there; opened Tuesday.

"Rio Rita," Ziegfeld (24th week) (M-1,750-\$5.50). Astonishing that attendance could hold up to capacity so consistently; even if real summer musical competition, would make little difference; \$45,000 to \$46,000.

"Road to Rome," Playhouse (24th week) (D-870-\$3.85). Holding up as well as any of dramatic leaders; none doing capacity now, but at \$13,000 to \$14,000 this one stands out.

"Saturday's Children," Booth (25th week) (D-708-\$3.30). Looks like cinch to span summer as anticipated; rated one of season's comedy hits; \$8,000 to \$9,000 last week; excellent figure at this time; some cut rates.

"The Barker," Biltmore (26th week) (CD-951-\$3.85). Will complete month with weather thereafter determining continuance; made good, too, and on tour, two companies having been sent out; last week rated around \$7,000, o. k. on summer basis.

"The Circus Princess," Winter Garden (12th week) (O-1,493-\$5.50). Continues to get good box office support with agency trade in and out; doing very well on whole, with grosses claimed nearly \$24,000.

"The Constant Wife," Maxine Elliot (33d week) (CD-924-\$3.85). Rather surprise to hold over into summer; doing lively trade in cut rates; not expected to last much longer than end of month; last week around \$7,000.

"The Desert Song," Casino (33d week) (O-1,447-\$5.50). Expected to command better grosses at this time, but figures to recover in August; plans for continuing into new season; around \$14,000 lately.

"The Ladder," Cort (49th week) (D-1,043-\$2.20). Doesn't mean thing as box office attraction; mere handful of patrons at any time; six performances to under \$500 weekly.

"The Play's the Thing," Henry Miller (37th week) (CD-946-\$3.85). No figuring on running through August and only warm stretch might affect trade, which has held to profitable pace for this time of season; about \$8,000.

"The Second Man," Guild (10th week) (D-914-\$3.30). Holiday matinee inserted for Fourth, but with extra performance, takings appeared to be about same as previous week; \$11,000 and o. k.

"The Silver Cord," John Golden (18th week) (C-900-\$3.30). Theatre Guild has this attraction and "Second Man" as summer entrants; not certain if "Silver Cord" can go through August; \$7,000.

"The Spider," Music Box (17th week) (D-1,000; \$3.85). Agency buy expired Saturday, but bulk of trade is at box office now; last week off, about \$13,500; but expected to last into September with Irving Berlin's musical, "Isn't It Nice," due early October.

"The Squall," 48th Street (36th week) (D-969-\$3.30). May last through summer; with house and

L. A. GROSSES

Los Angeles, July 12.

With four houses, Biltmore, Mason, Hollywood, Music Box and El Capitan, dark, other legit took a spurt last week to universally increased grosses.

"The Great Necker," at the Belasco, jumped to \$13,200 and will be held over indefinitely. Management is sending Madge Kennedy's new show, "Love in a Mist," to the Curran, San Francisco, next Sunday.

"Abie's Irish Rose," at the downtown Playhouse, jumped nearly \$1,000 over the preceding week, to an estimated \$8,400. At the Hollywood Playhouse "Spitfire" is holding up well and, at \$8,300, looks good for several weeks.

In its final week "Surefire" grossed around \$4,700 at the Morosco.

"All God's Chillun," in its third and final week at the Majestic, drew well at about \$5,100.

"Geisha," produced with a non-Equity cast at the Hollywood Playhouse, flopped badly on the second week and folded up Sunday, with many of the cast unpaid. Around \$2,500.

Orange Grove had another dismal week with "Daughter of the Pacific," combination of screen and spoken drama. Under \$1,000.

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The original Three Lordens have been in Australia for some time and have lately returned to the United States. The Three Lordens is another act.

show pooling can get by with little profit, around \$5,000.

"Tommy," Eitinge (27th week) (C-892-\$3.30). Wide distribution of two-for-one tickets aiding in keeping business at profit level; house and show pooling, with grosses rated around \$6,000.

Little Theatres—Revivals

"Madame X" revived at \$2.20 top. Earl Carroll, not so good; only booked in for two weeks more, with "Allez Opp," a musical comedy, to follow.

"Bare Facts," Triangle. "Bottomland," colored musical. "Manhattans," opens Grove Street July 18.

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3 OF 6 SHOWS IN LOOP MADE GOOD SHOWING

"Scandals" Crimping "Gay Paree"—"Different Women" Finally Quit

Chicago, July 12.

Six-cylindered Loop was hitting on all three last week. Of the six shows in, three procured coin that was while the others were just glut-tions for punishment. Somebody or other smartened up "Different Women" and it quit the Woods and town Saturday.

Nothing startling or encouraging happened all week, everyone waiting for "Scandals," which opened auspiciously Sunday.

With "Scandals" in town, "Gay Paree" might be considered passe. Trade dropped off upon the entrance of its playmate and indications are that "Paree" will not equal the \$24,000 it gained last week to top the street. Henceforth, it will be "overflow."

Estimates for Last Week

"Different Women" (Woods, 8th week). \$10,000, final week. Le-Maire's "Affairs," Aug. 11.

"Gay Paree" (Four Cohans, 8th week). Slipped \$1,500 for \$24,000.

"Madcap" (Olympic, 10th week). Mitzl; profit, though small, \$14,000.

"Scandals" (Erlanger, 1st week). Opened Sunday. Likely to hit \$44,000 on week.

"Tenth Avenue" (Adelphi, 10th week). Last of cut rates; house getting all gravy, if any. Company about breaking even. No apparent reason for sticking.

"The Barker" (Blackstone, 11th week). \$13,500 with aid of holiday matinee; should survive summer.

"Wild Wescotts" (Cort, 7th week). Getting most of theatre parties; rest transient; accepted salary cuts. General shaving helping; \$8,000.

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At the request of the counsel for Mrs. Lucia Bolognino, Staten Island, who had recently sued her husband, Lawrence Bolognino, head of the Consolidated Amusement Enterprises, for separation, that her action be withdrawn, the Manhattan Supreme Court last week marked it off the docket.

JOHNNY HUDGINS

After STARRING in "BLACKBIRDS" at the LONDON PAVILION
NINE MONTHS

Now Starring in "NEW YORK to PARIS"
At the Exclusive AMBASSADEURS, PARIS

Thanks to H. LARTIGUE for Next Season's Contract at the Big

MOULIN ROUGE, PARIS, OPENING IN NOVEMBER

BOOKED INDEFINITELY IN EUROPE

EVERY B'WAY PLAY BUT TWO TOOK IT ON THE CHIN LAST WEEK

'Rio Rita' and 'Deck' Exceptions and Only "Buys"—
Summer's Lowest Ebb in Legits Right Now

Broadway is at the summer's low ebb, generally marked by the Fourth of July and true of this season. Little change is expected until late in the month. The influx of buyers will hardly balance the annual vacation exodus until that time at least.

Just what theatres can expect from the horde of merchandise men is problematic. All trades are in bad shape all over the country. Continued cool and rainy week-ends have left goods on the shelves. Proof of poor trade comes with the statement that newspaper display advertising is nearly 200,000 lines under the level of last summer. That goes for all the large cities.

Grosses in New York indicated how limpid the business is. Two musicals did not feel the slump, but every show took it on the chin, even with a weather break on the Fourth. A heavy rain storm that ruined the box office last Friday night.

Summer Try-Outs

The first real activity in the try-out summer points was noted this week. But the number of new shows in sight is still away under other summers and the present new out-of-town productions are hardly expected before late August or early September.

One new summer show arrived last week, in "Padlocks," at the Shubert. It was accorded a fairly good break in the dailies, with some business after the opening night. The show's status will be more properly determined this week.

"Africana," colored revue, opened Monday with moderate money indications. "Rang Tang" of the same class opened last night (Tuesday). "Kiss Me," musical comedy, is due at the Lyric next week along with "Manhattans," an intimate downtown revue.

"Rio Rita" held to its great pace of nearly \$46,000 and "Hit the Deck" was virtual capacity at \$26,000; "Night in Spain" eased off to about \$28,000; "Circus Princess" dropped to around \$23,000; "Honeymoon Lane" was next, nearly \$18,000; "Desert Song," \$14,000; "Queen High" \$13,500; "Peggy Ann" \$12,500; "Grand Street Follies" and "Merry Go Round" \$3,000 or a bit more.

"Broadway" with an extra matinee bettered \$13,500 with "The Spider" around the latter figure, along with "The Road to Rome"; "The Second Man" eased too to

\$11,000; "Her Cardboard Lover" dropped to \$9,900; "The Play's the Thing" \$8,000; "The Constant Wife" \$7,000 (all new low levels); "Saturday's Children" \$8,000 to \$9,000; "The Barker" and "Crime" and "Silver Cord," \$7,000; "Abie" a bit less; "Tommy" \$6,000; "The Squall" \$5,000 or less.

No change in the cut rate list over last week except that one attraction was lost, "The Woman in Bronze" closing. The buys are only two, "Rio Rita" and "Hit the Deck."

"Twinkle" Lone Show Of Boston at \$14,000

Boston, July 12.

Business at the only legitimate house in this city which is opened, the Colonial, was just about fair for last week. Gross went to \$14,000, enough to keep the attraction on.

The weather was not so bad for indoor entertainment but with the bulk of the city's population dated up in advance for the country and seashore resorts the drawing population here is of necessity cut down.

It looks as though "Twinkle, Twinkle" will remain the sole entry for a couple of weeks at least. (Copyright, 1927, by Variety, Inc.)

Future Plays

Aug. 15 has been set for the New York opening of the new Arthur Hammerstein show, "The Golden Dawn." Barbara Newberry is engaged for it.

In about two weeks the new Al Aarons and Jules Brulatour show, which will have Hope Hampton starred, will go into rehearsal. Latest principal engaged is Donald Meek.

George M. Cohan's two productions will rehearse practically simultaneously. "Cyclone," by Cohan, goes into rehearsal this week, with Sam Forrest directing. The other is a musical, "The Merry Malones," due to open at the Tremont, Boston, the latter part of next month.

"The Social Register," by Owen Davis, went into rehearsal this week, with Sam H. Harris figuring as producer. It will be given a two weeks' test and held over until autumn.

"The Manhattans," intimate musical revue, has been set to open Friday. It will open cold at the Grove Street, Greenwich Village, with Joseph Lawren figuring as producer.

"The Kibitzer," which John Golden surreptitiously placed in rehearsal, will bow in tomorrow (Thursday) at Mamaroneck, N. Y. Jo Swerling authored and Joseph Graham staged it. The piece is out for a two week trial. Cast includes Edward Robinson, Charles Gotholtz, David Leonard, M. Katzman, Arthur S. Ross, John O'Meara, John W. Ransome, Mary Blynn and others.

"Morning Glory," musical by Ralph Murphy and Harold Lewis, will reach production next season via Robert Newman. It will be the producer's second fling. They previously sponsored Arthur Caesar's "Off Key."

"The Family Skeleton" closed last week after a two weeks' tryout. The Shuberts will find it out again next month.

Ben Boyar, producer of vaude acts will make his entry as a legit producer with "Prosperity," by Barbara King and Sheldon Lackaye. It is now casting, due for rehearsal next week. Bertram Robinson will stage it.

Edward Knoblock's latest, "The Mulberry Bush," will be given a stock trial by the Lyceum Players.

Shows in Rehearsal

"Kiss Me" (J. J. Levinson).
"What the Doctor Ordered" (Shuberts).

"The Solitaire Man" (Chambers).

"The Spider" (Chicago Co.). (Albert Lewis).

"The Baby Cyclone" (George M. Cohan).

"Mating Time" (Chasen & Grew).

"Half a Widow" (Wally Productions).

Ziegfeld "Follies" (Florenz Ziegfeld).

"The Kibitzer" (John Golden).

"My Maryland" (No. 2) (Shuberts).

Rochester, N. Y., July 25. Charles B. Dillingham holds the legit production rights and will launch it in October.

"Playmates," a new musical by James P. Judge and Carlton Kelsey, will reach production next season via a new producing group. Lynne Overman has been en-

gaged by A. H. Woods as star of "Mr. White & His Name" (English). "Kiss Me" will start under way at W. J. Fox's, Brooklyn, July 25.

"Kiss Me," scheduled for the Lyric, New York, this week, has been set back until next week. The show closed in Ashbury Park, spending the layoff week in additional rehearsals.

Walter Brooks, who staged it and withdrew later through a controversy with the producers, has been recalled. Several cast changes are hinted at.

Karl Hajos, composer, is now engaged in arranging music for a new operetta based on the life of "Chopin." Few Chopin selections are to be embodied in the production, as these are considered too heavy for popular digestion. Shuberts are to produce for next season.

A musical version of Elmer Glyn's "Three Weeks" is to be produced by the Shuberts. Rehearsals begin in two weeks.

"Babies a la Carte," which tried out on two previous occasions, is being cast for another showing with S. L. Simpson sponsoring.

The piece is now being cast and due for rehearsal next week.

Those Nugents!

That busy Nugent family has several new plays and at least one adaptation on.

J. C. Nugent, summering in South Norwalk, Conn., has made a three-act play from John Wray's playlet, "One of the Finest," a Lambs Gambol skit used in vaude by Robert Warwick. He is now at work on a self-sounding comedy, labeled temporarily, "The Overpatter."

"The Love Tap," written in collaboration with Elliott Nugent, is due for a tryout in Wallace Eddinger's stock at New Canaan, Conn., with J. C. in the cast.

Elliott is now appearing in the summer stock at Skowhegan, Me., in "Charley," another product of the prolific father-and-son team. While in Skowhegan he will also appear in a tryout of Booth Tarkington's "Man From Home," in which he will later act for the Chicago presentation by George C. Tyler.

Ruth Nugent has the lead in "An American Tragedy," also going into Chicago when the summer is done with.

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"MASTERS OF STRINGED INSTRUMENTS"
Featured in "A NIGHT IN SPAIN"

PLAYS ON BROADWAY

PADLOCKS OF 1927

Billed as "A Summer Carnival," Texas Guinan starred. Sketches by Paul Gerard Smith and Ballard Macdonald. Lyrics by Billy Rose. Music by Lee David, Jesse Groer and Henry H. Tobias. Staged by W. J. Wilson. Dance numbers by John Bayle. Presented by Duo Art Productions, Inc., including C. W. Morganstern and Anton F. Scibilia. Opened at Shubert, New York, July 6, for run, \$5.50 top.

PRINCIPALS—Texas Guinan, Helen Shipman, Virginia Smith, Lillian Roth, Drina Beach, Phelps Twins, Laura Wilkinson, Carl D. Francis, A. S. Byron, Dave Mallen, Walter Burke, Don Fiser, and Jans and Whalen, Jay C. Flippen. Four Diamonds, Romancers' Quartet (male) as principals and specialists, with Florence Healy announcer, Carleton Kelsey, musical conductor.

CHORUS—Carol Kingsbury, Jola Morena, Laurette Gilman, Heleny Koski, Doris Delaire, Mae Burk, Eileen Wenzel, Betty Clark, Edna Locke, Edna Burford, Gloria Glennon, Nora Cliff, Sugar O'Neill, Val Lester, Ruth Grady, Vee Carroll, Billie Blake, Jackie Cortez, Lina Roedel, Bera Berg, Marcel Miller, Peggy Daubert, Rosalie Williams, Alice Outlaw, Edna French, Dolores Grant, Vivian Carmody, Catherine Ryder.

With no new musical revue competition on Broadway this summer and Tex Guinan in person on a white horse, besides cut rates, who can tell? "Padlocks" may stick at the Shubert until Labor Day.

It came into New York with five backers hanging onto its heels or neck, each having sent over a contribution until the gross in the box was reported at \$50,000. The financial committee was rumored in constant conference back stage and outside the theatre.

In Sheboygan, Wis., the name of Texas Guinan must intrigue like the fame of Marion Davies at Centreport, Me. That's what "Padlocks" has—Tex's name and Tex—while to the far east and west sides of local localities the temptation of seeing Tex at less than her \$4 cover charge in the night joint should make Leblang's quite a hang-out this summer, for at the Shubert the tapping top is \$5.50. If Tex can pull 'em over to the club after the show, that's \$9.50 in one evening to watch the premier hostess, besides the bottle of water.

At \$5.50 at the Shubert "Padlocks" is a headache, not so much from the rough performance as from the hubbub. Besides the noise on the stage, and this is most likely the noisiest show ever away from a carnival lot, the audience is supplied with those wooden clappers presumed to add to the gaiety and lessen the sadness of a night club check. Additionally at the Shubert is a well-working claque, and the bedlam of the first act is only equalled by that of its finale.

That finale is a stage replica of the Texas Guinan night club, any one of them, with Tex herself elevated, directing the carryings on and also throwing snowballs to the audience. The audience throws

them right back, and keeps on throwing them during the second act. Such as the instance of the Spanish toreador, or whatever a toreador may be in a night club, starting to twang and spill a ballad, suddenly receiving a white snowball on the bean. Those unexpected snowballs afterward are the surest laughs in the show.

Opening night Gene Kelsey Allen, previously a critic, got one in the eye. That turned him from a critic into a squawker, with but a thin difference anyway. Outside the theatre, where they led the "Women's Wear" companion, four doctors tried to get Gene to open his eye to find out if the ball had gone inside. Gene kept it shut, however, although greatly suffering, saying he wouldn't take a chance of seeing the rest of the show. So the doctors sent Gene a couveur fee bill each, and then Gene opened his eye.

There's nothing of account in this "Padlocks" for New Yorkers familiar with revues. In the vernacular of the show business, it's a madhouse. Sounds and plays that way. Strictly a yap show for the saps. At cut rates there should be enough to let the thing go along for a while. Built for the mugs in the same way nite clubs are, the Texas Guinan rep has a chance to prove itself on the stage.

The noise is added to by pistol shots in the skits. Four or five people were suddenly bumped off, four in the blackouts and one in a mellerdrummer. That melodrama is one of the best bits in the performance, but it's not funny. A travesty was expected where a tragedy was given. It must have been inserted to let the audience see Tex act. Tex acted. Quite good, too. At the applause she did a Barrymore curtain-holding while breathing hard and a couple of glyc tears in sight, telling the house how thankful she was, either for the applause or through having survived it.

Pretty rough that skit called "Tiger Lily's Honkytonk." Both were there, Lil and the honk. And also Virginia Smith, as Goldie, a rough and tough dame, who wanted to marry the kid, Dave Mallen, the only time in the show it was certain that Dave was not doing George M. Cohan. Mallen doing Cohan is at last in a Broadway show and doing quite well.

Miss Smith about captured the skit, however, with her snappy performance of a loose and reckless denizen. Miss Smith had stood out again, in a sidewalk bit with Jay C. Flippen, when the girl did pantomime very nicely. Almost anything in a skirt covering class would stand out in this show. Rather surprising, however, for Virginia

Smith to be straight only. She is looked upon as an ingenue-soubrette, without either singing or dancing here.

Another neat little skit was "Jail Satisfire," brief but punchy. All of the others could have been sent to storage.

Missing and markedly is a song hit and another absentee is a catchy melody. Tex tells a lot about herself in an introductory and again when singing "It's Tough to Be a Hostess." Tex in lyric and dialog was quite frank in speaking about the joints she had been identified with, mentioning wine at \$40 a bottle as though for a tip-off if any should follow her over to 43rd street after the show. For the correct atmosphere of a nite club Val, the well-known table director, was in the nite club scene.

Also in that scene were a couple of cooch dancers, doing the cooching as part of the floor show, and while the snowballing held up. The coochers were barely clothed. Later with the other choristers they paraded up and down the aisles. Aisle stuff is throughout the performance, with Tex there too. But the lobby ballyhoo indulged in out of town appears to have been ordered out at the Shubert, the wrong house for this show anyway. Its coarseness would have fitted in perfectly at the Winter Garden, front and back stage.

One of the earlier numbers was "Texas, Barnum and Cohan," with A. S. Byron doing Barnum. Helen Shipman and Carl D. Francis had several double numbers, both doing well with each, and especially their comedy bit toward the finish. Then the Phelps Twins, harmony singers, were taken to, while Drina Beach displayed some new tricks in con-tortional dancing to big returns.

Lillian Roth was the "one" single singer with a pleasant personality. Properly surrounded and set forth, Miss Roth should go to a mark. She's formerly of the Roth Kids, vaude aspirants from Harlem some years ago.

On the comical side Jay C. Flippen and Jans and Whalen had a walk-away. The second night, with plenty of paper in the house and so much confusion at the box office that the cry became "Get your tax money ready," Jans and Whalen copped on their double turn so surely they were a laugh whenever they wanted to be thereafter. Flippen did his monolog, also a jail bit and a double besides appearing in the skits.

A thread of the Texas nite club being pinched in the first act and reopened in the second held the show and company together. In between was the noise.

A very good-looking chorus was not always uniform in work, but the girls had been coached in some fast stepping that seemed guaranteed to tire them out at each performance. John Boyle staged the dance numbers, probably also the stair-dancing finale of the second act, which is a complete copy of Bill Robinson's (colored) stairs dance.

C. W. Morganstern and Anton F. Scibilia with their money men produced the show. The two are having their first chance on Broadway. They have not given anything more or less than expected. Morganstern was a small time booking agent before hooking up with Jim Timoney and Mae West in "Sex"; Scibilia has been a road show promoter of musical tabs, elongated.

Several changes in cast and material occurred from the time the show opened until it reached the Shubert.

If Tex wants to take a chance on the road with this affair, it might be worth it. In the woods the noise should be an attraction. *Sime.*

AFRICANA

Revue presented by Earl Dancer at Daly's 634 Street July 11, starring Ethel Waters; music and lyrics by Donald Heyward; dances staged by Louis Douglas; general direction by Dancer; supporting players: Billy Mills, Henry Winfred, Mike Rieley, Paul Bass, Margaret Beckett, Al Wilkens, Ed Pugh, Baby and Bobby Goins, Louis Douglas, Edna Barr, Taskiana Four, Eddie and Sunny.

They say that part of what is now "Africana" was a colored musical show called "Black Cargo," taken apart and given new works, also additional people. Monday night in new guise and costumes, it was dished out at the 634 Street, designed to attract Broadway attention. The first act showed little and ended limply, but the second section perked up and indications are for a fair success.

"Africana" doesn't pretend to be high yellow. Its title states the case pretty well, and because of that it has its best chance. Fun is poked at their own people and their ways, for instance a satire on Josephine Baker's supposed marriage to a supposed Egyptian count. It is a well-dressed show, the girls looking classy more than once. Weakness is in the musical numbers. There are several fair tunes, but nothing that stood out.

Ethel Waters, the star of the performance, more than made up for

that in her own song specialty. Miss Waters is a dusky singing comedienne who has been popular in her set for some time. Her clarity in handling lyrics put her on the recording disks and makes one forget any tonal lack.

Miss Waters is the kick of "Africana." In her specialty she started with "My Special Friend Is in Town." It's one of those ditties often found in colored shows, the lines saying just what they mean, raw, of course. The first nighters ate that one up. She then gave "Don't Mess Around With My Man," not quite so shady. Applause led Miss Waters into numbers she has scored with before and first of that group was "Shake That Thing," with "Dinah" next. The latter about made Miss Waters a couple of seasons ago. She finished her specialty with the comic, "Take Your Black Bottom Outside."

The Josephine Baker travesty came in the final scene in "Chez Florence," supposed to be a Parisian colored cafe, described as "Harlem Transplanted to Paris." In it was "Banana Maidens," a la Baker, with Margaret Beckett leading the number. She is the girl who handled the number at Connie's Inn, up in Harlem and the number may still be in the revue there.

It appears that "Africana" is using cafe floor show stuff, just as is "Padlocks," for other material from similar sources was noticed. In the banana number the wiggling of the girls had the house tittering. Applause from the rear brought on a half-hearted encore. Earl Dancer, who directed the show, made up his mind not to permit encores. It was the right idea, otherwise the house would have been bored, just like in other colored shows, where that mistake has been made.

Plenty of wiggling in the first act when Miss Waters led "the original black bottom dance" and the Waters' movements virtually constituted a cooch. The number was very well done, however. An opening lyric might have landed strongly if it had held up. The lines told about "The Black Bottom, that's got 'em, down at Atlanta on Decatur street."

Comedy appeared only spots from the male contingent. Best in that line was a "Judgment Day," which might have been called "Black Justice," being a burnt cork version of "Irish Justice." Billy Mills, as the judge, was laughable. Ed Pugh was his chief assistant. Before that Winifred and Mills were on with the rather familiar Chinese and colored gob skit, though it was given quite a hand.

A peck of hoofers and at least three specialty dance teams. Eddie and Sonny wowed 'em twice. Baby and Bobby Goins were industrious and clever in an acrobatic way. Toward the finish they were introduced as "Mittie and Tillie," dusky adagio team. They surprised at that point by doing equilibristic and contortion work, with the girl the understander.

The hoofing teams were on too much between scenes and the show can stand much revamping. "Smile" and "Clorinda" seemed about the best of the song numbers. The poor first act finale (minstrel idea, humorous as an idea for a colored show) had a cakewalk, led by Pick-aniny Hill, supposed to be the world's champion. That's a laugh. Hill and the number could be dropped, for the dance belongs to the long ago. *Ibec.*

Miss Irving in Show
Margaret Irving returned to the cast of "The Desert Song" this week after having been out for four days due to a cold.

Mary Scheppel substituted during Miss Irving's absence.

PLAYS OUT OF TOWN

AMONG THE MARRIED

Atlantic City, July 12, 1927.
Three act comedy by Vincent Lawrence. Presented by Sam H. Harris. No one featured or starred.

Ethel Mills Helen Flint
Helen Robinson Kathryn Glavney
William Minot Louis Calhoun
Brandt, a servant Milano Tilden
Joseph Robinson William David
Jack Mills Warren William

"Among the Married" made its initial bow to an Atlantic City audience last evening and the enthusiastic manner in which it was received may be taken as a criterion to the way it may hit New York.

While it may never attain any big grosses, yet it will be a good bet for the small intimate houses. The show, played by a small but capable cast, has enough spice in it to make the production attractive to those who like the sex interest.

The story goes along evenly with hardly a dull moment in the whole narrative, enlivened by numerous gags that provoke laughter. Bill Minot, golf champion, utilizes his prowess on the course as a means of ingratiating himself with the wives of his friends. Having completed an "affair" with Helen Robinson, he endeavors to start another with Ethel Mills but she, deadly in love with her husband, offers him no encouragement.

Joe Robinson, suspicious of his wife's attachment to the champ, accuses her of being indiscreet but apologizes for lack of proof. Upon being chided by his friends, Jack Mills, at whose home the scene occurs, he retaliates by making insinuations against Mills' wife who

(Continued on page 49)

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JAMES C. PETRILLO
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 HENRY BARNARD

Chicago, July 1, 1927.

Dear "Variety":

Permit me to compliment you upon the type of paper you are now offering to your readers. I have watched the growth of "Variety" for over a year and have become greatly interested in it, and its policies. I look forward each week to its coming with the keenest anticipation. For I have found, by experience, that in its pages are to be found the latest authentic news concerning the theatres and the various activities of show business.

I have been much gratified with the genuinely sympathetic attitude shown by "Variety" towards the worker, and especially towards the aims and purposes of organized musicians. I have, on more than one occasion, discovered in the pages of your interesting paper a fairer and more accurate account of controversies in which the Musicians' Union of Chicago (The Chicago Federation of Musicians) has become embroiled than was to be found elsewhere. Quite often I obtained from your pages information of a vital character to our organization, which information is not to be looked for in any other quarter, and I am glad of this opportunity of expressing to you and your associates my appreciation of the unfailing courtesy and consideration with which the endless struggle of our Local for better conditions is treated by "Variety."

I wish you continued success in your efforts to better the conditions of employment among the great army of amusement purveyors of America, and I trust that the friendly reciprocity which at present, and for some time past, has marked our relations with each other may continue uninterrupted.

Again cordially, thanking you for your co-operation with the forces of organized music, and sincerely wishing you the best of luck and prosperity, I remain,

Very truly yours,

JAMES C. PETRILLO,

President Chicago Federation of Musicians.

In the 20 or more years Variety has been in existence, the above is the first commendatory letter received from an official of a union. Not that the above is unappreciated, but the union men may have gotten the impression, and it would have been correct, that Variety prints the news of show unions for the general information of the show business, the same as other news.

Some years ago when union labor in theatricals was almost wholly confined to the variety and legitimate ends, it was a common remark in and around Variety's office that no union stage hand, or musician ever had paid for a copy of Variety. Not that they didn't read it, as they did, procuring it as a rule through the dressing room or manager's office.

Throughout the years, however, Variety's reporters have always kept on terms of personal and news friendship with both unions. With the union stage hands when Charlie Shay was president, and with its present president, William F. Canavan, also Jos. Weber, then and now president of the American Federation of Musicians. All of the unions' officers have displayed kindness and kindness to and toward Variety, with this paper indebted to many stage hands, stage managers and musicians many times for information received, verified or denied.

The Seattle Convention

In this later day with musicians becoming so important a part of the theatre in the pit and on the stage and the widening of the theatre division for the increased employment of thousands of stage hands, Variety probably has picked up readers amongst them, especially with the musicians.

But no more apt resume of the former condition as Variety saw it for the union men as buyers of Variety could be brought forward now than to relate the circumstances of the annual convention of the stage hands unions blacklisting Variety at the Seattle convention some years ago.

It was some months afterward when a Variety reporter extending his news beat for the nonce called upon Charlie Shay in his executive office as president of the I. A. T. S. E. This reporter saw Mr. Shay on the average of about five times, yearly, communicating mostly with him over the 'phone at other times. In the office and talking, Shay said:

"What did you think about 'Variety' being blacklisted at Seattle?"

"Yes?", said the Variety man. "We hadn't heard about it. Why?"

"You really mean you don't know?" Shay said.

"This is the first information," answered the reporter. "What happened?"

"A resolution was passed," said Shay, "that no member of the I. A. buy 'Variety,' because you are not printed in a union shop."

"They didn't have to pass that resolution," said the Variety man, "no member of the union ever has bought it."

"But you are being printed in a union shop," said Shay. "I protested but they passed it anyway. Now this is what you do. You write a letter stating you are being printed in a union shop and we will have the blacklist lifted."

"What good would that do us, Mr. Shay?" said the reporter. "Lifting the blacklist won't sell any papers to stage hands so let it stand."

Mr. Shay was sincere and friendly, but Variety did not write a letter nor make any attempt to have the stage hands' blacklist lifted.

But Variety did lift out the union label it always had carried in the paper, that of the Charles J. O'Brien shop, then and now unionized.

No. 6

Some weeks later an officer of Typographical Union No. 6, the printers' union in New York, called on Variety to inquire why the union label (stamp on the editorial page) had been removed from the paper since Variety continued to be printed in the O'Brien shop. He was informed of the circumstances, and told that if the convention at Seattle hadn't thought enough of a matter of blacklisting to locate a fact, Variety didn't think enough of the union label to carry it.

No. 6's representative burned up at the idea of a union blacklisting a paper for being printed in a union shop, under the impression it was not, when No. 6 issues an annual circular showing where every paper in New York is printed. He probably communicated with the stage hands' headquarters. At the second next stage hands' convention the blacklist was lifted off Variety, but it was three months after that happened before Variety became aware of it, and again through Mr. Shay.

It developed meanwhile that the convention intended another theatrical paper at the time of Variety's blacklist. A member couldn't think of its name and another said it must be Variety. They let it go at that.

The matter of the blacklist, however, did not interfere with the harmonious relations between Variety and the New York headquarters of all the stage unions.

Another well-known Chicago labor leader Variety acknowledges is Dick Green, of the stage hands. Like Mr. Petrillo, also Messrs. Weber, and Canavan, Mr. Green always has truthfully answered a Variety's reporter's question or refused to answer, with all of these men, at times going out of their way when important happenings were on to protect Variety in show unions' news items.

JAZZ EXPORTS AT NEW PEAK

Band Instruments and Disks Sold Abroad in Huge Quantities

Washington, July 12.

Exports of phonographs and disks continue to mount, with indications of a new high level for 1927.

Five months ending May 31 recorded 2,590,784 of the disks valued at \$1,136,828 as compared with 2,249,937 valued at \$880,392 for the same period in 1926.

Instruments for the like period of 1927 are recorded at the Department of Commerce as totaling 52,831, valued at \$1,933,470 as against 34,474 valued at \$1,129,742 in the first five months of 1926.

Band instruments exported are going ahead, 6,914 valued at \$284,784 in 1927 compared with 6,406 valued at \$238,258 last year, while stringed instruments disclose a drop. These for the five months of the current year reached but 26,709 in number and valued at \$136,767 in comparison with 39,889 for the like five months of 1926 with a value of \$161,324. Up in number but down in value, the record discloses.

STOCK BUY TO INSURE THEATRE JOB, CHARGED

Chicago, July 12.

Chicago Federation of Musicians issued a warning to members against buying stock in theatres or theatre circuits without the advice of the Federation's board of governors.

President James C. Petrillo proposed the order when charges were heard that several musicians had been forced to buy stock in order to hold their jobs. Names of the theatre men forcing the buys were not divulged.

Child Left Illegitimate

Washington, July 12.

Efforts are being made to secure a name for the infant child of Mrs. Louise A. Tillinghast, which is threatened with illegitimacy due to the husband, George A. Tillinghast, drummer of the Palace (acts) orchestra, succeeding in having his marriage to the mother annulled.

A former marriage to Clement E. Murphy was annulled March 22, 1926, with her marriage to Tillinghast taking place 11 days later. Now the drummer has had this annulled on the grounds that 20 days should have elapsed before the second marriage.

Music Institute Seeks To Restrain Teacher

The Institute of Modern Music, Inc., through its attorney, Harry Saks Heckheimer, 1587 Broadway, has made application to the courts for a restraining injunction against Bert Reynolds, 1547 Broadway, whom, they claim, is injuring their business in violation of an agreement made by him in January, 1926, when he went to work for the institute as a music instructor.

It is alleged that after being with institute four months, learning the business, meeting the customers and acquiring valuable contracts, Reynolds set up a competitive business.

If successful in the petition for restraining injunction, the institute is expected to file a series of similar petitions directed against other music teachers who have branched out independently.

The contract entered into between Reynolds and the institute provided that Reynolds was to receive \$150 of every \$3 lesson and \$100 for every beginner half-hour lesson. In addition, he was to get a bonus of \$2 for every new pupil he brought in and 10 per cent commission on any musical instruments he sold to pupils if the terms were cash. Instruments sold on time netted the instructor five per cent commission.

THOSE "LOVE YOU" SONGS

By EUGENE WEST

Dear I love you here, I love you, how I love you, wow, I love you, Wish they'd give those "love you" songs a rest. Yes, I love you, no I love you, when I love you, then I love you— That I love you, apoplexy is quite a pest. Do I love you, sure I love you And that big bank roll back of you (If you get exactly what I mean) But I am inclined to think That silly sickening sloppy much Has made the days of music business lean Where are those songs we used to have With wallops in their lines? Where are those lyric writers now Who wrote without confines? Where are those "kicky" phrases Which brought joys and thrills to throats? Let's have them, For the public is so sick Of "Love You" songs.

TWO \$4 SHOPLIFTERS

Vitale and Mary Garuffi Given Sentences

Ernest Vitale, 33, musician, of 129 31st street, Brooklyn, and Mary Garuffi, 33, singer, of 238 Thompson street, were convicted in Special Sessions, of shoplifting. The man was given 10 days in the workhouse while Miss Garuffi was given a suspended sentence.

The defendants were arrested June 2 in Hearn's 14th street store after they had acted in concert in the theft of three yards of silk worth \$4.

According to detectives the woman had taken the stuff from a counter and shielded the man while he concealed it under his coat. The silk was found on Vitale.

Roxy's Gang as Tryout

Roxy's Radio Gang has proven itself as a tryout spot with several of the people to make their appearance on the stage of the Roxy shortly, according to reports.

Picture house possibilities of vocalists for the Roxy, it is believed, can be gauged through the ether.

James Weston, tenor, will be among the first to be added to the stage show, it is understood.

Herman T. Koerner Dead

Buffalo, July 12.

Herman T. Koerner, 72, artist, writer and musical composer, died here suddenly July 8, following a heart attack. Besides composing over 50 songs and writing numerous books and newspaper features, Mr. Koerner, in 1919, achieved national recognition as the composer of "My Country," chosen from over 20,000 entries as a national anthem to succeed the "Star Spangled Banner."

McCormack, Strinsky, Berlin, Sousa and Golden composed the committee of judges who awarded the \$2,000 prize.

Mr. Koerner has been living in retirement since 1901, having amassed a fortune in the lithographing business prior to that time.

Roscoe Ails and Katie Pullman will resume their act with the opening of the new season.

Paul Ash's Father Killed

Milwaukee, July 12.

Robert Aschenbrenner, 68, father of Paul Ash, famous stage band leader of the Oriental theatre, Chicago, was killed July 9 near the Old Soldiers Home, Milwaukee. He was struck by an express train while walking and died in the County Hospital.

Funeral services were held in Milwaukee Monday afternoon.

For the past five years Mr. Aschenbrenner was a member of the Old Soldiers Band. Previous to that for a number of years he played in various Milwaukee theatre orchestras. He lived with his wife on a small farm.

In addition to his famous son he is survived by five daughters, Mrs. Frieda Brosius, Mrs. Agnes Hintz, Mrs. Clara Demper, Mrs. Martha Zimmerman and Mrs. Rosa Diel; also four stepsons, Emil, Richard, William and Walter Zweigler.

Reciprocal Agreement

London, July 12.

J. C. Rosenthal of the American Society of Authors, Composers and Publishers is over here, reported for the purpose of entering into a reciprocal agreement with the English Performing Rights Society.

The two societies are organized on similar lines.

Arcadia Open for Band

Frank Winegar and Pennsylvania and George Hall's Arcadians, the two bands current at Arcadia ballroom, New York City, will both play special limited engagements at Riley's Lake House, Saratoga Springs, N. Y., next month.

Winegar's outfit will leave for Saratoga July 30 remaining for two weeks to be followed by Hall and his boys who will play a three-weeks engagement returning to Arcadia Sept 5.

Another orchestra, not set upon as yet, will substitute for the absentees for five weeks.

Both Pennsylvanians and Arcadians will be featured at Arcadia again next season.

INSIDE STUFF ON MUSIC

Columbia Engineered Buy of Nipponophone Co.

Columbia Graphophone Company engineered the purchase of the Nipponophone Company of Japan, and the buy was participated in by the Carl Lindstrom Company. Columbia owns the control of the Lindstrom Company.

A first report by Variety of this purchase may have left the impression the sale was made to the Gramophone Company of London, which is in reality the Victor company over there.

Hope With October

Hope for improved selling conditions by publishers of popular music is not hoped for before October, by one of the front rank of publishers. Meanwhile he says there is a bright ray through the returns from disk royalty. So far that has held up, although he was speaking for his own firm and could not vouch for sales of returns by other publishers.

The usual music selling season restarts around Aug. 15, but the present situation is so far from that to expect a briskness by that time would be a vain trust, said the publisher.

Every big pop music publisher in the country is now losing money, this publisher claims, some more than others. Publishers with novelty or catalog numbers have the better chance for a break in the slump, said he. Sheet music sales from his account have fallen 50 per cent, below this same period last year. Meanwhile the clipping down of overhead has not reached 20 per cent, and perhaps considerably below.

A small publisher hitting into a single success turned down \$18,000 for it by a larger publisher. The smaller one ordered 10,000 copies printed, sent them out to dealers and left his New York office on a trip. When he gets back he will see the entire 100,000 stacked up in his office in bundles, all returns.

DISTANCE REVIEWS

By F. E. KENNY

(Variety's Correspondent at Mount Vernon, N. Y.)

Stayed with WCX, Detroit, for quite a time the other night. Boys out there certainly do hop from one thing to another without much lost motion. A little bit of everything served up with the idea that variety is the spice. One thing, the announcers have a habit of neglecting to mention, last names. This is due to a sort of family atmosphere which prevails between the station and its local listeners.

However, a team of Bernice, piano, and Little Estelle, vocal, were mentioned. A smart duo, especially the piano work, as good as any heard on the air. "Mo and My Shadow" handled beautifully, with Estelle exhibiting a voice of charm. The girls certainly liked to radio. Then Edna Ray and Ruby Jones

in "Wild, Wild Flowers," and here again was a good combination. Later the Motor Town Trio, Hawaiian specialists, clicked with material on the stringed instruments. Clear, strong reception with a pleasing touch throughout.

WHT

Found some more first names at WHT, Chicago. Frank and Gene, organ and vocal, rare and good combination for air treatment. Featured some lullaby material, including Berlin's Russian one, which is getting a big play on the air. Congress Hotel orchestra from KYW in a diversified, well-planned program. "Song of the Wanderer," particularly well handled.

Epidemic of "So Blue" one night. Switched to three stations and every one was sending forth that melody. Two were organ presentations. Kept on going without getting the call letters.

KDKA

Caught KDKA announcing a contribution of \$100 from England as a result of an appeal broadcast from the Pittsburgh station for relief of the flood sufferers. Pretty good broadcasting. Announcement just after close of program from the Davis theatre. Also caught Webster Hall orchestra from KDKA. Good.

Swinging up New England way, we ran into the sister Westinghouse station, WBZ, Springfield, broadcasting at the time from the Hotel Statler, Boston. Reception good most of the time, but some fading because of dead spots. Statler unit a crack band with plenty of originality. Heard three selections and liked "Sometimes I'm Happy" the best. Bert Lowe signed off.

Oil City, Pa., had a broadcast from Connors' Lake Park. That is the way picked up. The Syncopators proved an excellent orchestra, and Oil City must be a live burg. Station WLDW handling the broadcast. Announcer told all about Joe Harris day in honor of the ball player.

Again Chicago, the Drake Hotel through WGN, Chicago Tribune. Novelty here, with the announcer taking the audience on a summer night's stroll with what he called a supper party. Benson's orchestra provided fast tunes.

CANADA

Canada next, for the first time in a period of weeks, and it was not clear. Plenty of static. Heard G. B. Graham telling about the vast hook-up in connection with the 60th anniversary celebration at Ottawa. Heard him by way of CNRO. From his description, thousands of miles of wire must have been used in making the change which included Detroit stations. No fading, but terrific static.

CHYC, Montreal, clearer with an

No More "Poison"

As one of the Broadway nite clubs closed for the season the star of the place was asked if he would return next season.

"Maybe," he said; "but there will be one condition—no more of this 'poison' is to be sold. I won't stand for it for my friends. It's got to be the best booze that can be bought."

The promise was made.

anniversary program of instrumental music rendered on a historical basis. Program arranged by Albert C. Graves and included all kinds of music of interest to Canadians. W. J. Stevenson among vocalists.

WPG

Galen Hall trio and Margaret Keeler, soloist, heard at WPG, Atlantic City, in an exceedingly pleasing program. Miss Keeler has a good radio voice and shows good judgment in the selection of her numbers. Galen Hall trio well known on the air and a distinctive presentation.

Emerson Gail

Emerson Gail and orchestra at Bamboo Garden, Cleveland, broadcasting through WTAM, Cleveland, never fails to generally please. From a peppy "Muddy Waters" they swung into a crooning "Take a Chance with Me," evidently a new number and the first time heard on the air. Incidentally it is a sweet thing. Then came a hot "Magnolia." Gail's band knows harmony values and there is a total absence of trashy stuff, too often dispensed by units hereabouts. No wheezing instruments allowed.

Tuned in WGY, Schenectady and heard an orchestra of the first division and settled back thinking that upstate New York was certainly to be congratulated. Heard two numbers and then the announcement that it was the Hofbrau orchestra from our own WEA, rebroadcast. Doggone if it didn't sound different, however, than when it comes through direct!

WJZ Style Approved

Very few western announcers follow the WJZ style of announcing after each selection, viz., "That was broadcast from Station BOD by Joe Smith and his Hotel Bloop orchestra." Usually they wait for three or four numbers and then do not always give the leader's name or the orchestra's hangout. I think that a good many of these announcers do not realize that they are being picked up a thousand miles or so away.

WLS, Chicago, has a memory test period in which request numbers telephoned in are played by a pianist as an announcer calls them out. Heard requests mentioned from four different points for the wedding march. There were four golden wedding anniversaries being celebrated. Married life can't be so tough in the "Windy City." Requests were also received from Birmingham, Ala., for "Little Brown Jug"; from Hillside, Ky., for "Oh, Susanna," and from Chicago for "Golden Slippers," "Old Arm Chair," "La Paloma" and others. Not a bad stunt at all.

Des Moines on Blue Net

Des Moines, Ia., July 12. Radio station WHO of the Bankers' Life here will join the "red and blue" chain it has been announced by Manager W. H. Heinz, the service to start after September 1.

College Organ Chair

Washington, July 12.

Irene Juno, picture house organist, has been added to the faculty of the Washington College of Music.

The purpose of the course is to train picture organists. A Wurlitzer organ is being installed at the college, which is entering its 24th year.

Jack Moore is directing Jordan's Syncopators in Hamilton, O.

HERE AND THERE

Chester Lawlor, 20, will marry Aug. 11, Ethel Brent, 19, who is in charge of the music counter of the Kresge store at Springfield, Mass. Young Lawlor is the son of Ovid C. Lawlor, general superintendent of the Kresge chain stores.

Carl Lamont, San Francisco manager for Ager Yellen & Bornstein, is back on the job following an operation for appendicitis.

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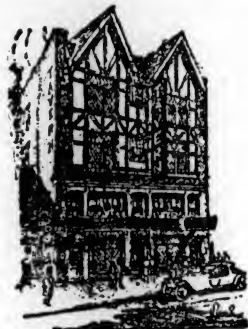
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Buying Poor Booze and Selling at 400% Profit

It's seldom a nito place owner will admit he's buying poor whiskey. A confession was made the other night and the price quoted as \$18 a case for bum Scotch.

The man's excuse was that he is not selling enough booze in the place to make it worth while paying more; also that he wants to buy from certain liquor handlers who will not use the best.

Selling at \$200 a case, retail (by the bottle) in the place, he was asked why it would not be more advantageous to the joint and improve its liquor business if uncut Scotch at \$75 a case were to be purchased, thereby satisfying whoever might buy. His answers were repeated as above.

Nor could he see the suggestion of removing the cover charge of any couple buying at least a pint of scotch in his place. His reply was that that would not help trade, and once removing the cover he could not again impose it upon the couple, with the chances the next time the fellow came in he might not buy liquor.

This same owner stated that he preferred patrons bringing in their stuff to drink, as they had to have water and that he made more out of water.

800 per cent on Water

While he did not figure his percentage of profit, he makes 400 per cent on whiskey, and 800 per cent on water. He must sell, however, seven bottles of water to every pint of whiskey to reap an equal profit, while if he were selling whiskey and water too, his average profit on the check would be 600 per cent.

The cover charge of the place is \$1 on week nights, and \$1.50 on week ends. It plays to capacity on Saturday and Sunday, starving to death the remainder of the week.

Overhead for the floor show is \$500 and the orchestra, \$1,000. Capacity 225.

Zittel's 2d Road House

C. F. Zittel, who has the Casino roadhouse in Central Park, is reported about to close a lease with David Braunstein for the Pelham Heath Inn on the Pelham road.

Braunstein is now operating the roadhouse and has purchased the property. Zittel's lease on the Central Park Casino is reported expiring next season. Having lost his main political stay of many years, Zittel is reasonably doubtful if he can secure a renewal.

Braunstein is reported dickering for a 10-year lease on the Pelham road place for Zittel, with it undecided if the deal is closed whether the latter takes immediate possession or waits until spring.

NEW FRIVOLITY EDITION

A new revue is being prepared for presentation at the Frivolity Club, Thursday evening, July 21. Nils Granlund is doing the writing and Victor Hyde the staging. Prince Joveddah and Princess Alga are held over for the new edition. Molly Doherty will officiate as mistress of ceremonies. Ben Selvin's Brunswick orchestra will supply the symphony.

60-Day Sail for Band

Returning to their native land for the first time since leaving its shores, the members of the New Colonial Band, musical organization connected with the Madeline Club of Central Falls, will sail Saturday from Boston on a 60-day trip to the Island of Madeira.

The bandmen will earn their passage for the home visit by giving daily concerts on the ship, which will carry several hundred Portuguese residents of the New England and Eastern States on a special excursion to the Azores.

MUSICIAN'S WIFE QUITS

Des Moines, Iowa, July 12. Alleging that her musician husband failed to provide for her and allowed her to make most of the living by her work as a beauty parlor operator, Harriett Stiles secured a divorce from Fred P. Stiles here. Stiles has been employed in several theatre orchestras in the state, but is not now working.

Beth Challis with Okeh

Beth Challis, the single, is now an exclusive recording artist with Okeh.

NUISANCE ARREST

Complaint by Neighbors Against Bernstein's Club on 54th Street

Hymie Bernstein, 35, 325 West 65th street, manager of a cabaret at 143 West 54th street, was arraigned before Magistrate Vitale in West Side Court on a charge of conducting a public nuisance, and was held pending further examination.

Bernstein was summoned to court on complaint of Berger Tonnson, superintendent of an apartment house at 150 West 55th street, directly in the rear of Bernstein's club.

Tonnson charged that tenants in his house complained that they were unable to sleep or rest because of the noise emanating from the cabaret. The superintendent also charged that the noise was caused by singing, piano playing and clapping and that it continued until 5:30 a. m.

Bernstein denied that there was any undue noise or that the place kept open until 5:30 a. m. The case was adjourned to give him an opportunity to summon witnesses and engage counsel.

Dundee Naturalized

Baltimore, July 12.

Joe Dundee has left Mussolini flat to stick with Cal Coolidge. The new welterweight champ is now a U. S. A. cit., also calling this home town.

His family name is Samuel Lazzaro. Joe lately denied any intention of legally changing it.

ETHER WRANGLES GROW

Fifteen Complaints on Commission's Docket for July-August

Though the Federal Radio Commission recently announced the broadcasting situation had been practically cleared under the new assignments, 15 complaining stations have been granted hearings. Scheduled to commence July 26 these will run through August 3.

New York stations still protesting, and included in the schedule, are: WFR, opposing will be WBBR, Rossville, N. Y.; WJBI, Red Bank, N. J., and WBBJ, New York; WGBB, Freeport; WAAT, Jersey City, and WSOM, New York, will oppose the claims of WFE, Cincinnati. WGL, New York, will be among those opposing WRAX, Philadelphia, while WMAE and WSHC, of Chicago, are to attempt to stop the licensing of WJKS, Gary, Ind.

Geo. E. Ferguson Dies

Providence, July 12.

After an illness of several weeks, George Eugene Ferguson, 71, former member of Reeves' American Band, and president of the organization during one year, died last Friday at his home at 200 Thurber's avenue. He was a jewelry engraver by trade and devoted his spare time both to music and painting.

Mr. Ferguson was born in Texas, Mich., April 23, 1857, and came to Providence in 1870, learning the engraving business after coming here. He played the double bass and tuba in a band at the new Rocky Point in 1882 and 1883, and became a member of Hedy's National Band in 1884. He joined the Reeves band in 1896.

M. P. LEAGUE

First National won from Warners 10-2 and lost to Fox 8-4 Saturday at Catholic Protective Oval. Games changed the standing of the Motion Picture League again by advancing Fox to first place and breaking up a double tie for second place.

Warner-First National game was marked by the presence at second base of Lewis Warner, son of Harry Warner, president of the corporation. Lew is reliably reported as a crackerjack baseman.

League standing:

	W.	L.	Pct.
Fox	5	1	.834
Pathe	4	1	.800
Warners	5	2	.718
First National	3	3	.500
United Artists	1	4	.200
*Consolidated	0	7	.000

*Games going by default.

Organists Shift

Kansas City, July 9.

Ken Widener, organist at the Newman, leaves today for Chicago, going to the McVickers theatre. He is succeeded here by Julia Dawn, who will be featured in the new policy entertainment.

No "Godfrey"

One L. Godfrey has falsely claimed in Atlantic City, perhaps elsewhere to represent Variety.

There is no such person attached to Variety in any capacity.

Susskind in on Hunter

Island on Percentage

Harry Susskind assumed charge last night (Tuesday) of Hunter Island, Inn on the Pelham road, Bronx, under a percentage agreement with its owner, Arthur MacLean. MacLean is out of the city, reported in New Orleans where he has been for some time.

Willie Hollander's band of 11 pieces opened at the same time, replacing the colored orchestra of five pieces that had been there for some while.

Susskind is well known among the road house resort lanes of Greater New York, and is credited with having a following. He is also interested in two downtown New York nite clubs.

Hunter Island is one of the oldest road houses in the metropolitan area. It enjoyed large and profitable business for many years, until about four years back when trade commenced to slide, through competition and otherwise.

K. C. Bouts Disappoint

Kansas City, July 12.

Boxing made its legal bow in Kansas City last week and the initial bouts at the American Royal pavilion under the auspices of the American Legion, were as disappointing to the promoters as the entertainment was to the ticket holders.

The main bout was between Jack Renault, who, after taking a terrible beating, in pictures, from Richard Dix, made his reappearance against Romero Rojas, who was given the decision, after 10 rounds of "clowning" while the spectators yelled for the fight to start.

The preliminary bouts saved the show.

AMONG THE MARRIED

(Continued from page 46)

acts as hostess to Minot almost daily.

Jack, awaking to the supposed state of affairs, orders Minot from his house and the latter, upon making his exit, admonishes him for his clandestine meetings with a Spanish dancer. Ethel overhearing the conversation takes her husband to task but Jack denies everything. One week later, Mills breaks an engagement with his wife, pleading important business. After his wife's departure, Helen drops in, finds a heretofore unseen interest in Jack and, aided by a few drinks and the fact that her husband has gone away for two weeks, endeavors to "make" her friend's husband. She is repulsed by Mills but follows him to his bedroom where they are found by Ethel who unexpectedly returns. Then the fireworks start.

This discovery, coupled with the incident of the dancer, is sufficient to turn Ethel against hubby. She, feeling that two can play at the same game, immediately calls Minot to whom, for the sake of revenge, she surrenders herself. Jack, upon learning this, breaks off relations with his wife but agrees to take her back if she returns on bended knees.

The third act takes place in Minot's room in a country club where Ethel had gone. She, by this time, is desperate in her desire to go back but is restrained by Minot who is being played by her as a goat. Jack follows them there and, although he had prided himself on his ability as a fighter, having never been flogged during three years as a champion of an athletic club, is knocked out by Minot. With his castles fallen about him, Mills breaks down and upon his bended knees, begs his wife to return. She, relenting, takes him into her arms and the curtain falls.

Honors in the performance are divided between Helen Flint and Warren Williams as Ethel Mills and Jack Mills. Louis Calhern, after stuttering a bit over his lines in the first act, settled down and scored as the would-be home wrecker. Satisfactory performances were also given by Katherine Givney and William David. Milano Tilden acquitted himself well with a small part.

Vince.

Using Agent as Pitcher Ruined Pantages Chances

Two baseball teams, whose practice to date has consisted of making notes in little black books, met on the field of war at Astoria on Saturday with more or less disastrous results.

A gent named Nexins almost lost a finger and Eddie Golden was hit in the leg with a ball.

The average weight of the players, it is reported, was 210 pounds when the game started and 155 when it ended.

During the comparatively brief spell of nine innings the Loew agents hung up a score of 37 runs. The Pantages team came near winning the game with a total of 23. It was one of those close games where no one could tell what would happen next. The Loew team made 84 hits in all, showing that the Pant team would have done better with a pitcher instead of an agent in the box.

The field work was great, only Charles Fitzpatrick, who was supposed to be shortstop, almost always landed in the left field.

Figuring up the distance the agents covered on the field Saturday it seems they could have cruised around Times Square for the whole summer on the energy expended.

The first prize for the winners of the hit and run tournament was a course in English by Johnny Singer. The second prize offered, but not accepted, was Billy Dell's list.

It is understood from authoritative sources that neither of these two prizes were regarded with due covetousness.

Eddie Cox Walks on A. C.

Eddie Cox has returned to Broadway from Atlantic City's nite life. On the shore Eddie entertained at a cafe, but said the town's a morgue from Monday until Friday and he couldn't stand it.

Bookmakers' Trimmers Caught at Devonshire

Buffalo, July 12.

With the arrest of George Whitehouse and Mr. and Mrs. Kenneth Woodruff at Devonshire Park, Windsor, Ont., police believe they have broken up a "first past" combine which has taken Buffalo bookmakers for several thousand dollars during the current racing meet.

The plan of operation was to station a confederate at the rear of the grandstand who wiggled the names of horses well in the lead as they came down the home stretch.

Another member of the gang in a house a few hundred yards from the track received the signal and relayed it to Buffalo over the phone with the connection held open for that purpose.

Police making the pinch pounced upon the conspirators while operating, nabbing the signaler and the telephone worker simultaneously.

The word on the wire was found to be Sligo Branch, winner of the sixth race last Friday. The outfit is reported to have cleaned up on the Devonshire Derby which was won by Seagram's Wandering Minstrel.

38 Hours on Rollers

Clear Lake, Ia., July 12.

A 38-hour roller skating marathon ended for Clarence Mellang of Mason City in the 16th hour of the grind on the Fourth of July, when he toppled over on the course and sank into a coma, from which he was several hours recovering. He was rushed in a speed boat from the amusement centre to a local hospital, where he is recuperating.

Murray & Fain have a floor show at Golden City Inn at Canastota, N. Y.

CABARET BILLS

NEW YORK

Castilian Gardens Al Shayne Ree Jackson Mary Vaughn Anna May Hattie Tracy Marcia White Joe Candullo Bd	Club Lido Holland & Barry Meyer Davis Orch Connie's Orch Leonard Harper R Allie Ross Bd	Knickerbocker Grill Mike Landau Bd Floor Show	George Thorn Dan Healy Beryl Halley Jack White Ruby Keeler Eddie Edwards Bd
Castilian Royal Tino & Belle Virginia Ruch Kitty Ruch Jimmy Carr's Bd	Everglades Bunny Weldon Rev Jack Irving Mignon Laird Jack Edwards Mary Gleason Madelyn White Mae Wynn Veloze & Yolanda Billy Lustig Or	Mirador Hend & Hugo Meyer Davis Bd	Small's Paradise Brown & Tom Rev Johnson's Bd
Chateau Madrid Al G White Yvette Ruge Joretta McDermott Dave Bernie Bd	Frivolity Parisian Nights Rev Ben Selvin Bd	McAlpin Hotel Ernie Golden Orch	Strand Roof Godfrey Rev Dave Mullen Buddy Kennedy Ole Olsen Bd
Club Alhamb Raccoon's Rev Club Kentucky Calvert & Shayne Irving Bloom Mabel Clifford Edna Sedley Clara Bauer Yerke's Bell Hops	Hofbrau Floor Show Julie Wintz Bd Hotel Ambassador Larry Stry Orch Hotel Nassau Harry Stoddard Bd	Palais D'Or Rolf's Revue B A Rolf Bd Pelham Heath Inn Arthur Gordon Rose-Taylor Bd	Texas Gulman's 48th St. Club Teddy King Bd N T G Rev
		Pennsylvania Hotel Roger Wolfe Kahn Salon Royal Tommy Lyman Silver Slipper Prince Joveddah	Twin Oaks Eddie Meyers Bd Waldorf-Astoria Harold Leonard Or Woodmansten Inn Floor Show Mike Speciale Bd

CHICAGO

Alamo H & L Swan Le Peters Lowell Gordon Lester & Clarke Hendr Gendron Bd	Hollywood Barn Patricia Salmon Ann & Jean Mary Colburn Duncan & Tracy Stewart & Allen M Brunnes Bd	Manuel & Vido Sol Wagner Bd Parody Club George De Costa Marge Ryan Al Gault Harry Harris Julia Novit Bd	Samovar Sylvia Joyce Marie Stone Carroll & Gorman Fred Walldie Bd
Chez-Pierre Pierret Nuyten Rev Earl Hoffman's Or	Jeffery Tavern Del Estes Helen Savage Evelyn Hoffman Betty Lane Mary Williams Delores Sherman Hugh Swift Bd	Rendezvous Eddie Clifford Edith Murray Shirley Mallette Beth Berke Olevine Johnson Caroline La Rue Seattle Kings Bd	Terrace Garden Whet Sls Cliff Covert Oliver O'Neil Gus Edwards Bd
Davis Hotel Mile Chico Gypsy Lenore Freddie Bernard Lacherson & H Al Handler Bd	Frolics Bobby Joyce Jack Waldron Julia Garly Madison McKenzle Evelyn Hoffman Williams Sls Ralph Williams Bd	Baldie Gardens Lee Evans Tripoli 3 Ernestine Caru Karola J & M Jennings	Valentino Deloris Sherman Salerno Bros Margaret Williams Clay Orch

ATLANTIC CITY

Baux Arts Earl Lindsay's Rev Harry Rose Chic Barrymore Olive Mc-Lure Marque & Marg'ette Dorothy Van Alst Dorothy Leeden Carolyn Nolte Isabelle Duran Ruth Goodwin Evelyn Kearney Thelma Temple Grace Carroll Maya Carlin Margt Lightfoot	Fanny Mances Betty Collett Adrienne Lample Parodian's Orch Embassy Benny Davis Dorothy Davis Ruby Keeler Mary Lucas Rene Valerie Jockey Francisco Lovy 2 Arthur Franklin Joe Candullo Orch	Lou Clayton Eddie Jackson Betty McAllister Solita Palma Beth Stanley Hanley Sls Peggy O'Neil Viola Lewis Durante Orch	Follies Bergere Evelyn Nesbit Eddie Davis Orch Martin's Eddie Cox Witz-Carlton Hotel Anatol Friedman Friedman's Rev Al Wohlman Irwin Sls Mary Higgins Marie Russell Lillian & DuCh'ne Louise Allen Margaret Callan Drean Sls Al Jockey's Orch
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WASHINGTON

Jardin Lido Rick Gally Dick Lebert Lido Orch Le Paradis Hinter Rd	Jack Golden Meyer Davis Orch Mayflower Sidney's Orch Mirador M Harrison Orch	Townhattan Roof J Shampier's Bd Spanish Village J O'Donnell Orch Toll House Tavern Robert Stuckery	I Bernstein Or Villa Roma Roma Orch Wardman Park I Bernstein Orch
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OBITUARY

JOHN DREW

John Drew, 73, most famous of all present day American actors, died July 9 in Dante Sanitarium, San Francisco.

Mr. Drew, first stricken with temporary arthritis, was removed to the hospital May 31 when his condition developed rheumatic fever, during his tour with "Trelawny of the Wells." His condition reached a crisis with Mr. Drew growing weaker by the hour.

Mrs. Louise Devereaux, his daughter, was with him almost constantly. Also present when he died were her husband, Jack Devereaux; Mr. Drew's nephew, John Barrymore, and Dr. Lawrence Hoffman, chief hospital physician.

When "Trelawny," with its all-star cast, went on the road follow-

successes. He was with Charles Frohman's company, Mr. Frohman elevating Mr. Drew to stardom. He was with Mr. Frohman until 1915.

The list of Frohman plays in which Mr. Drew appeared were many. In subsequent years he made his appearance in numerous plays, in New York and on the road. It was in "The Circle" that Mr. Drew made his final appearance in New York and on tour, except for the Players' Club revivals until last winter's production of "Trelawny."

Mr. Drew married Josephine Baker, professional, in 1880. Mrs. Drew died in 1918. Their only daughter, Louise Drew, became a successful actress.

In 1919 when the actors' strike dropped a bombshell in American theatricals, Mr. Drew remained with Equity and evinced a personal interest in the players' fight.

He was a member of many clubs, including the Players, Lambs, Racquet and Brook. He had received honorary degrees from the University of Pennsylvania and Dartmouth College.

Remains were cremated at Cypress Lawn Cemetery, San Francisco, last week. Mr. and Mrs. Devereaux are en route from the coast with the ashes. Upon their arrival in New York plans will be made for memorial services. It is understood that the ashes will be placed in a burial vault in Philadelphia.

GREGORY KELLY

Gregory Kelly, 36, who suffered a heart attack last February in Pittsburgh where he had gone as a principal with "The Butter and Egg Man," died July 9 in the Harbor Sanitarium, New York city.

At his bedside where she had rushed from the Booth theatre, was his wife, Ruth Gordon, with "Saturday's Children."

Mr. Kelly achieved his most notable stage recognition through his work as a juvenile. A New York boy he had stage aspirations and followed them through by making his debut with Otis Skinner in

an opportunity to go on the stage, joining William Greet's company and appearing in such plays as "The Gay Parisienne" and "The Lady Slavey."

About 19 years ago he came to New York to appear in "The Queen of the Moulin Rouge." Later he entered vaudeville as a member of the Francesca Redding sketch company.

He returned to the legitimate stage and among some of the shows in which he appeared were "The Tailor Made Man," "The Skin Game" and "The Kiss in a Taxi." Last season he played in several of the Princess Theatre special matinee performances.

His widow, who survives, has appeared for a long time in vaudeville as one of the Vandell Sisters. Also surviving are two sons, Charles Sherlock, now with Clinton and Rooney in vaude, and Cecil Francis, engaged for the new "Follies."

The funeral will be held today (Wednesday) from his Brooklyn home with interment in the Actors' Fund plot in Kensico Cemetery, New York.

MRS. PERCY G. WILLIAMS

Mrs. Percy G. Williams died July 10 at her home at Islip, Long Island. A decline started Tuesday of last week, although Mrs. Williams had been an confirmed invalid for years.

Previous to her husband's death, Mrs. Williams had been moved about in a wheel chair, with her condition such it was not deemed advisable at the time to inform her of Mr. Williams' death. It is unknown if Mrs. Williams was told at any time Percy G. had passed away, with the probability she was not, any number of excuses being invented for his absence.

A son, Harold G. Williams, survives and was with his mother at her demise.

In Percy G. Williams' will provision was made for the maintenance of his invalid wife and the retention of the Williams estate at Islip for her use during life. It also provides that thereafter the estate shall be converted into a home for indigent professionals. A temporary Percy G. Williams Home in Englewood, N. J., was founded pending the conversion of the Islip property.

Mrs. Williams was a non-professional. Owing to her physical condition for a very long period, she never left her home.

MATTIE WILKES

Mattie Wilkes, 43, colored prima donna, died suddenly, July 9, of peritonitis.

Miss Wilkes had been living in Montclair, N. J., where the family was one of the best known in the entire town, as her grandmother had the distinction of being the first colored person born there.

Miss Wilkes had gained most of her stage fame via legitimate and musical comedy, her voice and beauty gracing many of the one-time successes produced by Williams and Walker and Ernest Hogan. She started her career with Isham's Oortoons, featured as the Indian Princess.

Miss Wilkes was a member of the original Miller and Lyles production, "Shuffle Along." During her stage work she met and married Ernest Hogan, with whom she worked prior to his death.

Miss Wilkes was popular among her race. She had an ingratiating personality, and was at all times charitable to needy members of the negro show world.

Her remains were buried in the family plot in Montclair.

HIRAM FISH

Hiram Fish, flying trapeze performer with Ringling Circus for 35 years, died July 4 at the Rhode Island general hospital, Providence.

When a young man, Fish received severe injury when he fell while performing a double somersault. After that circuses were obliged to have nets. Later he was a clown with Ringling Bros. for two years and at 53 left circus life and toured vaudeville in a hand roller skating act. At 64 he retired. He was unmarried and leaves a brother, Frank, in Alexander, La. Interment in Fall River.

JOHN F. CAMPBELL

John F. Campbell, actor, brother of Fanchon Campbell and brother-in-law of William B. Patton and the late John Webster, died suddenly last week.

WILLIAM F. HART

William F. Hart, 67, for two years

TRAIN HITS CIRCUS ELEPHANTS; AUDRA STICKWELL KILLED

Four Others Injured—Hagenbeck-Wallace Circus About to Leave Lot at Aurora, Ill., When Train Struck Bulls—Stampede Through Town

CARNIVALS

(For Current Week, July 11, When Not Otherwise Indicated)

Bernard Greater, Wilkes-Barre, Pa.

Blue Ribbon, Fertile, Minn.

Brown & Dyer, Bradford, Pa.

Checker Shows, Culver, Pa.

Craft's Greater, Merced, Calif.

Crouse United, Rouses Point, N. Y.

Dixieland, East St. Louis, Ill.

Otto F. Ehring, Carey, O.

Empire City, Gary, Pa.

Endy, Hackensack, N. J.

Gloth Greater, Bound Brook, N. J.

Gold Medal, Kirksville, Mo.

Roy Gray, No. 1, Cooper, Tex.

Roy Gray, No. 2, Round Rock, Tex.

Great Western, Osawatomie, Kan.

Groff's Greater, Eureka, Cal.

Hall & Wilson, Thompson, Utah;

18, Green River, Utah.

Bill H. Hames, No. 2, Newcastle, Tex.

Henke's, Milwaukee.

William Hoffman, Sycamore, Ill.

Isler Greater, Marysville, Kan.

Johnny J. Jones, Calgary, Alberta; 18, Edmonton, Ala.

Joyland Expo, Gunnison, Col.

Levitt-Brown-Huggins, Seattle.

Liberty Fair, Jersey City.

Majestic Expo Shows, Muscatine, Ia.

Donald McGregor, Ellsworth, Kan.

Ralph R. Miller, Dyersburg, Tenn.

R. R. Miller, No. 2, Halls, Tenn.

Charles Morgan, Wichita Falls, Tex.

Morris & Castle, Escanaba, Mich.; 18, Menominee, Mich.

D. D. Murphy, Detroit.

Nation's Expo, Meade, Kan.

Pacific States, Seattle.

Page & Wilson, Williamson, W. Va.

Nat Reiss, Mount Holly, N. J.

Rice Bros., Lawrenceville, Ill.

Rubin & Cherry, Grand Forks, N. D.

Sandy's, Garwood, N. J.

Walter Savidge, Bridgeport, Neb.

Southern Tier, Fairport, N. Y.

Strayer's, Connorsville, Ind.

United's, Brockway, Pa.

Wallace's, Lumberport, W. Va.

David A. Wise, Lebanon, Ky.

Wolf Greater, Ottumwa, Ia.

president of the American Federation of Musicians, died in his home at Manchester, N. H. He had conducted several orchestras and was owner of a large dance hall at Massabesic Lake.

The mother, sister and infant niece of John C. Chevallier, assistant manager of Keith's, recently died in Washington, D. C.

The mother, 74, died within a few hours of the sister, whose death was an aftermath of childbirth, the two-day-old infant having died a week previously. The elder

Deaths Abroad

Paris, July 2.

Renee Ray, French comedienne, died at Sao Paulo, Brazil, where she was engaged at the Municipal theatre.

M. G. Rolland, vice-president of the French Society of Photography, died in Paris.

Mme. de Rigoult (mother of Pierre de Rigoult of the Comedie Francaise, and Mme. Clarence of the Odeon) was killed by a taxi-automobile in Paris.

Arnold Niggl, Swiss pianist and musical critic, died at Lausanne.

Frederick Hegar, director of the Conservatory of Music at Zurich, Switzerland.

INSIDE STUFF ON THE OUTSIDE

Walter L. Main's Title Is Rented

Walter L. Main, who lives in Geneva, O., where he is a member of the Chamber of Commerce, would like it clearly known that he is not the owner of the traveling Walter L. Main circus, nor has he been for 10 years. The title only belongs to Main, who rented it for seven years to Andrew Downie, and for the past three years to the King Brothers. The Kings are now operating the circus.

The Kings' contract with Main guarantees the latter the circus under the Main title will be run in a high and first class manner. Main says with the presumption the contract also provides for that enforcement.

Chicago, July 12.

Audra Stickwell, 25, elephant trainer, was killed and four others, all members of the Hagenbeck-Wallace show, were injured when a C. A. & E. passenger train collided with four elephants in Aurora, Ill.

The show was loading up, preparatory to leaving town, and the pachyderms were being led across the railroad tracks when the train crashed into them.

One of the bulls was thrown to the ground, crushing Stickwell to death. Mrs. May Gardner, trainer, suffered a dislocated shoulder, and Cheerful Gardner, her husband and also a trainer, concussion of the brain. The other circus employees injured were Fred Wells and Edmond Welsh. Welsh's knee was fractured. Two passengers on the train were also hurt, though not seriously.

Elephants Stampeded

After striking the elephants the train plowed into a circus wagon and demolished it. Terror stricken, the elephants stampeded after regaining their feet. Three of the bulls ran through a mile of Aurora streets before recaptured.

The accident happened on the same day that members of the Hagenbeck-Wallace circus were to attend the annual ceremonies at the graves of the 58 troupers killed in the disastrous train wreck at Gary, Ind., in 1918.

The ceremony was performed with services for Stickwell included. Members of the Showmen's League and the Circus Fans' association attended. The 58 dead are buried in the League plot at Woodlawn cemetery.

CIRCUSES

Sparks Circus

July 13, Caribou, Me.; 14, Houlton; 15, Frederikton, N. B.; 16, Chatham; 18, Halifax, N. S.

Ringling-B. & B. July 13, Battle Creek, Mich.; 14, Kalamazoo; 15, South Bend, Ind.; 16-24, Grant Park, Chicago.

Penn's. Switching Rates

Washington, July 12.

Pennsylvania railroad has revised its switching rates for outside of the switching limits.

The change now applies the one-half of the regular rates up to 50 miles instead of the previously prevailing 15 miles.

This is not effective in the Chicago switching district, tariffs just filed with the Interstate Commerce Commission set forth.

UTAH HOT SPRINGS FIRE

Salt Lake City, July 12.

A short circuit in the electric sign caused a fire which destroyed the Utah Hot Springs Sanitarium, bathing resort near Ogden. Loss is estimated at \$40,000.

The resort was built 30 years ago and was a popular bathing place.

FALL KILLS AERIALIST

Elizabeth, N. Y., July 12.

Evelyn Wood, trapeze performer with Walter Main Circus, died last week as a result of injuries received in a fall.

Miss Wood slipped from the aerial bar during her performance, suffering a broken back, and died a few hours later.

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a dinner was given for him in Hotel Biltmore, New York. Prominent men in all walks of life and the biggest men of the stage in all its departments, assembled to pay him a great tribute.

John Drew's parents were actors. He inherited a natural stage talent that stamped him throughout his long and animated career as one of the stage's foremost and most striking figures. He was born in Philadelphia, his father being John Drew, an Irish comedian, and his mother, Louise Lane Drew, regarded as a very versatile actress.

Besides the son, there was a daughter, Georgie Drew, also was a successful actress, and who married Maurice Barrymore. The three Barrymore children, Lionel, Ethel and John, followed in traditional stage achievements.

Mr. Drew started acting at 20. He had been educated in private schools. His first play was "Cool as a Cucumber"; his last "Trelawny," and John Drew in reality died in stage harness.

Augustin Daly liked young Drew so well he placed him at Daly's Fifth Avenue theatre in 1875, in "The Big Bonanza."

Mr. Drew created roles for years. Most of his plays were of the drawing room variety with Mr. Drew not only winning fame by his clever acting but also regarded as the best dressed actor upon the American stage.

Mr. Drew was with the Edwin Booth Shakespearean Co.; in 1877-78 he was in Fanny Davenport's support, and the following year he was with his brother-in-law, Maurice Barrymore, in "Diplomacy." Then back with the Daly company until 1892, with appearances in London until he joined Ada Rehan as her leading man. Several of their most notable plays were "Divorce," "Love on Crutches," "The Great Unknown" and "Love's Labors Lost."

Followed a series of big stage

"Kismet." It developed later that young Kelly made such an impression upon Mr. Skinner he served as assistant stage manager.

His next step was to join Stuart Walker's Portmanteau theatre, acting as stage manager and play reader. Later he acted with Mrs. Walker in the Indianapolis Walker stock and later in conjunction with Miss Gordon operated a stock of his own in that city.

When Kelly dramatized Booth Tarkington's "Seventeen," the Walker company produced it and when it went on tour Mr. Kelly was a member of its cast. Later he played the Glenn Hunter role in the Chicago company of "Clarence," and the Frank Craven role in "The First Year" on the road.

Kelly also appeared in "Tweedies" and "Badges" prior to "The Butter and Egg Man." In addition

IN MEMORY

Of a Real Friend

J. J. ROSENTHAL

who died July 12, 1923

JOHN CARNEY

Waldron's Casino, Boston

to his stage work he also filled several picture engagements. He had appeared in vaudeville at different times.

After the attack in Pittsburgh, Mr. Kelly was unable to regain his normal condition, his heart becoming worse.

Mrs. Kelly was notified at her theatre and left immediately, an understudy finishing the performance.

FRANK SHERLOCK

Frank Sherlock, 66, legitimate actor, died suddenly July 11 at his home in Brooklyn, N. Y., of heart trouble.

Mr. Sherlock was an Englishman, born in Southwell. He started in the banking business but embraced

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CHICAGO

Professionals have the free use of Variety's Chicago Office for information. Mail may be addressed care Variety, Woods Bldg., Chicago. It will be held subject to call, forwarded or advertised in Variety's Letter List.

Both the Palace show and Palace business are 'way off. The first part of the only big time vaudeville show in Chicago is palpably puny. The second half is somewhat entertaining.

Galetti and Kokin, with "Umtala," dancing monkey, opened. The monkey is the turn. Its first duty is that of Swiss bell ringer, just fair, as Galetti obviously directs each note. The second monkey "bit" is screamingly funny. It has "Umtala" doing tonsorial work on a supplementary and smaller monkey. Instead of using the shears as they should be used, "Umtala" socks the other monkey over the head with them. "Umtala" finishes with a military dance, exhibiting some clever animal training. The balance of the act holds dances by Miss Kokin, so-so but competent fillers, and natural talk by Galetti. The turn is set nicely and organ grinder costumes are good looking. The Palace mob was altogether indifferent.

Edgar Bergen and Co. novel ventriloquist turn, deuced. Bergen edges away from the formal voice throwing plan, giving himself, his dummy and his Co. a plot and a set to work with. The result is an unusual act of its kind. John T. Murray and Vivien Oakland combine a conglomeration of everything and call it an act. Opening is a satirical bit on something or other, not explicit enough to be understandable, though not important enough to warrant knowing. Hoke comedy, Russian locale, is the rest.

Violet Heming sketched fifth spot with a revival of "The Snob." The piece as a whole is entertaining, but lines of wit are so far apart as to force the burden on the light "situation." Miss Heming, of course, is excellent. Not a hand when she entered, which typically signifies the Palace in its current state. Miss Heming and sketch closed the first half.

The Allan K. Foster "Vanity Girls," lacking in vaude value, held third position between Bergen and Murray and Oakland. A chorus of 20 girls, doing formal and familiar dance routines, though doing them exceedingly well. Without a surrounding musical show and cast, a chorus, unless of Tiller attainment, is wholly out of place. A little miss, Peggy O'Neil, dances three by herself, bringing the Co. to 21 in number, and saving the act. Peggy is a potential Pennington, both in appearance and performance, and can hop the buck niftily. She's for production.

Immediately upon the rise of the curtain after intermission the show became a show. Eddie Miller and Frank J. Corbett (New Acts), straight singing turn, held that tough spot and whammed. Norman Prescott, telepathic worker, was next

and another hit. The comedy in the Prescott act is a standout. John T. Murray, doubling as "reader" in this one, handles the comic retort while Prescott works the audience. Long Tack Sam closed and proved the best thing on the bill. Business terrible.

The Varsity, Evanston's new theatre, has added Vitaphone.

The Illinois opens its season with "Lulu Belle" in September.

Percy Moore and bride are honeymooning at Bismarck, N. D.

Vic Travers, manager, National, Detroit, in Chicago last week, announced a change of policy from musical comedy to burlesque.

Fox & Kraus came to Chicago for people for their two shows on the

better shows. Those who bought balcony seats must have realized beforehand that the show wasn't worth more than two bits. The management, from appearances, sacrificed the vaude for the sake of John Gilbert in "The Show" (M-G-M). Outside of that and one act the show was very mediocre.

Leah Lewis, Roy Sheldon, and Bob Heft, two men and a woman, opened in a song and dance act with a ballroom setting. Songs need changing, dancing fair, and the people lack personality. Doyle and Schirmer, two men, reduced, calling themselves "Products of the West," and got that far, as far as the costume went. Schirmer played the harmonica and Doyle the ukulele. Comedy and music numbers fair. The act lacks the punch that could make it bang from the start. Billy Purl and Co., two men and five women, followed with a flash entitled "Hereafter." This, the one

followed. The act has seen better days. Cast and material bad.

The next two acts clicked. La Grange Cadets, first (18), boys ranging in age from 12 to 18, sang several songs. Their costumes, military uniforms, make this a good splash. Zolaya, piano player, followed. Playing good and showmanship attitude toward the audience better.

Clemens Belling and Co., three men and woman, closed with a novelty dog and pony trick act. The dogs do two good tricks. But otherwise the act lacks personality and punch.

MINNEAPOLIS

Hennepin-Orpheum—Vaudeville. "The Rejuvenation of Aunt Mary."

Pantages—Vaudeville, "The Secret Studio."

Seventh Street—Vaudeville, "Ah! Love Funny?"

State—"The Better 'Ole."

Strand—"Captain Salvation."

Lyric—"Dance Magic."

Grand—"Knockout Kelly" (2d Loop date).

Ringling-Barnum & Bailey, booked here Aug. 1-2, also plays one day in St. Paul, making a half-week stand for the Twin Cities.

With "The Better 'Ole" (State) this week having a Vitaphone musical accompaniment, the major portion of the State orchestra is augmenting the Strand orchestra this week. There are 22 musicians in the Strand pit, all that it will hold.

"Buzz" Bainbridge goes to New York in two weeks to recruit new stock, planning to open the Shubert about the second week in August. The McCall-Bridge Players may start their third season at the Palace about that time.

The new 4,200-seat Publix theatre under course of construction should be ready by Jan. 1, 1928.

The annual convention of Finkelstein & Ruben managers is being held here this week. The firm is footing the bills.

Although the Minneapolis movie, "Pleasure Pirates," may never win any medals artistically, there is a big demand to see it. After a big week at the State it has been booked into the Grand, and then routed into all the F. & R. residential section theatres.

The Lawler theatre (F. & R.), Rochester, last week showed for the first time in the United States through special arrangement with President Calles of Mexico, special motion pictures made by the Mexican Government of events taking place during the Calles administration.

ST. LOUIS

By TOM BASHAW

Ambassador—"The Prince of Headwaiters," presentation.

Garden—"Romeo and Juliet" (Goodman Players).

Grand Opera House—Vaudeville, pictures.

Loew's State—"Captain Salvation," Max Fisher's orchestra.

Lyric Skydome—"Simple Sis."

Missouri—Brooke Johns (in person), "The Yankee Clipper."

Municipal Theatre (Forest Park)—"Rose-Marie."

St. Louis—Vaudeville, "For Ladies Only."

"The Song of the Flame" broke all records at the Municipal Opera in Forest Park, getting \$38,000 for the week. "The Song of the Flame" beat the "Merry Widow" record of the big outdoor theatre in 1924 by \$2,000.

Paul Belman, manager, American theatre, goes to New York soon for his fall legit bookings.

CORRESPONDENCE

All matter in CORRESPONDENCE refers to current week unless otherwise indicated.

The cities under Correspondence in this issue of Variety are as follows and on pages:

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DETROIT	54	PITTSBURGH	53
INDIANAPOLIS	54	SALT LAKE	53
KANSAS CITY	53	PORTLAND, ME.	54
LOS ANGELES	52	SYRACUSE	52
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Mutual wheel, and their two stock burlesques at Minneapolis and St. Paul.

Saxe's old Grand O. H., Oshkosh, is having its seating capacity increased. The vaude-pictures policy will be retained. The new Saxe, presentation house in Madison, Wis., open about Nov. 1.

Lerner theatre, Elkhardt, has returned to the Carrell agency. Some months ago the Lerner left Carrell to join the Pantages circuit. While on the wheel it served to fill the jump gap between Indianapolis and Minneapolis for eastern acts starting the west tour.

Miller theatre, Milwaukee, will be booked by the Loew western office (Johnny Jones), starting Aug. 6; five acts and pictures.

Sadie Morris, through attorney Philip R. Davis, filed attachment against the salary of Homay Bailey at the Senate theatre. Miss Morris claims \$150 as 10 weeks' booking commission.

William Kleighe, owner of the Parthenon, Hammond, Ind., has purchased an interest in the State, Lubliner & Trinz presentation house in that town.

L. & T. (Publix) are reported to have taken half interest in the Parthenon at the same time. This would give Publix practical control of the Hammond situation. The Parthenon plays vaude and pictures, and was the largest theatre in town until the State opened.

The Diversey theatre still has its double price list, 25 in the balcony and 50 on the main floor, and both were filled. A line formed outside waiting for balcony seats. Now that the people are coming, the house needs a cooling system and

act chowing merit, has five good female eye-fillers and Purl's personality. George Morton, blackface comedian next to closing, squeezed a few laughs and little applause. Voice, manner and personality good. La Grange Cadets, 18 boys between the ages of 12 and 18 years, closed with a song review, "A Night on the Campus." It is more like a Sunday school choir and all wet for vaudeville.

If current negotiations materialize, work on the new Publix theatre in Fort Wayne, Ind., will begin Aug. 1. Opening is intended for early spring. The house will seat 3,000 and play pictures and presentations, probably stage bands.

Polka Bros., who run several Chicago theatres, have joined the Coston circuit.

J. S. Mednikow, manager, Tiffany's Chicago office, has resigned.

Joe Brandt, president, Columbia pictures, is conferring with Henri Ellman at the Chicago exchange. W. D. Ward, former manager, Fox's Detroit office, now running an independent film exchange there, was here on business last week.

Floyd Brockell, Mid-West's picture broker, has gone to New York on a vacation.

Jim Granger, general sales manager, Fox, spent the week-end in Chicago.

Irma Glen has been engaged to play a "three-manual organ" at Ascher's Portage Park theatre.

Gene Wilder, former manager of the Goodman theatre, has opened a dramatic school here. Redmond Flood is head instructor.

The Majestic has all the earmarks of an attempt to slice the summer overhead. In doing so, it has cut the attendance from full to half-full. The show starts at noon with a comedy picture. When this is over a news reel follows, and by 1 o'clock the vaude starts. Patrons never did arrive for the pictures, but now not even for the vaude. Plenty of variety and quantity, but quality was thrown for a loss. Out of eight acts three were good.

Luster Bros., contortionists, opened. Standard small time opener. Mae and Helen Murray, singing, deuced. One accompanied with a guitar. Evening dresses are good, but as voice artists and eye-fillers they are only fair.

Harry Lewis and Band (8), seven men and a woman, followed with a tramp band act. The girl, who conducted, did two songs. Her voice is okay for the act. No one instrument stood out. It is a bad stage band, and will never do for a dance band.

Drake and Adams, mixed comedy team, attempted to entertain with some hoke. The man accompanied with a clarinet in one number. Hoke acts usually riot in this house, but this one didn't. "Number, Please" refreshed by two women and a man,

NEWARK

C. R. AUSTIN

Proctor's—Vaude. "Love Thrills." Loew's State—Vaude. "Captain Salvation."

Newark—Vaude. "Burnt Fingers."

Mosque—"The Whirlwind of Youth," vaude.

Branford—"The World At Her Feet," vaude.

Fox Terminal—"Molders of Men," "Slaves of Beauty."

Capitol—"Easy Pickings," "Slide, Kelly, Slide."

Goodwin—"Naughty but Nice"

Commencing Friday (July 15), the Newark will use that day henceforth for opening its shows instead of Monday as at present. The long jumps for Pantages acts has forced them often when closing here Sundays to lay off the next week, as they could not make the next stand on time. The new plan will permit the acts to open Saturday, Sunday or Monday, according to the distance and policy of the next date.

Dorothy Humphreys, recently in "Rye, Bye, Bonnie," has entered suit for \$50,000 against the Acme Theatre Company (Schlesinger and associates), lessors of the Broad, for injuries alleged to have been received when a piece of stage backing fell on her Dec. 30, 1926. She maintains that she received a fracture of the skull, suffered impaired hearing and was forced to undergo an operation. She has been obliged, she says, to give up acting. As Miss Humphreys is under 21, the suit is brought by her mother, who asks for \$15,000 for the loss of daughter's "services," while the girl asks for \$35,000.

The will reopen Aug. 16 (unusually early for this house) with a Shubert musical as yet unnamed. The Shubert will open about the same time with "Old Ironsides."

ALBANY, N. Y.

By HENRY RETONDA

Capitol—"The Baby" (stock).

Strand—"The World at Her Feet."

Leland—"Lost at the Front."

Ritz—"Parisian Love" (1st half), "Titzzy" (2d half).

Clinton Square—"Jim, the Conqueror"—"The High Flyer."

Grand—Pictures, vaude.

De Witt Newing is the author of

"The Baby," which the stock players are playing this week. "The Baby" has been played on the road before.

Ward Crane made a personal appearance at the Leland last week, when "the Lady in Ermine," in which he played, was screened. Mr. Crane is visiting his parents here.

The International Alliance of Theatre Employees and Motion Picture Operators holds its annual convention at Saratoga Springs July 28-29.

Keyes Perrin, son of Oscar J. Perrin, manager Capitol, played Master Blackburn in "Is Zat So?" at the Capitol last week. Veronica Perrin, a daughter, plays minor roles with the stock here.

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LOS ANGELES

Professionals have the free use of Variety's Los Angeles Office for information. Mail may be addressed care Variety, Loew's State Bldg., Suite 1221-22, Los Angeles. It will be held subject to call or forwarded, or advertised in Variety's Letter List.

Excellent vaude at the Orpheum last week, but most of it wasted because of faulty spotting and duplications. Three piano acts in one, with the grand utilized a fourth time in another turn. And what a piano that Orpheum instrument is! It is an antiquated, scratched up and marred instrument. Evidently business does not warrant the expenditure of the price of a bottle of furniture polish which would easily eliminate the "cheapness" of the piano. This "planner" was inherited from the old Orpheum.

Florence Moore with Lieut. Gitz-Rice was held over. The latter the preceding week acted only as her accompanist. Last week Gitz-Rice was allotted a position on the bill—number two. A program switch after the Sunday opening has the J. Francis Haney revue in opening position, with the Angel Brothers, equilibrist, moved down to closing. The Haney Revue, slow in getting started, with a bad arrangement of introductory dance numbers, had no trouble satisfying the handful of holiday night customers. Helen Stewart, the girl in the turn, is a hard worker. The three boys assisting Haney are corking steppers. J. Francis also does a lot of eccentric stepping.

Lieut. Gitz-Rice and his own song numbers drew applause. Florence Moore then appeared as master of ceremonies. Miss Moore is an excellent comedienne, but falls flat when it comes to introducing other turns.

Came Mr. and Mrs. Norman Phillips and Co., including Norman, Jr., in a "Family Revue." The child is quite clever, but should stick more to his own naturalness instead of attempting to essay the "wise guy." His lines were too palpably "grown up" and detracted from an otherwise entertaining act. The youngster has a very fine skit with a dog, and the sketch between Mr. and Mrs. Phillips had its share of laugh lines.

When it comes to character singing Frank DeVoe stands out. His personality, clear diction and ability to register stamps him a natural. DeVoe scored for a solid hit. Incidentally it is reported he will be seen in the west under the Fanchon and Marco banner.

Bert Gordon and company of five offered a skit in two versions. Gordon worked in a motion picture white makeup. A comedy hit. This act closed the first part.

Will and Gladys Ahern opened after intermission with a youth, unprogrammed, assisting. Gladys Ahern is beautiful to gaze upon and her dancing won favor. Will's intricate steps scored for a "wow." Their act is surefire.

Florence Moore again favored with character song impersonations which met favor.

Miss Moore did a "song plug" for a new Gitz-Rice balled which started out fine but which got to be a

bore when she kept repeating the chorus over and over again. However, it looked like salesmanship.

In closing spot the Angel Brothers, two fine specimens of physical development, did some fine balancing and closed with a ladder stand that drew applause.

Despite the general exodus of locals to the beaches and other vantage grounds over the holiday period, there was an almost capacity turnout at Pantages Independence Day matinee. The "smart ones" figured on a better break by staying in town than chancing it on the road with the mob. At any rate, it looked like all those who stayed behind were at the Pantages Monday. The holiday schedule necessitated a good deal of "chopping" to make time. The short subjects were cut entirely while about 15 minutes were clipped from the vaude section. The screen feature was "The Gay Old Bird" (Warners).

Violet and Daisy Hilton, San Antonio Siamese Twins, topped the bill. The "joined together" girls were a draw, the phenomena arousing curiosity. A matronly woman with a "class" air introduced the girls before they appeared. Her remarks were well chosen and clearly spoken, while not taking up too much time. The twins, in full stage, representing a drawing room, were much at ease and impressed with their agility to move about.

Two pop numbers on saxophones clicked nicely. Their singing was moderate, yet pleasant. What hit most was their dancing. Remaining four acts merely filled out to mild returns. Johnson and Johnson, two boys, failed to get laughs, no attempt being made, but got by on harmony singing of the whispering variety and some stepping by the straight. One had the old and reliable yodeling all to himself, paining it off for something.

Don Lee and Mlle. Louise held third position with their dance revue, carrying two girls. The turn didn't get started right and lapsed into stage waits more than once. Dancing team managed to find a slow enough tempo to "take" from them. A ballroom number was neatly executed, but lacked in speed and color. The whole thing is patterned after musical comedy, but hasn't enough material to stand up under that title. The assisting girls showed little.

Burns Twins, later doubling with the Hilton girls, had some fast and neat routines for taps and other forms of soft shoe. Good enough to merit more than they got here. Hylan's Birds, of six white parrots, opened the show.

The first picture theatre in Reseda, Cal., will be built by N. Scheinberg and M. P. Horwitz, owners and operators of the Van Nuys theatre and the Madrid at Owensmouth. House is to cost \$35,000.

"If I Was Rich" (William Anthony McGuire) opens at the Hollywood Playhouse July 18. Gay Seabrook and Phil Tead head the cast, which includes May McCabe, Howard Hull Gibson, Al Ochs, Charles Dow Clark, Charles Miller and Jack Elliott.

The Los Angeles Film Board of Trade has a new secretary, Lola Adams, New York. Miss Gentry succeeds Mike Norling, who remains with the Board of Trade in a legal advisory capacity.

James Kirkwood is recovering at the Osteopathic hospital from acute appendicitis. The actor was taken to the hospital in a serious condition, but was not operated on.

West Coast Theatres, Inc., operation of Grauman's Egyptian will become effective July 22 when a weekly change policy of feature pictures and Fanchon and Marco stage presentations will be inaugurated. Bruce Fowler continues as house manager. The opening picture has not yet been decided, but will very

probably be a follow from one of the downtown first run houses.

B. B. B. at Coffee Dan's for the past six weeks, has signed a six months' contract with that establishment. His contract calls for a "cut in" on the house receipts and the privilege of doubling in picture houses.

The vaude-picture policy instituted at the Belmont (uptown West Coast house under lease to Ruth Helen Davis and her husband, Dr. Archibald) failed to pan out and the house went dark after three and a half weeks. Dramatic stock preceded the vaude-picture policy.

Bert Levy office provided the vaude, starting with six acts, then five, and finally cutting to four, but the intake was too meagre. Miss Davis has returned from New York with a number of plays which will be produced in stock at the Belmont starting in early September.

Sid Grauman has announced preliminary plans for an amphitheatre to seat 20,000 that he ultimately plans to erect in Beverly Hills, to be used for pageants and spectacles. No building operations are planned before the spring of next year, according to Grauman.

Engagement of "Topsy and Eva" (film) with the Duncan Sisters in person on the stage, terminates at Grauman's Egyptian July 20. The Sisters go to the Granada, San Francisco, for one week, and then jump to New York for their opening at the Rialto.

The Motion Picture Make-Up Artists' Association gives a masque ball at the Hollywood Roof Aug. 30, to raise funds for a library to file make-up styles. Jack Dawn is president; Percy Westhouse, vice-president; Mel Burns, secretary.

The Vernon Country Club was partially destroyed by fire, damage estimated at \$10,000.

SYRACUSE, N. Y.

By CHESTER B. BAHN

Wieting—"Night Cap" (Wilcox Stock Co.).

Temple—"Kempy" (Temple Players). Final week.

Keith's—Vaude, pictures.

Savoy—"Lid Lifters" (Stock bur).

Strand—"Three Hours" and Vita.

Empire—"Credie Snatchers."

Eckel—"Demi-Bride."

Rivoli—"Hills of Peril."

New Syracuse—"Night of Love."

Swan—"Denver Dude."

Palace—"Evening Clothes."

Harvard—"Sunya."

The New Syracuse, Charles Deninger, managing director, will change policy Sunday, substituting first runs for double feature second and third run programs. Latter policy has not proven successful.

House has 10-20-cent tariff and this will not be changed, it is understood. If there's a Syracuse newspaper man who fails to see the 101 Ranch Wild West show here Thursday it will be his own fault. Advance men for the circus literally flooded local newspaper offices with Annie Oakleys for the boys; most generous distribution within memory.

Departure of Cress Hillary, producer and principal comic of the Savoy stock burlesque, and of his wife, Mary Lane, brought several shifts in the troupe. Date Curtis, former straight man, is now doing comedy, opposite Al Martin. Pee Wee Powers, erstwhile of the chorus, has graduated to principal and leading numbers. Billie Aldrich, cooch dancer, added to company.

Harvard theatre, in the University district, has passed to Kallet Theatres of Oneida as the result of a week-end deal with the Fitzer interests. This gives Mike Kallet, former Syracusean, now of Oneida, his second house in this city. The Regent, also in the University section, was taken over several months ago. The Harvard will be directed in conjunction with the Regent by Lester Wolfe.

The deal covers a nine-year lease, it is said. Ben Fitzer was managing the Harvard, playing a double feature second and third run program, with but slight success. The Kallet policy calls for a single feature, probably second run. The Harvard is one of the most palatial neighborhood theatres in the city, costing about \$200,000 to build and furnish. The Fitzers acquired it in March from Phil Smith. The Harvard is the 11th theatre in the Kallet chain, the others being located in Utica, Rome and Oneida.

The plans of Ben Fitzer, one of the oldest film men in this city, are unannounced. George H. Helmer, organist at the Majestic, Utica and long connected with local theatres,

has a new berth—organist and choir leader at St. Paul's, Whitesboro. He continues at the Majestic.

Hai Brown, character man of the Wilcox stock, is playing his original part in this week's production of "The Night Cap" at the Wieting.

Irene Grimes, colored cabaret dancer, appearing at a Utica resort, was severely bruised last week when run down by an auto driven by Alexander Dobrzenska. Her companion, Edmond Wilbur, escaped with painful bruises. Autoist arrested on a reckless driving charge.

The Blue and White Orchestra has been signed as house orchestra for the Richardson theatre, Oswego, now housing Lew Farmer's stock.

The New Syracuse (pictures) has Frances Carrington of "The Herald's" movie staff as p. a.

Strand, Ogdensburg, to stimulate Monday patronage, is inaugurating "Gift Night," making a tie-up with local department stores and merchants who "donate" the prizes. Strand is a Schine theatre.

Robert Earl is appealing from the \$5,000 judgment given against him in favor of William H. Wagner. Verdict was returned at the May term of Supreme Court in Utica and results from a suit brought by Wagner for commissions on the sale of theatres in Herkimer and Little Falls.

Cornell Summer theatre at Cornell University, Ithaca, opened its fourth season last week—and with the presentation of four short plays in University theatre. The bill embraced "A Seat in the Park," "Wrong Numbers," "The Very Naked Boy," and "Lima Beans." This week the program calls for "Riders to the Sea," "Two Slaters and a King," "Monday," and "Action."

Schine Circuit, according to announcement in Ogdensburg, is going in for "Opportunity Nights," giving amateurs in the various cities and towns in which it operates a chance to do their stuff, with the promise that those who qualify will be given bookings in the 112 houses of the chain.

Fire threatened two up-state theatres late last week. Family, at Rome, was damaged by a blaze that broke out during a severe electric storm. The first and second balconies of the theatre, operated by the Strand Amusement Company, were damaged by water. Flames were confined to the roof.

The lives of a hundred or more children were menaced Saturday afternoon when fire broke out in the Hippodrome, in the heart of the Ogdensburg business district. Patrolmen stationed in the house quickly halted a near-panic that followed the cry of "Fire" and emptied the youngsters into the street.

Blaze started in the projection room. As Cy Keeler, projectionist, was unwinding film, the celluloid snapped, struck a high-powered bulb and took fire. Keeler made a safe exit. James B. Burnham, who recently took over the house, sought to enter the booth but was forced back by a sheet of flame that burned his face and hair. Hippodrome is owned by Eli Rosenbaum. Damage slight.

Although the ceremony will not take place until fall, Abel F. Barbuto, Syracuse tenor, with White's "Manhattan Mary," and Pearl Russo, childhood sweetheart, secured a marriage license here Saturday. Mr. Barbuto secured his start by appearing in amateur productions, particularly K. of C. shows, in this city. Recently he has been appearing with the Embassy Boys in New York, in night clubs and on radio.

Drawing contests are the local publicity rage at present. The 101 Ranch Wild West has a "scrambled animal" contest tie-up with the "Journal." Eckel, in conjunction with the "Herald," is seeking designs for a wedding gown; the lat-

ter is a tie-up with Norma Shearer's "The Demi-Bride."

The local Rialto, puzzling over the policy intended for Loew's new State theatre, to be completed during the winter, found the answer in the announcement Saturday that Syracuse was scheduled for inclusion on the Publix-Loew de luxe circuit, the houses of which will book Paramount presentations through a new Loew-Publix alliance.

With Publix signing "names" it looks as though Keith's, with its combination policy of pop vaude and pictures, is in for tough opposition once the new State, a stone's throw away, opens.

Walter Edwin Gardner, for 20 years editor and publisher of "The Post-Standard," local morning daily, died Friday. He had been retired from the newspaper field since 1917.

Jimmy Leamy, youthful dancing whiz of this city, goes to Van Arnam's Minstrels, now in rehearsal.

Col. Charles A. Lindbergh is scheduled to be the stellar attraction for Syracuse Day, the opening day of the New York State Fair, on Aug. 29.

Mme. Emma Calve, now the guest of her protegee and pupil, Mrs. Hamilton White, of Fayetteville, may give a concert in this city during her visit.

ATLANTIC CITY

By VINCE

Apollo—"Among the Married." Globe—"Potemkin." Earle—Vaudeville, pictures. Stanley—"The World at Her Feet." Virginia—"What Price Glory." Colonial—"His First Flame." Strand—"The Big Parade." Capitol—"The Broken Gate." City Square—"Tip Toes." Savoy—"Pere Babies."

Atlantic City's summer show program will be completed with the opening of "My Maryland" (No. 2) at the Garden Pier theatre July 15, and Keith-Albee vaude at the Globe, July 18.

The "My Maryland" cast, assembled for Boston and Chicago runs, includes Lettie Howell, George Rymer and Alexander Clark.

Two prominent Boardwalk movie houses, Virginia and Strand, are now showing "specials" for extended runs with "What Price Glory" packing them in at the former at 40c. and 50c., while "The Big Parade" continues to do well at the latter at 50c. and 75c.

"Kibitzer," new American comedy drama, will be presented by John Golden at the Apollo July 18, followed by Ziegfeld's "Follies," "Good News," a musical piece; George M. Cohan's "Cyclone"; Gene Buck's "Yours Truly," and "Manhattan Mary," the new George White production.

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By HARDIE MEAKIN

Belasco (Shubert)—Dark.
National (Rapey)—S. E. Cochran's stock in "The Patsy."
Poli's (Shubert)—Dark.
Earle (Stanley Co.)—Vaude-Pets.
Keith's (K.A.)—Vaudeville.
Strand (Linkins)—Pets.
Columbia—"On Ze Boulevard"; next, "Wedding Bills."
Little—"Cyrano de Bergerac"; next, "Polikushka."
Metropolitan—"Naughty but Nice"; next, "Notorious Lady."
Palace—"Tillie the Toiler"; next, "Callahans and Murphys."
Rialto—"Beware of Widows"; next, "Prince of Tempters."

Theatre Guild is reversing procedure in operation of downtown Little and neighborhood Wardman Park. Previously Little attraction played the W. P. house the following week; currently, however, the Russian "Polikushka" is shown first in the neighborhood and then brought downtown.

Heinz Roehndel, directing the Rialto orchestra, is the father of a seven-pound girl born July 3.

Raymond E. Rapp has been imported from St. Louis to preside at the organ of the Crandall York. Mrs. Pearl Hauer, formerly on this assignment, was transferred to fill a vacancy at the Home due to the resignation of Mrs. Towne.

Harold Phillips, dramatic editor "Times," is back after the vacation. Jim Ring of the staff batted for Phillips.

Clara Jacobo, operatic singer at Keith's, sang at the funeral of John Chevallier's mother, who died here suddenly last week following the death of her daughter. Chevallier is the assistant manager of Keith's.

OAKLAND, CALIF.

By WOOD SOANES

Berton Churchill started his last two weeks at the Fulton yesterday playing the Arliss role in "Old English." Frances Underwood, who was brought here from Hollywood with him for a co-starring season

with the Fulton stock in support, retired Saturday in "New Brooms." Churchill-Underwood season proved a triumph artistically but no great shakes financially. It was expected that "Allas the Deacon" opening would run four weeks. It lasted two. "Aren't We All?" which followed, stopped after a week, as did "New Brooms."

Fulton succeeds the Churchill-Underwood unit with Marjorie Rambeau supported by Herbert Hays and the Fulton stock opening July 17 in "Rain." Miss Rambeau will also play "Antonia," "Just Life" and "Daddy's Gone a-Hunting," according to the present plan.

Henry Sherr, musical tab comic known in Los Angeles and environs, has been brought north by Nat Holt as a comedy partner for Bobby Fitzsimmons in the productions at the Wigwam in San Francisco and the State here. Holt alternates two troupes, other headed by Johnny Smythe, playing half at week at the Wigwam and the other here.

Harry Langdon's "Long Pants" came into Oakland and put in at the Grand-Lake, West Coast's big neighborhood house, instead of T & D downtown. Reviewers seemed to agree with the West Coast.

Orpheum Circuit has announced the booking into the 12th street of "The King of Kings," "Old Ironsides" and the Marx Brothers in "The Cocoanuts," the latter not until next February.

Once again Al Jolson was announced for Oakland but decided to call it a day in San Francisco. Jolson took a dash-out powder on Oakland a couple of years ago.

Jack Sheehan, musical comedian after a four-week visit to Oakland his home town, returned to New York to start rehearsals in "Holl' Em, Helen," for Schwab and Mandel.

SALT LAKE

By GLEN PERRINS

Racing will return to Salt Lake again within two months, says Hoyt Madison, Salt Lake representative of William P. Ryan, of San Francisco, promoter of racing in Salt Lake ever since the sport has been revived in Utah.

The dates for racing will be from Aug. 20 for 30 days at Layton, and if the city ordinance of \$800 per allowance for 10 days at the State fair grounds during the Utah State Fair

The racing will be under the supervision of the Farmington Racing Commission, organized some time ago and ready to function in a full-fledged manner at short notice. Besides creating a racing commission, Farmington has drawn up a racing law, based upon the Redd racing act, but changed enough to suit local conditions.

Work of renovating the Orpheum theatre for operation as a moving picture house will commence soon, according to George E. Carpenter, in charge for L. C. Marcus, who recently purchased the property. Showhouse will reopen in August.

Social interest will be awakened and theatrical memories revived by the news of the contemplated visit of Mrs. August Belmont, of New York, formerly Eleanor Robson, to Salt Lake City this summer. Mrs. Belmont will accompany her life-long friend, Ada Dwyer Russell.

PITTSBURGH

By JACK A. SIMONS

Pitt—"The Whole Town's Talking" (Sharp Stock).
Davis—"Drums of the Desert" and vaude.
Aldine—"Tillie the Toiler."
Grand—"The World at Her Feet."
Duquesne Garden—"Sally."
Harris—"A Hero on Horseback" and vaude.
Olympic—"Broadway Nights" and Vitaphone.
Sheridan Square—"Dearie" and vaude.
Cameo—"Dr. Jekyll and Mr. Hyde."
Regent—"Broadway Nights" and Vitaphone.
Liberty—"The World at Her Feet."
State—"Drums of the Desert."

Harry Greenman, who came here six months ago from St. Louis as manager of Loew's Aldine, has been transferred back to the Missouri city. Mr. Greenman left behind him an army of friends.

To express their good will and regret over his leaving here, employees of the Aldine, his friends in all walks of endeavor, and new patrons rendered a farewell party to Mr. Greenman on the stage of the Aldine. More than 400 people were crowded on the stage, with Benny Rubin acting as master of ceremonies.

Ben Fields, Pittsburgh representative of the Milton W. Little Co., celebrated his 13th wedding anniversary last week with a party that

was attended by many show people. Charles Caplan, formerly of the Metropolitan Film Company's Detroit office, who was Ben's best man at the knot tying, was one of the guests of honor.

Announcement was made here last week by Mrs. Deuel, mother of the Deuel Sisters, that Dorothy will go on with her stage career. Eleanor, who was married recently, is now honeymooning in Europe.

BUFFALO

By SIDNEY BURTON

Buffalo—"Man Power," Peddler, Mitchell Bros.
Hipp—"World at Her Feet," vaude.
Great Lakes—"Auctioneer," vaude.
Loew's—"Outlaws of Red River," Roscoe Arbuckle, vaude.
Lafayette—"The Brute," Vita, vaude.
Court Street—"McGarry Players," "Adorable Liar."

Don Burroughs returns as leading man of the McGarry Players next week after several months' absence.

Al George Dramatic Players this week began an indefinite engagement at the New Ariel theatre, east side neighborhood house, "The Best People" opening. Company is headed by Phoebe Fulton, Jack Smart, Day Keene, Grace Edwards and Arthur Hays.

Kawson Reid has succeeded Alex F. Taylor as organist at the Great Lakes.

Shipwreck Kelly, champ pole-sitter, began seven-day, seven-night, seven-hour sitting on the Andrews building flagpole at noon Sunday. Kelly, who appears greatly annoyed at the 12-day record claim of Spider Haines of Denver, begins a week's engagement at Loew's State Monday.

Margaret Anglin will appear on the assembly program at Chautauqua July 14 coming from Ottawa, Can., where she has been participating in the 60th birthday celebration of the Denison. Miss Anglin's appearance is the most outstanding event on the Chautauqua program since Made Adams' showing several years ago.

The Palace, which several weeks ago was announced as discontinuing burlesque for the summer has resumed burlesque showing with a stock headed by Fred Beck.

SEATTLE

By DAVE TREPP

Pantages—"The Perfect Sap," vaude.
Fifth Avenue—"The Callahans and Murphys."
Blue Mouse—"Dearie."
Coliseum—"Prince of Head Waiters."
United Artists—"Evening Clothes."
Moore—"Love Spats" (musical).
Columbia—"Whirlwind of Youth."
Strand—"Is Your Daughter Safe?"
Embassy—"King of the Pack."

Mollie Halstead, local dancer, is in the Northwest making several professional appearances.

Blue Mouse, Tacoma, closed July Portland, where Orpheum runs but three days and road shows the same, the Henry Duffy Players are knocking 'em over in stock. Lines form nightly for "The Patsy" now in its second week. This did \$6,000 gross the first week, and went over \$7,000 the second at the Music Box, Portland, where a sell-out is \$10,000. Seating is 1,300 with \$1 top. Manager McCurdy plans to run "The Rat" for four weeks, a record in Portland, and then the company returns to Seattle, opening Sept. 5 at the old Orpheum, now known as the Moore, where Will King is playing. King closes about Aug. 1.

Earl Gray orchestra has left the Winter Garden and gone to Long Lake, near Olympia, for the summer.

Leona Parsons comes from the east to be leading lady for Duffy Players when they resume in Seattle. Howard Miller will be leading man.

KANSAS CITY

By WILL R. HUGHES

Newman—"Manpower," presentations.
Royal—"Metropolis."
Mainstreet—"Fast and Furious," vaude.
Liberty—"The Red Kimono" (2d week).
Globe—"The Better 'Ole," Vitaphone (2d week).
Pantages—Vaudeville, pictures.

Don Bestor whose orchestra is at the Hotel Manhattan, and Mrs. Bestor, celebrated their second wedding anniversary with a dinner at the hotel.

Work is being rushed on the new Low-Malland theatre so the big house can open the first of September.

MILWAUKEE

By HERB ISRAEL

Miller—"So This Is London" (stock).
 Alhambra—"The Claw."
 Garden—"Rich but Honest."
 Majestic—"Horse Shoes," vaude.
 Merrill—"On Ze Boulevard."
 Palace—"The Brute," vaude.
 Strand—"The World at Her Feet."
 Wisconsin—"Senorita."

Padlocks were forged last week for several more downtown night life resorts when the government asked for writs for the Tekay, near the Palace; Crystal Cave, beneath the Gayety; Sonzey cafe, below the McCoy hotel, and the Miami Gardens. All were raided recently.

The Shorewood, first theatre built in Milwaukee's wealthiest suburb of that name, opened last Friday night. It is an independent house.

Ainsely Whitendale, press representative, Davidson, for the past few months, has left his post to take a job in Detroit.

The McCall-Bridges players closes their summer engagement at the Miller here in four weeks, returning to St. Paul. The Miller reverts to Loew policy.

The Gayety here has definitely announced it will again play Mutual burlesque next season, with stock playing in the Fox & Krause Minneapolis house.

With summer resort spots getting their first big play of the year with the coming of hot weather, Federal agents made a big grab at Camp Lake where they raided three summer hotel bars and arrested five operators.

Frank McCoy, manager, McCoy players, recently closed at the Davidson, was released from the hospital this week following a minor operation.

INDIANAPOLIS

By EDWIN V. O'NEEL

Keith's—"Kismet" (Stuart Walker stock).
 English's—"His Chinese Wife" (Berkell Players).
 Circle—"The Beloved Rogue."
 Indiana—"Broadway Nights," "Winter Nights" (Publix).
 Ohio—"The Magician."
 Apollo—"Faust."
 Palace—"High Hat."

The Berkell Players next week will give the premier presentation of an unnamed mystery comedy by Robert St. Clair of the Berkell stock.

The Stuart Walker contract at Keith's has been extended to Sept. 3. Walker may play here during the winter, with the Colonial and Murat available if Walker does not continue at Keith's.

Will Hough, manager, Keith's, has been transferred to the Palace and no successor named. It is rumored Walker may continue in the Keith house, Keith vaudeville being dropped here.

Charles Berkell Stock will not return to Davenport and Waterloo, Ia., this winter, but will operate two stock companies in Indiana and Illinois.

NEW ENGLAND

New Haven Aldermen have legalized Sunday film matinees after a strenuous effort was made to refer the matter to a referendum at the next city election. Admission shall not be more than week-day evening prices, an amendment to the ordinance says.

The new \$250,000 Taunton Park Theatre, Taunton, Mass., owned by Donovan Amusement Co., will be ready for films and vaude Oct. 1. The theatre will seat 1,700.

The Broadway, Springfield, and Princess, Hartford, have been closed for alterations. The latter's stage will be rebuilt and a new organ installed. The Majestic, Hartford, is closed until Sept. 4. The Bradley, Putnam, Conn., has closed for remodeling.

PORTLAND, ME.

By HAL GRAM

Jefferson—"Male and Female" (stock).
 Strand—"Man Power," "The Brute."
 Empire—"Drums of the Desert."
 Portland—"Wild to Go."
 Elm—"Winds of Chance."
 Colonial—"Hills of Kentucky."

The Jefferson Players, after a six weeks' vacation, resumed this week with the personnel unchanged.

Sparks Circus here Aug. 3.

The annual summer series of municipal organ concerts opened last week at the City Hall to continue daily until September.

The Falmouth Foreside Fair and Cattle Show occurs Aug. 27.

OMAHA, NEB.

By ARCHIE BAILEY

The Rialto drew attention when Rex Henton attempted to sit on its flagstaff for 36 hours. He failed after sticking nearly 30 hours, fainting at his perch. He was brought down while hundreds watched.

The World Realty Co., operating several downtown houses, has signed for the 1928 Metro-Goldwyn-Mayer pictures.

Jean Gordon, Houston, and Jack Buckley, formerly of the Empress here, have joined the Moon musical stock. Jean Noble recently returned to Kansas City.

George Monroe and Gordon Ruth have filed papers of incorporation for the Omaha Suburban theatre.

Zez Confrey, who brought his band to Krug park for two weeks, will play four weeks in all. Fred Haun also stayed for two extra weeks before Confrey. The park is playing leading bands for two and four-week stands.

DETROIT

By JACOB SMITH

Garrick—"Broadway" (13th week).
 Bonstelle Playhouse—"Father's Affair" (Bonstelle stock).
 Adams—"Moon of Israel."
 Capitol—"Dance Magic."
 Colonial—"Beauty Shoppers."
 Madison—"Twelve Miles Out."
 Michigan—"Man Power."
 State—"Ritzzy."

A local attendance mark for bands was established this week at the Michigan. Vincent Lopez and orchestra exceeded the Paul Whiteman gross at this house by several hundred dollars, breaking all previous records. Manager Walter Immerman decided to stage five instead of four performances daily following the close of an overflowing business Wednesday night.

Joseph King, who plays Dan McCormick, the detective in "Broadway," was made an honorary lieutenant recently. The laurels were bestowed by Lieut. William Johnson, president of the Detroit Police Department lieutenants' association.

The Cadillac's stock burlesque closed July 2.

LETTERS

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Zukor Dava

a Mutual Wheel burlesque producer, later said he had no recollection of the conversation, but may have told Bergman that that was his understanding of how such gift money was regarded.

Bergman was again called to the stand Thursday at which time he stated that one reason for box office men accepting money from ticket agencies was that theatre treasurers only received \$1,500 a year for a season that averages 32 weeks. Tuttle took the figures paid by various agencies to treasurers and estimated that the total amount was between \$50,000 and \$75,000 yearly. Bergman agreed that might not be far from the actual total. He said that when he was treasurer of the New Amsterdam he made from \$10,000 to \$15,000 a year. That might apply for some other houses, but it was not brought out that a portion of that money goes to the assistant treasurers. Bergman stated the managers were too short sighted to pay the treasurers a living wage.

Bergman declared again that not one penny went to the theatre managements in his group. Asked why they did not share he answered they didn't pay that much attention to their business. He insisted that conditions in the ticket situation is principally the public's fault because they will not buy tickets in advance. If the ticket sale could be accomplished at the box office and extended three to five weeks, matters would be different. As it is the agencies underwrite productions for the first six or eight weeks.

Gyp Plan

Tuttle charged that "the whole plan was not only to gyp the government but the author, composer, theatre owner and anybody else interested in a percentage of the gross." Bergman admitted that it was.

Under the new authors' contract all money received from ticket sales is supposed to go on the settlement.

Some managerial bitterness crept into the investigation when Tuttle received a letter from Arthur Hammerstein, suggesting that Bergman be called downtown to explain "what becomes of large sums of money paid by brokers to Ziegfeld and Erlanger." Hammerstein was appointed chairman of the committee in charge of the Leblang consolidated ticket plan. It is believed his "squawk" to the prosecutor is a reaction to the refusal of the Erlanger group of managers to go into the central ticket office scheme, which they believe is workable.

High Premiums

Broadway Ticket Agency was brought into the investigation Thursday through Joe Newman, manager of the concern owned by A. L. Jones and Charles Lavey. Revelations as to high prices of fight and theatre tickets were made, also the payment of premiums by brokers to the manager of "Yours Truly."

Nine tickets for the Delaney-Maloney fight were asked about. Newman stated his agency paid \$765 for them, the box office price being \$22 or \$193 total, and sold them for \$810, as an accommodation to customers. It was stated by Newman that Mike and Jake Jacobs were the agents who controlled the fight tickets, although he was not certain if Jacobs was paid the heavy money for the fight tickets involved.

Paid Shuberts

Newman stated the concessions paid for selling tickets for the Shubert group of theatres amounted to \$500 per month and that the Shuberts received approximately \$5,000 annually from that agency. Tuttle told the witness to keep the checks paid the Shuberts because he "would need them later."

He testified he had paid \$2 per ticket for "Yours Truly" to George Buck, brother of Gene Buck, the show's producer, during the first two weeks. Thereafter he complained that the premium was too high and he could not get addi-

tional tickets. Asked if he believed whether "Yours Truly" first rated a success was turned into a flop because of the high prices of tickets, Newman replied that was the general opinion.

Tuttle sought to bring out the stockholders in the J. & L. Corporation, which is the corporate title of the Broadway agency. Newman did not know. The J. & L. Corporation received two-thirds of the net receipts of the agency, according to its income tax statement.

He said ordinarily his agency paid 25 cents per ticket as a premium for ordinary attractions, but for hits the cost was 50 cents to \$1. He admitted the agency sold five tickets for "Rio Rita" for \$125, the box office price actually being \$27.50 for the five, and admitted that managers sometimes "killed off" their own hits by high prices.

Subpoenaed Ralph Long

One of those subpoenaed by the defense for the Alexander case is Ralph W. Long, formerly general manager for the Shuberts. Also summoned in the investigation last week were Louis Ohms of the Miller theatre, controlled by Gilbert Miller, and Miss Peabody of the Shubert theatre. They were not examined but will probably reach the stand this week, the investigation being slated to resume on Thursday.

The ticket brokers have no illusions about the situation and no intention of withholding any facts.

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AGENCY TRIAL STARTS

(Continued from page 42)

Tuttle's questions that he had not included the ticket gratuities in his personal income tax returns for 1925 and 1926. Previously such items were included but acting on the advice of a Mr. Todd of the Income Tax Department whom he said told him it was not necessary, as gratuities or gifts were not taxable. Todd now in Pittsburgh and

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OBITUARY

(Continued from page 50)

Women's death is credited to the shock and worry due to her daughter's and granddaughter's demise.

Jack Barnett, 45, orchestral leader with Roscoe Ails in vaudeville at one time, died June 28 in the N. V. A. sanitarium at Saranac Lake, N. Y., of consumption.

Keith Preston, literary editor for the Chicago "Daily News" and one-time picture critic for the same paper, died July 7 at the Evanston Hospital.

W. W. Weaver, 57, advance agent for the Walter L. Main circus, died in the Willimantic, Conn., hospital after an operation.

Mrs. Alice Bent, 73, mother of Marion Bent (Pat Rooney and Marion Bent), died suddenly July 9 of apoplexy.

James R. Sullivan, former treasurer Empire, New York, died at Ridgefield, N. J., July 9.

The father of Julian Eltinge, female impersonator, died in Los Angeles, July 7.

The stepfather, 56, of Janet Gaynor, film actress, died July 5 in Los Angeles.

The father of Margaret Huffman, picture actress, died July 5 in Los Angeles.

Charles E. Greenstone, 34, former treasurer Harmanus Bleecker Hall, Albany, and manager, Van Currier O. H., Schenectady and Empire, Glens Falls, died in St. Vincent's Hospital, N. Y., July 12. A widow and two children survive.

For the past two years he had been associated with his brother, Al Greenstone in the souvenir book business, supplying the special programs for the big pictures.

FRANK G. ZIMMERMAN

Frank G. Zimmerman, 45, Philadelphia theatrical man, committed suicide in that city July 12 by shooting himself in the bathroom of his apartment.

Mr. Zimmerman, who was a son of the late J. Fred Zimmerman, prominent New York and Philadelphia theatre manager, was recently operated upon and his failure to regain his health preyed heavily upon his mind.

His death recalls that he inherited a large share of his father's \$3,000,000 estate.

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INSIDE STUFF

ON PICTURES

(Continued from page 16)

good and ordinary pictures. In the first instance it may have been the picture, such as "Don Juan" which held up the gross, while in other instances Vita has accompanied the ordinary pictures, leaving it doubtful as to which did the business.

From reports, principally obtained at the Columbus convention, it has been in the main exhibitors in fear of the opposition who took on Vitaphone under the long term contract, cost of installation and a per seat tax of 10c weekly. Other exhibitors and even some with opposition preferred to wait for the exact condition concerning Vitaphone before considering it.

Meanwhile Fox's Movietone has not been installed other than the news reel feature of it, with the DeForest Phonofilm remaining stagnant meantime, and another, Vocalfilm, current in its own leased house in New York.

Previewing of pictures in the neighborhood and suburban houses of Los Angeles is becoming less and less with the producers sending the prints to out of town theatres for the preliminary showing. They figured they were not getting a proper audience slant by the in-town advance showings, as the house managers are always advertising "preview" and the customers are aware that something new is being "tried out." In the outlying towns throughout the county the "previews" are slipped in without any advertising, resulting in the producers obtaining a better audience reaction and getting a more definite idea of the possibilities of their product.

Some of the neighborhood houses had reached a point where the word "Preview" was left standing in the electric marquee constantly, with practically one a night the order. Some of the producers are shipping their features to distant points in Southern California, and even into Arizona, for their initial audience screening.

M-G-M and DeMille are sending companies from the coast this week to film scenes at the West Point Military Academy for competing pictures. Edward Sedgwick will direct William Haines for M-G-M, while Donald Crisp will handle the DeMille production with William Boyd. Both of the companies will be at West Point at the same time, and each will probably vie with the other to get through first to reach the market.

Both of the companies have the co-operation of Academy authorities and government officials for making the films, and both companies have been taking scenes around West Point for stock shots for the last few months.

A film company now in the process of formation on the coast for the specific purpose of making a series of sea pictures around Catalina Island is using a smart method of selling stock in the enterprise.

A few weeks ago about 30 Hollywood doctors and dentists were invited on a week-end yachting trip as guests of one of the company officials. The yacht cruised around for a number of hours and was finally anchored at the Catalina headquarters of the company. The real estate, marine holdings and other assets of the company were fully explained to the medicals in an extended speech by the company's attorney. They were told that no attempt would be made at any time to sell them stock in the enterprise.

It was intimated the company wanted the doctors to be fully aware of the proposition and its merits in case there were inquiries from patients about the soundness of the company for investment purposes. It is said that a number of the medicals were impressed, but others, with years of experience in the floating of stock film propositions in Hollywood, were hesitant over recommending any film projects, no matter how good, to their clients.

Somebody pointed out the other day a recurrence of the principle in pic-

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tures that as soon as somebody gets nearly 100 per cent of any given line of trade, a newcomer challenges his position.

National Theatre Supply of Chicago comes pretty near to having the accessory branch tied up. It operates principally as agent for a number of specialty manufacturers, handling the lines on a commission and taking sales costs off the shoulders of the manufacturer.

Now Fulton & Co. seem to have made some progress in lining up a backing of chain circuits on a proposition to do buying in bulk from makers and give chain theatres the advantage of big buying power. National Supply recently put over a national coup in a pool of local and district supply houses generally taking over the firm and appointing its former owner as branch manager after the manner of the General Film Company, which once almost monopolized its field until newcomers busted it wide open.

To date show business has successfully combatted the usual siege laid following the entree of banking money into an industry. Following a cash outlay banking principles in the past have been to casually suggest changes in personnel when the business invested in has failed to meet expectations.

It is reported that the executive heads of the leading producing organizations own voting control in their companies. But the bankers still have tremendous power to mold the policies because of the large cash capital which would hold everything if withdrawn.

It is estimated that banking interests have approximately \$400,000,000 invested in films and theatres. Recently suggestions were broached to certain film companies that banking representatives be officially appointed on the executive staffs to watch expenditures.

It is understood that one of the results of the "suggestion" was an immediate cut in overhead via smaller salaries. For the time being the bankers have apparently been overruled, or allowed themselves to be overruled, on the grounds that the film business is necessarily one dealing mainly with artistic temperament.

Universal will make another version of "Hot Heels," one of its scheduled program pictures for the coming season. The first version, with Patsy Ruth Miller and Glenn Tryon in the leads and with William Craft directing seemed so good to the studio officials that it was pulled out of the regular program and will be released as a special under the title of "Painting the Town."

As "Hot Heels" has already been sold to exhibitors with Patsy Ruth Miller and Glenn Tryon starred, it was necessary for the studio officials to have another story written for the pair so that delivery could be made to theatres as per contracts.

That it pays sometimes to recent criticism by a superior to the effect that one is incompetent was proven quite recently at a west coast studio, the operation of which locally is in charge of a member of a large family of relatives. One of the assistants in the publicity department was told by the publicity director that he was incompetent and didn't know his business. The assistant resented the charge and resigned. The young man, however, had some good story ideas so he whipped some into scenario form, took the yarn to the studio's production manager and not only sold it for a nice amount but was given a six months' contract at a far greater salary than that drawn down by the publicity chief who couldn't see him as an assistant.

LET'S GET DOWN TO CASES

A week ago we gave you the list of early profit pictures on the **FOX PRODUCT** line-up for 1927-28

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RAOUL
WALSH
PRODUCTION



2 A BOX OFFICE STAR IN A BOX OFFICE PICTURE
BLANCHE SWEET IN SINGED



A FLAMING DRAMA
OF THE NEW WEST
AND ITS OLD PASSIONS

With
WARNER BAXTER
MARY M'ALLISTER
Story by
ADELA ROGERS ST. JOHNS
Scenario by
GERTRUDE ORR

JOHN GRIFFITH WRAY
PRODUCTION

3 THE EXTRA DIVIDEND PICTURE
TO PAID LOVE



A GIRL OF PARIS WHOSE BEAUTY
ROCKED A KINGDOM

WITH
GEORGE O'BRIEN
VIRGINIA VALLI

J. FARREL MCDONALD
WILLIAM POWELL-
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PRODUCTION
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NEW YORK CITY, WEDNESDAY, JULY 20, 1927

56 PAGES

AMAZING DANCE CRAZE

"HENCHMAN," AM. GRAND OPERA, TOURING AS REGULAR ROAD SHOW

Met Leases Road Show Rights—Erlanger Routes Opera for 30 Weeks—Met's Spring Stands Are Omitted—Eight Performances Weekly

"The King's Henchman," the very successful American opera written by Edna St. Vincent Millay and Deems Taylor, has been booked through the Erlanger office for a comprehensive road tour next season. Jacques Samoussand, husband of Thalia Sabanieva, of the Metropolitan, and a well known conductor of French music, has secured the road rights from the Metropolitan and will alternate with Moses Zlatkin as conductor.

The booking of "Henchman" marks the first time since the Henry W. Savage production of "The Girl of the Golden West" that an opera has been sent on tour.

Thirty weeks have been laid out, according to present plans, but this tour does not extend into a single town generally covered by the Metropolitan organization in its spring tour. The Met usually takes in Rochester, Cleveland, Atlanta, Baltimore and Washington, and 15th Brooklyn and Philadelphia on its regular weekly list.

A peculiar thing about the demand for the piece is that when the Met was arranging its out of town schedule last season, many local managers turned down the opportunity to present the piece, fearing that the fact it was American would alienate the foreign element dependent upon to fill the houses.

Cast

The cast has practically been engaged for the tour. Frances Calta and Marie Sundelius, both (Continued on page 23)

Conn. Shuts Off

Rush Marriages

Greenwich, Conn., July 19. No longer can this picturesque village serve as the scene of "rapid" marriages of theatrical romancers, who in the past would rush over here from New York's clubs and have the knot tied, and then speed back to Broadway.

Emulating her sister state of Massachusetts, Connecticut now has a five-day marriage license law.

Yes, it is now necessary to wait five days after applying for a marriage license before said permit is issued.

Coolin' Plant Coolers

During the heat spell actors around Times Square have found it advantageous, cool and cheap to patronize the refrigerated picture theatres along Broadway.

They have found that the morning scale from 35c to 40c, with two hours or more of a sleep-permitting temperature inside is well worth the investment.

FREDDIE WELSH IN ST. BRAWL AND COURT

Former Lightweight Champ Forlorn Figure Before Judge—A Times Sq. Story

Not many years ago waimly greeted by friends. His hands always ready to give coin to some fellow in his "racket" or any "racket," for that matter, down on his luck. Clothes made by the best tailors. Always surrounded by "good fellows," as some call them.

Times change in Mazda Lane. Just a few blocks from where he held forth in his heyday stood Freddie Welsh, one time lightweight champion of the world, arraigned before Magistrate Francis X. McQuade in West Side Court.

Welsh was arrested with Edward Delaney, 24, of 410 West 50th street, charged with street fighting. This time all alone. No crowding to shake his hand. Many in the old court building were present and not going so good themselves when Freddie knocked out Willie Ritchie in England for the world's championship. Quite a few were present in the old Manhattan Casino, Harlem, when Freddie was knocked out by Benny Leonard, losing the championship.

Freddie looked around in court to see if he recognized anyone. Seeking (Continued on page 23)

NEW KIND OF SHOW BUSINESS

Survey in New England of Dance Halls by Variety Reporter—Young People Follow Mal Hallett on One-Night Stands—Autos Convenient and Cheap—"New Show Business" Can Pay One Preferred Combination Up to \$20,000 Weekly

"BATTLE OF MUSIC"

Eddie Cantor and George Olsen's orchestra as a pop-geared team for a dance hall tour through New England next summer are worth a minimum of \$12,000 a week up to \$20,000 if on percentage, according to New England dance promoters. Olsen, who is one of Cantor's proteges, has that idea for next season, based on his recent tour through New England.

Olsen last week grossed \$6,000 for six nights, guaranteed \$1,000 a night (Continued on page 45)

Kid Evangelist Uptown

Uldine Utley, the 15-year-old child evangelist, has pitched her tent cathedral at 157th street and River avenue, adjoining the Rupert ball yard.

The kid evangelist will be there indefinitely, opening her revivals July 17. Admission is free. Howard Wade Kimsey is with Uldine as her song leader.

'Brace' Roulette Wheels

In a police raid in New York the other day upon an equipment place where crooked or brace roulette and other gambling wheels were manufactured, 25 roulette wheels were found there, shipped from Chicago to be "fixed."

One method of making a cheater wheel is to wire it and install batteries, with the dealer having magnets attached to him.

Chicago was lately reported in Variety as the widest open gambling city in the U. S. It is understood word was passed to the Chicago gamblers that they could open up and would not be molested, nor were they to give up, if going straight.

MARY PICKFORD CONTEST STIRS UP UNUSUAL INTEREST IN MINN.

Tie-Up With "Tribune" Brings Plenty of Grief to Readers—Papers Stolen and Cut for Voting Coupons for Working Girls

GUIDES MINISTER

Rev. Dr. R. I. Coffee, of Los Angeles, when in New York last week, placed a subscription for Variety.

The clergyman stated he had been doing his show shopping for years on the basis of the weekly comment and criticisms in Variety. Thus far Variety had not failed him, he said.

"It helps me immeasurably in choosing the plays I go to see," Dr. Coffee added.

FORD'S NEWSREEL CLIP TAKEN OUT IN ST. LOUIS

Protests by Jews Against 'Free Advertising'—Removed from Houses Owned by Non-Jews

St. Louis, July 19.

Protests by local Jews against free advertising given Henry Ford and his products at the Lyric Skydome and West End Lyric resulted in the management ordering the Ford clips removed from the reels last Thursday. Both houses are operated by the Skouras Brothers, who are not Jews.

Four representative Hebrews first (Continued on page 55)

Church's Cooling System

Minneapolis, July 19. Dr. Frank Lee Roberts of the Wesley Church, who is noted locally for the showman-like advertising he does for the Sunday sermons, topped it all Saturday in the local dailies when the Wesley Church called attention to its "cooling system."

The ad read in part: "Big cooling system assure comfort in the hottest weather. All the church with the big summer crowds."

Minneapolis, July 19.

The Mary-Pickford-Minneapolis Tribune contest to determine the two working girls to go to Hollywood at the screen star's expense as her guests on a pleasure jaunt stirred up the town more than any other theatrical competition ever held here, resulting in a vast publicity. At the same time, because of the methods employed by supporters of some of the several hundred candidates, the contest caused considerable grief to the Tribune and annoyance to the general public. Even thievery was resorted to in behalf of the entrants.

Papers were stolen systematically from the doorsteps of subscribers to obtain the vote coupons. Even entire bundles of the papers consigned to carriers in the residential districts were misappropriated. "Honor" newsstands in the outlying sections also were robbed of their merchandise. On one morning alone 25,000 papers were obtained by thieves who toured the city in an (Continued on page 23)

Schildkraut as DeMille's Film "Rip Van Winkle"

In the making of a big picture out of "Rip Van Winkle," Cecil deMille has cast Rudolph Schildkraut as the bibulous old bird who slept for 20 years.

The big play will be made for comedy. Its release will not arrive until after the holidays.

It is understood that the deMille cameras will be sent up in the Catskills to get some of the real atmosphere in which Rip's eventful sleep was chronicled.

BROOKS
THE NAME YOU GO BY
WHEN YOU GO TO BUY
COSTUMES
GOWNS AND UNIFORMS
1437 5th AVE. N.Y. TEL. 5500 PENN.
ALSO 25,000 COSTUMES TO RENT

TOM MIX DIGS 'WAY IN AND TELLS JUST WHAT'S THE MATTER WITH THE INDUSTRY

By TOM MIX

Dear Variety:

Los Angeles, July 16.

Prompted, I suppose, by recent events, a lot of people including the Editor of Variety, have asked me what I thought was the matter with the picture industry. The answer is easy, and can be told in one, short sentence.

The industry has quit work!

The moment Standard Oil, Ford, National Cash Register outfit and the steel makers quit work and turn their industries into a self-perpetuating, seven-day-a-week rodeo with country fair trimmings, people will be asking what's the matter with them.

The picture industry is about the toughest bird living.

A long time ago I read a story somewhere about a couple of fellers who owned a goose that developed a foolish habit of laying a golden egg and they killed it in order to find how it worked and where the gold came from.

More attempts have been made by those running it to kill the picture industry than politicians have put in trying to make Calvin Coolidge talk. But through it all, the aforesaid industry has survived—survived in spite of them. It's passed through more sick spells and major operations with bungling doctors than my horse "Tony" has ever kicked at flies.

One-half of the industry doesn't know what it's all about; the other half figures it knows what everything is about and twice as much besides. We appear to be suffering from intense heat and North Pole weather on the same day. Nobody seems certain whether to start out in the morning in a Palm Beach suit or wear an overcoat with mittens. This requires a heap of changing and in the picture business, changing clothes in the middle of the day costs money. You would think some of the boys would hustle around and buy a barometer and find out exactly, or somewhere near exactly, what the weather was likely to be. But they don't. They'd rather keep on guessing.

Can Save 25 Per Cent

I'm not a business man. Cowpunching is my trade. But I'm not afraid to gamble any part of \$100,000, and I say this seriously, that I can take any studio in Los Angeles and reduce its overhead 25 per cent from the day they make me top sergeant of the outfit.

Other industries have efficiency men who can fish and catch something. We don't. We have the other kind. We have a lot of birds sitting around on high salaries whose chief ambition seems to be to see how much money they can waste and how many monkey wrenches they can throw into the machinery that makes the picture industry go around. The best heaver with the biggest wrench gets the best job and the most money.

Let some director go out and spend \$500,000 making a picture that should cost somewhere around \$175,000 and every other producer will promptly offer him a job, thinking he's great. If I wanted to be personal, I could name a dozen instances within the year.

In 7 Years

I've been making pictures for quite some time and I'm making no better pictures today than I turned out seven years ago, yet their cost has increased 200 per cent and that don't include the fancy salary the press agents credit me with. When I want my salary raised, I don't go to Mr. Fox. I go to the studio press agent. I like to do business with him; that bird will raise it to any price I mention and then add a little on his own hook. But when it comes to making out income tax returns, it's a tough job sometimes, to make one of those government tax sharks understand what is, and what is not, publicity. But to get back to the pictures.

Only a few years ago, my cowboys got up at five in the morning—the usual ranch getting up time—and rode their horses 15 or 20 miles to location and thought nothing of it. Will they do it today? I hope to tell you they won't. Things have changed. Today the horses must be shipped out by truck and the cowhands sent out in automobiles, ridin' around in more style than the owner of the ranch, where they started, ever dreamed of.

Will my horse "Tony" walk any more? He's a horse and ought to be fond of walking. But they've spoiled "Tony" until today he makes a fuss if they put more'n two horses in the truck with him.

We used to start shooting scenes the moment the sun was high enough to make shadows. I ask you confidentially, do we do it today? The only way to get a director or a bunch of actors up in the morning is to invite 'em to one of those before-breakfast golf tournaments. That'll get 'em out. Just to show you how this habit of lying around in the morning spreads, the other day I heard a bunch of my men—all well seasoned cowpunchers, lamenting that now they're in the pictures, they couldn't learn to sleep late, the old ranch custom of risin' at sun-up, preventin'.

Cost 50 Per Cent Less

The pictures I made five or six years ago, so far as story, thrills, cast and scenic values are concerned, are as good if not better than I'm turning out today. "The Untamed," "Unnamed," "The Texan," "Mr. Logan, U. S. A.," "Three Gold Coins," or "The Deadwood Stagecoach" will compare equally with anything I've made in the last few years and they cost 50 per cent of present production prices. Now, I've more people, bigger sets, finer productions, travel further for locations and spend twice the money as in former years—why? If you can find out, I'd be obliged for the information.

Today, because of trifles that the old time director would laugh at, we will hold up a picture for hours. We are ready to shoot a scene; the director discovers the carpenters have put the wrong kind of a door knob on the set and the company waits until some one hustles up a requisition, goes over to the prop room or carpenter mill and brings back the right kind of a knob, providing they have one. If not, they go to town after it.

Meantime at an expense of over \$500 an hour, the company waits. The doorknob in no way advances the story or action, but the director's artistic soul feels better when the right one is in place.

Just in this way and in every studio and in a manner just as foolish, thousands upon thousands of dollars are annually frittered away. Five years ago we'd have knocked the doorknob off and gone on without it.

Today, the picture producer, director and actor, have great ideas about luxury, and yet not one of 'em out of 10 know what real luxury means. To get a lot of this luxury a lot of money is needed and salaries are forced high as a result. You don't hear of anything like that being encouraged in the other big industries.

This luxury they pretend to enjoy, for the most part, is just "showing off" before folks and getting worse instead of decreasing. Its "luxury" everywhere. If I let 'em alone, they'd be having a man carry umbrellas over "Tony" and me out on location. But up to date, "Tony" and me haven't gone in much for that kind of thing.

Estates

Every one in pictures now must have an "estate," high, high in the Hollywood Hills or in the Beverly district. Mansions with mosaic swimming pools, marble tennis courts, butlers, second men, fourth and fifth assistant door openers and a reasonable equity in a flock of high powered and high priced automobiles. Some bird started this and the rest, like a bunch of Mexican sheep, trailed along.

The cost of buying and maintaining these places is what gives picture

folks such inflated ideas of value. I plead guilty right here and now to owning and possessing one of these high powered Beverly Hill estates, differing only from most of 'em in that everything I got is paid for.

But when you get down, to cases, have I any business living in a house with a butler and a \$100 week chef frying my morning bacon and eggs? I have not. I don't belong there any more than the rest of 'em belong where they are. In my own home, I can't get over the idea I'm visitin'. In some of the estates I drop in occasionally, the owners act as if they were half way invited guests and afraid any minute the real owner would come home and throw 'em out for trespassin'.

Just Listen!

I get a lot of kick visitin' around these mansions. I go to one house where the mistress, now a celebrated movie queen, used to work in a big department store before she "arrived" in the pictures. I've seen her call the butler to pick up a handkerchief she had dropped on the floor. The other night I watched a young miss, not yet much past 20, have her butler call her maid from upstairs to come down and open a pocket-book about three feet from where the young woman was sitting to pay a messenger boy for a telegram. Less than three years ago this same young female was selling tickets and making change at a beach concession near New York. I know the real inclination of that same young woman, except that she was showin' off, was to have handled the money herself and short changed the kid—he looked easy—and a knack at which she was very deft. Her own father once proudly told me his daughter cleaned up more walk away money than any other cashier on the lot.

Still showin' off, I know a director who recently refused to ride out to location in a \$1,700 car and held up his set for more than two hours while the studio hustled around and got a closed Cadillac. I don't suppose that same director's hands to this day are free from the callouses he got from cranking up an old Dodge in which he used to haul passengers at so much a mile.

Living too Speedy

I'm not mentioning these things to say anything against persons who came from humble walks of life and today occupy important places in the picture industry. Coming right down to bed-rock facts, there isn't much difference between punching cows at \$40 a month and driving a taxi at 40 cents a mile. I'm just trying to show that a lot of us are living at a pace and doing things we're not used to and the pictures have to pay for it. Producers are encouraging all of this and themselves living in the same foolish way.

You don't hear of Judge Gary, of the U. S. Steel Corporation; or Mr. Ford, or the Standard Oil, who seem to be running their outfits with more or less success, encouraging any such doin's or goin' ons, among their hired help.

It's surprising how terribly picture making "saps one's vitality"—saps, bein' the correct word in such cases. This applies to both a lot of picture directors and actors. They make a picture, which consists of about eight weeks of six hours a day, sitting around in studio chairs and playing occasional scenes or suffering the terrible discomforts of being away on location and living in a hotel with better accommodations than they've originally been used to, and everything paid. Once the picture is finished these birds have to seek the mountains or sea shore to "recuperate," they're so utterly exhausted and run down. Naturally, attendin' bridge and gin parties until 2 a. m., during the picture makin' had nothing to do with their being tired.

Big Men—Big Deals

You don't hear of Judge Gary or Charles M. Schwab sending some of their head men off to the mountains or seashore to rest every time they turn a big deal, and those birds don't put over their big deals sitting in a chair—they get out and hustle for 'em.

The exalted opinion some of these birds get of their own opinions is astounding. Directors think nothing of taking a book the producer paid a lot of money for, the author being a recognized master of fiction, and changing it all around, substituting scenes for those in the book. And this because the director or scenario writer think they are smarter and know more about "drama" than the man who wrote the book.

Likewise, producers, scenario writers and directors think nothing of changing the history of the world including the Bible, believing in their highly exalted minds that they can improve it. I expect nothing short of seeing my friend Raymond McNally, of Rand McNally, called upon to change his maps of the world because the picture producers and directors don't like the present boundaries.

Directors whose knowledge of the west is confined to twice having seen Buffalo Bill's Wild West show in Madison Square Garden, argue with me for hours about how western sets and scenes should be built and played. The only thing some of these birds haven't told me about the west where I was born and raised, is how to get on a horse. It may sound funny, but I had a slick director once who spent more than an hour trying to tell me how "Tony" should play a scene so he would act like a horse. I was ashamed to even tell "Tony."

Golf

If all the money golf has cost the motion picture industry could be put into one pile, our friend Secretary Mellon could retire all outstanding Liberty bonds, paying a substantial bonus. In several instances, golf has added more to the cost of one of my pictures than horse feed for my 75 head of stock would come to in a couple of years.

A man can't be a champion golfer and bat out scores around the late sixties and early seventies without putting a good many daylight hours on golf courses, forgetting he's a picture maker. And we got a lot of cup-holding directors and low score actors. Pictures, as a whole, have suffered as a result.

You don't notice any of Mr. Ford's foremen out playing golf two afternoons a week, laying off a whole unit of his plant because the steam was "a little weak," as some of our directors often do when the sunlight "isn't quite right." They send the company home for the rest of the day and beat it to their favorite golf course.

I had a high salaried director once and kept time on him. I figured if he gave my pictures as many hours as he did his golf, I'd be getting away to a fair average. That's about what he gave me, in addition to an "average" picture.

If they want to effect a saving in production as seriously as they say, producers could make a lot of money by buying up all the golf courses around Los Angeles and closing them up.

Admission Too High

Picture theatres are charging too high an admission. There isn't a picture made that's worth more than 50 cents as an admission price. Pictures started out as an entertainment for the masses and they should have remained there. Prices have been advanced until today the average working man can't take his family to see a film until it's six months or a year old and is found in some near neighborhood house. It isn't the picture that has shot up the admission price—it's what they offer with it. Elaborate prologs and 50-piece orchestras have advanced the price until so far as the moderate salaried man is concerned the first run houses are on a par with grand opera.

The \$1.50 a seat exhibitor argues that the big prologs, jazz orchestras directed by comedians, are necessary and essential to create a proper atmosphere for the subsequent showing of the film. Any time I can't make a picture that the public and boys can't understand without a prolog, it's time for "Tony" and me to go back to my ranch over on the

Hassayampa River in Arizona and commence punching cows again.

Recently I saw a prolog to a Mix picture—an atmosphere prolog. It showed the inside of a lively stable, a corral full of yearlings and wound up with a blacksmith shoeing a horse while he sang a song.

I've never known a singing blacksmith. I've known quite a few singing waiters in my time and a few drinking blacksmiths, but you have to get a blacksmith stewed before he'll sing, and I contend there's nothing especially edifyin' or educational in havin' a small boy or the public in general seeing a half crooked blacksmith pretend he's singing a song and shoeing a horse that's already shod.

Theatre admission prices should be put down to where they honestly belong. A lot of smart birds laughed when Secretary Mellon argued he could increase government revenues by reducing the income tax 25 per cent. And what happened—he made millions for us. The same howl went up when they cut the letter postage from three to two cents, but the stamp receipts jumped 30 per cent. over the previous year. Put the admission prices down to a fair sum and the bad business exhibitors complain of today will end.

All this providing the producer gives the exhibitor real pictures at a fair price, which can be done if the producer will run his affairs in a business-like manner and in some such way as the fifth and sixth industries of the world—smaller than ours—are operated.

Taking Money Out

The private fortunes that have been taken out of the pictures would stagger any ordinary industry. Look up the history of oil and steel, for instance. It's true that Mr. Rockefeller and Mr. Carnegie took a lot of money out of those two commercial units, but they didn't do it in the first 20 years of their business life. They took money out only after their respective industries were firmly established and operating as keen, clever business men operate them. If the picture industry's future demands a reduction of 10 per cent, in the cost of operation, the producer can save that sum and four times added by applying a few modern, up-to-date ideas in handling the industry's affairs.

The first thing our producers know, a group of smart, wide-seeing, wide-understanding and widely efficient business men will find out there is money to be made in pictures, and these gentlemen will step in and take over the industry with the same ease that a certain gent named Grant rode his horse into Richmond.

Remember the Romans

It may be that the picture industry is going to follow the Romans. Those old birds, clever and tough, thought they were great. They started in with a continual procession of round-ups, rodeos and county fairs, with a barbecue thrown in now and then. The result was that all became soft through too much luxury. A horde of seasoned birds came in from the north and made the Romans look like a bunch of ham and egg preliminary fighters. Then the invaders started in with the same kind of living and a new outfit showed up from the south and took Rome and its 7 hills away from them.

Is that what luxury is going to do for the picture game? Eh, what?

I read once where John D. Rockefeller, in the witness chair, was asked by Frank B. Kellogg, now our Secretary of State, this question: "How do you account, Mr. Rockefeller, for the fact your company has been more successful and made more money than any other known enterprise?"

Without a second's hesitation, Rockefeller replied:

"Mr. Kellogg, we were oil men in the morning; we were oil men at noon; we were oil men at night; we had no other business."

As soon as we cut out a lot of our foolish business methods, still more foolish ideas of living and extravagance, eliminate a lot of unnecessary "put-on" and "show-off," get down to common sense, be ourselves and become picture men in the morning, noon and night, with no other business, not even golf, we will rightfully take our proper place in the commercial world, not only as the fourth industry we are today, but probably rating along on even terms with even the second and perhaps the first.

TOM MIX

P. S. What do you suppose the men who direct the affairs of steel, transportation, oil and other great industries really think of us, and the way we manage our affairs?—T. M.

CARMELA HOPKISS IN HOLLAND JAIL; "BADGER GAME" CHARGE

South American Diamond Dealer Gave Up \$35,000 in Uncut Diamonds—Girl Former B'way Chorister—Alleged Accomplice, Sandy McCallom of Chi

Amsterdam, July 19.
Carmela Hopkiss, former "Broadway chorus girl, is in prison here, charged with complicity in a "badger game" that cost Cornelio Bardo, diamond dealer of Rio de Janeiro, something like \$35,000. Her alleged accomplice, "Sandy" McCallom, who has a Chicago police record, slipped through the fingers of the international private detective agency which protects the gem dealers' association.

Miss Hopkiss appeared in New York last in "Spice." She is a native of Brooklyn. Bardo met her at Deauville and followed her here. When McCallom broke into a hotel room and found Bardo with Miss Hopkiss, it is stated by the authorities, Bardo bought his exit with a bag of unset diamonds he carried hung around his neck under his shirt.

He reported the affair after he left the hotel, charging that McCallom threatened him with a revolver, and that Miss Hopkiss suggested that he give up the stones to save his life.

From the description of the man, the detectives suspected McCallom, though he and Miss Hopkiss were registered as "Mr. and Mrs. Franklin Buell, Chicago." Bardo identified his photograph. He had appeared in similar operations in London and Vienna.

Miss Hopkiss admits they are not married, and substantiates the facts as Bardo relates them, but claims she was an innocent party to the "triangle"; that McCallom took all the diamonds and abandoned her; that she had lived with him in various European capitals, but knew nothing of any criminal practices on his part.

Holland imposes extraordinarily severe penalties for this type of "ahake," and any one found guilty faces 20 years in the national penitentiary.

Gulliver Stockholders' Important Meeting

London, July 19.
A meeting of stockholders of the Gulliver Circuit has been called for July 22.

It is said matters of the gravest importance are to be discussed.

DeBear's 3-City Idea

London, July 19.
Archie DeBear believes his "Blue Skies" show has been sufficiently successful to warrant an annual production along the same lines, with Irving Berlin as principal composer.

DeBear declares he will reproduce the annual for presentation in Paris and New York.

SHAW'S PLAYS MAY YET BE FILMED

Author Now Directing Phonofilm Test of "St. Joan"—Depends

London, July 19.
Bernard Shaw is personally directing tests for phonofilming his "Saint Joan" with Sybil Thorndike.

If the tests are successful it is thought very likely that the author will consent to the picturization of his many other plays.

Nearly every American picture producer of note has unsuccessfully endeavored during the past 10 years to get the Shaw plays' picture rights.

"Abie's Irish Rose" Closing in London

London, July 19.
Despite the fond hope that Anne Nichols' "Abie's Irish Rose" would run for at least a year in London, it will close July 30, then go on tour in the provinces until Christmas.

The show's stay in London will have been 16 weeks when ending the engagement.

Louise Brown in London

London, July 19.
Louise Brown (American) will be leading lady when the musical "Girl Friend" opens at the Palace, following "Princess Charming."

In the company will be Sara Allgood of the Irish Players, debuting in musical comedy.

"The Girl Friend" will be a musicalized "Kitty's Kisses."

Stuck on "King"

London, July 19.
Ticket libraries are reportedly badly stuck on their "Vagabond King" (American) buy.

The libraries have made a deal for "Thart" at the Aldwych. It guarantees the show there until New Year's.

"Nearly Divorced" Suddenly Ends

London, July 19.
"Nearly Divorced" at the Duke of York's closed suddenly Saturday.



WORLD-WIDE COMMENT

"Kimberly and Page, who are billed as International artists, featured the vaudeville program in their breezy skit. As a team this couple are well matched, and their back-fire chatter and humorous situations are a source of much amusement."

The International Artists
LEON HELEN
KIMBERLY and PAGE
The World Is Our Market

"White Birds" Closing; Palladium's Profit

London, July 19.
Lew Leslie's "White Birds" will close July 30, totaling a run of eight weeks.

Negotiations with Charles Gulliver to move the show to the Palladium fell through.

Maurice Chevallier (French) will probably remain under Leslie's management, perhaps appearing in a new Leslie show here preparatory to an American tour.

It's doubtful if Gulliver was eager to place the revue in the Palladium. That house has vaudeville programs booked for it until October with the Palladium again earning a profit, after a struggle to get around the corner.

Kimberly-Page Only Act Booked of All-Amer. Bill

London, July 19.
Kimberly and Page is the only act appearing on the recent All-American vaude bill here to since receive bookings.

A route for one solid year has been given the turn.

Gilbert Miller Married

Paris, July 19.
Gilbert Miller was married, July 16, to Kathryn Baché at the American Church here.

Jules Baché, New York banker and father of the bride, came on from Carlsbad to attend the ceremony.

Matthews Not Coming Over

London, July 19.
A. E. Matthews will not go to New York to appear in A. H. Woods' production of "Mr. What's His Name."

Instead Matthews will continue in "The Happy Husband" over here.

KOUNS SISTERS, NOT IN LONDON FOR 2 YEARS, REMEMBERED—RIOT

Revellers Get Set for British Vaude on First Showing—Handers and Milliss Woke 'Em Up at the Alhambra—Alice Hanson's New Name

MARBE VERDICT IS UPHELD BY HIGH COURT

Most Important Decision as to Possible Damage to Actor's Standing

London, July 19.
What is looked upon as one of the most important decisions in years to the acting fraternity of the theatre is the vain appeal of Daly's theatre against the judgment awarded Fay Marbe (American).

By the upholding of the verdict the court virtually says that a management can not engage an actor for a role and then displace him or her, through not permitting an appearance, without incurring liability for damage to professional standing.

Miss Marbe was not allowed to open with the late James White's production of "Yvonne" at Daly's, although holding a contract. She sued White and Daly's theatre for \$15,000 damages and her salary for the entire term of her run of the play contract.

Judgment for the full amount in both claims was awarded her, totaling over \$30,000.

Fay Marbe in America appeared in musical comedy, vaudeville and (Continued on page 50)

Ben Blue in Gaumont's Four Films This Year

London, July 19.
Ben Blue (American) has been engaged by Gaumont to be featured in four Gaumont pictures during the remainder of this year.

The first film will be an adaptation of the musical farce, "The Arcadians."

Ben Blue is a picture house product as a single turn over here. As such he ranked much higher than he would have as a single in vaudeville. Going to London, he repeated on the cabaret floors.

SAILINGS

Aug. 23 (London to New York)
"Yellowsands" Company (Republic).

Aug. 20 (London to New York)
Sir Barry Jackson, H. K. Ayliff, Cyril Phillips (Tuscan).

July 16 (London to New York)
Eddie Allen (Mauretania).

July 16 (New York to London)
Tommy Purcell (Hamburg).

July 16 (New York to Queens-town)
Mr. and Mrs. O. M. Samuel (Scythia).

July 19 (New York to London)
Lee Shubert (Berengaria).

Reported through Paul Tausig & Son, 565 Seventh avenue:

July 14 (New York to London)
Delcie Howard, Tranhan and Wallace (New York).

July 14 (New York to London)
Wright and Dale (Am Farmer).

July 16 (New York to London)
Stewart and Olive (Majestic).

July 16 (New York to Paris)
Mrs. Helen Florida (Paris).

July 20 (New York to London)
Mr. and Mrs. Val and Ernie Stanton, Mrs. Annie Burch, Doris Burch (Berengaria).

July 20 (New York to London)
J. G. Whitfield, A. Agonst, W. Pike, George Swift (Aquitania).

July 22 (New York to Berlin)
Mr. and Mrs. Ray Coleman, Montana Coleman, William and Ruth Coleman (President Roosevelt).

July 27 (New York to London)
Gaston and Andre (Mauretania).

Aug. 1 (New York to London)
Mr. and Mrs. Alan-Krauer, Miss Babette (Leviathan).

London, July 19.
Though it has been two years since the Kouns Sisters (American) appeared in London, they were recalled and walked upon the Coliseum's stage yesterday afternoon to an unexpected reception.

They excited to thunderous applause that spelled nothing less than riot.

Revellers Land
The Revellers (American) on their English vaude debut yesterday at the Palladium ripped the house wide open.

It means that they will be in great demand for English vaudeville if caring to remain in that field.

Handers and Milliss, Okay
Handers and Milliss, established London favorites, reappeared yesterday at the Alhambra before a sparse and lethargic audience. Despite that and an absence of three years the team made the bunch out front come to life, leaving the stage to a strong score.

Alice Hanson
Alice Hanson as professionally known in America started a Holborn engagement yesterday under the name of Mary Marlowe. It was her initial British showing. While Miss Marlowe's turn was slightly disjointed on the first day, she got over quite neatly.

On the same bill Tommy Manahan did pleasingly. Manahan had been prevented from going in the All-American bill a couple of weeks ago through inability to procure a labor permit in sufficient time.

Cook-Vernon, Mop

At the Hackney Empire Cook and Vernon nearly put over a show stopping hit. That was accomplished with the team opening the second part besides.

At the Hackney also yesterday Roxy LaRocca harped himself into a good reception.

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NEWPORT

Newport, R. I., July 16.
The recent renewal of the suits brought by Charles Holland Duell against Lillian Gish, the latest in a long series, reminds Newport of the summer, several years ago, when Lillian came to visit the Duells, he at that time being married to another Lillian, Lillian Tucker. Miss Tucker had been on the stage and appeared in Chicago in "Three Faces East." Miss Gish stopped at the villa they had rented on Bellevue avenue and met members of the smart set, including Mrs. Elissa Dyer and Robert Leo Keeling, who later became an "extra" in the movies.

During that same season the Duells separated, and she then divorced him, returning later as Mrs. Tucker-Duell. Miss Gish amused the colony by the studied "simplicity" of her attire, many fashionable women looking much more "actressy" than did this screen star.

Good Mixers With Sailors

Many of the smart New York shops specializing in women's wear maintain branches at Newport. A whole row of such establishments is on Bellevue avenue. One is the branch of a very well known firm in the 50s off 5th avenue, and an official of the home office pays visits to Newport each season. Surprisingly democratic, this specialist in hats and gowns is often seen chatting with sailors from the Naval Training Station.

Which recalls the startling episode of several summers ago, when an equally well known New York establishment decided to open a Newport branch. The proprietor arrived and rented a cottage, but before he had time to do any business beat a hasty retreat, leaving a dis-

(Continued on page 50)

GERMAN 2-FOR-1 PLAN NOW POSSIBLE, UFA'S ENTIRE FILM LOSS, \$20,000,000

Douglas Miller, American Attache at Berlin, Outlines Present Conditions in Germany—Position and Attitude of Hugenberg, "German Hearst"

Washington, July 19.

Though American picture producers coupled with UFA were successful in defeating the proposed two-for-one contingent plan as advocated by the seeming majority of the German picture makers, indications are that on Jan. 1, next, this plan is likely to be accepted by the Government, following a majority vote by those of the industry endorsing it, and thus will be added another complication in the situation existing in Germany.

In making this statement to a Variety reporter Douglas Miller, assistant commercial attache assigned to Berlin but now in Washington on leave, characterized the trend as dubious, with the Citizen Organization now practically controlling the situation.

In the earlier fight the vote within the industry stood six to six. UFA voted solidly in the negative—tying the vote. Since then, however, UFA has become nothing but a shell of its former self, having been killed by too much kindness on the part of American producers, as some factors in Germany see it. As a result it is believed its delegates cannot be relied upon. The change of ownership of the UFA, plus the constant lobbying of both factions since the previous disposal of the plan, is the basis of the Government official's opinion.

With this plan approved it can only be carried out with American money, said Mr. Miller, as the one-for-one contingent is now functioning. It will mean that the "bread and butter" films of the German producers, who are in the majority now, are nothing but second raters, exist only to make the inexpensive "compensation films."

Commenting on UFA and its reported heavy losses, Mr. Miller, who is possibly more familiar with the German picture situation than any other American official, stated this was created from several angles. Principal among these was the fact that at the time Americans accepted "Variety," "Waltz Dream" and the others, Germany had already stopped producing specials.

In the making of these specials it is claimed in Germany that they were a large factor in the tremendous loss piled up by UFA since its inception. This entire loss is set at \$20,000,000.

Back of the discontinuance of making such specials is the withdrawal of the Deutsche Bank—and the contingent system.

In the recent taking over of UFA (Continued on page 15)

Film Players' License French Union Proposal

Paris, July 19.

Union des Artistes (Actors' Union), during its recent congress, advanced the proposal, which is taking shape, that all actors hold a card showing them to be a professional. The Union wishes to be the sole organization authorized to issue this license.

A provisional permit will be given new comers and the regular card will be issued three years later. Applicants must prove they earn a living by screen work and the lowest salary paid them during the past year was 6,000 frs. (viz. 500 frs. a month, the present wage of an office boy).

Denny Visiting Home

Los Angeles, July 19.

Reginald Denny left for New York, en route to a six weeks' visit to his former home in England. It is Denny's first trip abroad since joining Universal several years ago.

Upon his return he will start work on his next for Universal, "Good Morning, Judge," with William S. Hart directing. Pending return of Denny, Seltzer, it is believed, will be assigned to direct Laura LaPlante (Mrs. Seltzer) in her next Universal picture, which Mel Browne was tentatively slated to direct.

CAPITOL CUTS OUT "KING" UPON REQUEST

Music of Current Operetta Removed from Capitol's Stage Program Monday

Selections from "The Vagabond King," operetta, on the Capitol (picture house) program Saturday and Sunday, were discontinued Monday after protest from Russell Janney, producer of the operetta.

Originally Major Edward Bowes, of the Capitol, had secured concert rights from the publishers of the music to use parts of the operetta, and stated he thought this included the privilege of costumes and scenery. Later when Janney complained through his attorneys, Bowes called off the costume and scenic effects, having the singers do the numbers in full dress.

Monday a conference was called between Major Bowes and O'Brien, Malevinsky & Driscoll, attorneys for Janney. It is reported Major Bowes was advised, that although he was legally correct in presenting the excerpts, there was the possibility of an injunction application from Janney.

To forestall difficulties the Major ordered all selections from "The Vagabond King" out of the program and substituted other selection. New programs were printed. "Vagabond King" is a current production with the possibilities of continued benefit from touring still remaining.

David Selznick Appointed Asso. Prod. for M-G-M

Los Angeles, July 19.

David Selznick has been appointed an associate producer for Metro-Goldwyn-Mayer. His first assignment will be the production of six Col. Tim McCoy pictures, to be directed by W. S. Van Dyke.

Selznick joined M-G-M early this year as assistant to Harry Raff. Later he was placed in charge of editorial supervision and the handling of some of the writers.

With the acquisition of Selznick the M-G-M lot now has seven producers. Others are Irving Thalberg, Harry Raff, Hunt Stromberg, Erich Pommer, Eddie Mannox and Bernie Hyman.

L. A. Houses' Boxed Ad

Los Angeles, July 19.

Newspaper advertising for the downtown West Coast houses and public theatres, Metropolitan and Million Dollar (West coast operated) are now boxed in the Los Angeles dailies, with a general West Coast heading to lead.

This is the first time composite house advertising has been attempted hereabouts for a combination of first run houses.

Gelsey Now Assistant

Los Angeles, July 19.

Erwin S. Gelsey has been appointed assistant to Walter Wanger, general manager of production for Paramount.

Gelsey has been private secretary to Wanger for the past two years, his promotion becoming effective Monday.

Sullivan With 1st N.

Los Angeles, July 19.

C. Gardiner Sullivan, recently resigned production supervisor at deMille studios, will likely sign a contract with First National as a production executive this week.

ROSS LEDERMAN, DIRECTOR

Los Angeles, July 19.

Ross Lederman, for the past three years assistant director with Warners, has been promoted to director. His first picture will be "Dog of the Regiment," with Rina Tin Tin.

Another "Bone" by Those Canada Censors

Montreal, July 19.

Montreal is shocked, or amused, by the latest feat of the censors. Usually, as in the case of their treatment of "The Scarlet Letter," or the translations of American captions, they open their mouth to put their foot in it. This time they have shut their mouths after getting both feet in them.

The case is that of "Barbed Wire," at the Capitol, coincidentally with the annual visit of the French battleship "Ville d'Ys" to this port. "Barbed Wire" exalts the gentle German at the expense of the brutal French officer, and so was hardly meat for a party of French officers and men enjoying the hospitality of the city.

The censors were either on holiday, leaving the office boy in charge—as Judge Choquette revealed recently at Quebec City—or asleep at the switch.

The censors should, of course, have notified the Capitol to hold over the picture for another week or can it. Instead of which, the picture was shown with the insulting announcement (to the Frenchmen) that it was "authorized by the Board of Censors of the Province of Quebec."

The "gaffe," as the French called it—and this is their word for "bone"—was so enormous that half Montreal is still holding its sides, and the other half is asking how long it will be before Premier Taschereau puts the lid on the whole outfit.

Not the least part of the whole business is the fact that the censors are headed by an Old Country Frenchman who should have had enough "savvy" to know what he was authorizing, and not by a French-Canadian, who might conceivably have made the slip.

Natalie Kingston, Free Lance

Los Angeles, July 19.

First National has not taken up the option for the further services of Natalie Kingston, and the latter will free-lance.

BRITISH FILM FIELD

Distributors' & Producers' Fight Threatened—Film Bill Drags On—Non-Flam Stockholders Start Trouble—Production at Source—Gaumont British Finance American Distributors' Combine

London, July 8.

Fears that British producers will demand extravagant prices for films when the quota bill comes into force are causing much heart-burning among the American distributors here. It is anticipated that there will not be a large enough supply of films to go round, for with a 7½ per cent quota of home-made pictures to distribute on the British market Paramount, for instance, would need to acquire eight British films. First National at least 12, Universal about the same, while Warners, Fox, Metro-Goldwyn would each need five or six. These are apart from the supply needed by the independent distributors of American and other foreign product.

Looking ahead, the American distributors here can only see some 60 films scheduled for production by British firms, and as most of these subjects already have a release, the executives of Paramount and the rest of the big corporations at present controlling the situation here are thinking to fill their own quota requirements they may have to bid against each other on a short market, or else they fear the British producers will only sell on very high terms.

It is not easy to accept this as the real reason for getting together to hold down prices. The bill itself will give them relief from their quota obligations if they can prove that they could not acquire the requisite number of British films on account of the unreasonable prices asked.

"Adequate Outlet"

Feeling among British producers here is that the old familiar game is about to be played, as it was with



Newport, impregnable fortress of society, but another opportunity for Meyer Davis to control an orchestra situation.

Overnight won the plaudits and patronage of the fashionables. Now, Meyer Davis' Orchestras play for more than 90 per cent. of the Newport functions every season.

The reason? Always a few miles ahead of the field.

Buck Jones' Increase Refused—Leaving Fox

Following completion of his next picture Buck Jones, western star, will leave Fox, it is understood. Jones is scheduled to produce only four pictures for the 1926-27 season, with three already completed.

Now under contract at from \$2,000 to \$3,000 weekly, Jones is asking for \$5,000 with the termination of this agreement. This has been refused him on the grounds that the boosting of another Fox western star would detract somewhat from the tremendous grosses chalked up by Tom Mix.

To date, it is understood, the refusal of a larger salary contract has not been countermanded with Jones due to leave with the completion of his present production.

Jones was originally promoted on the suggestion of Winnie Sheehan when Mix asked for more money, with Sheehan claiming that a western star could be developed overnight.

Mix's salary with a percentage of the profits bring his weekly total in the neighborhood of \$20,000.

\$700,000 OR MORE FOR CHAPLIN SETTLEMENT

Nathan Burkan on Coast Presages Agreement Before Divorce Trial

Los Angeles, July 19.

Nathan Burkan, attorney for Charlie Chaplin, film star, is here making the final attempt to settle the matrimonial differences of his client with Mrs. Lita Gray Chaplin, before her suit for divorce comes to trial in the Superior Court on Aug. 22.

Though various settlement conferences have been held in the past without the accomplishment of satisfactory results, it is said that the way has been paved by Gavin McNabb and Lloyd Wright, attorneys for Chaplin here to work out the problem. It is understood Burkan will insist if a settlement is made that the money Mrs. Chaplin receives is to be invested in such a way that it cannot be expended extravagantly and that she and her children will have enough for life.

Money For All

Though no amount has been named for the settlement it is said that Mrs. Chaplin will receive around \$750,000 net for herself and that another fund will be set aside to provide for the support of Charlie, Jr., and Sidney Earl, the two sons, until they become of age.

These payments, it is believed, will be made to a guardian appointed by the Court, not related to Mrs. Chaplin. Besides these payments, it is said that the attorneys for Mrs. Chaplin, Edward McMurray, her uncle, and Young & Young will be given around \$75,000 for their services.

Burkan made the trip here following the receipt of a wire that the matter could be settled amicably without going to court. In case the settlement is not effected this week, Burkan will remain here for the trial, with Chaplin leaving New York about Aug. 1 to arrive in time to prepare his defense to the charges made by his wife in her complaint.

YALE'S FILMS STOLEN

Washington, July 19.

More than half of the Yale University series of films depicting outstanding events in the history of the United States have been stolen from the Catholic University, where they were being used in connection with a summer course.

About 20 reels were taken by someone whom the university authorities state has no idea of their value. They can only be sold for junk, as any institution of learning would recognize them at once if shown.

Under an arrangement with Yale the films were leased at a cost of approximately \$10,000 and unless recovered, it is stated, the university will be under serious financial obligations.

The films were stored in a special container in the garage, due to District regulations forbidding them to be kept in the lecture hall.

Screen "Trelawny"

Los Angeles, July 19.

Norma Shearer's next picture for Metro-Goldwyn-Mayer will be a screen version of "Trelawny of the Wells," the Arthur Wing Pinero stage play.

Sidney Franklin will direct.

Rabach Directing "Dancer"

An unknown director, Alfred Rabach, has been assigned by Samuel Goldwyn to make "The Devil Dancer," Gilda Gray's first film for United Artists.

Rabach has made one picture, "The Coward" for E. B. O. Previously he acted as an assistant to Charles Brabin.

Miss Costello's "College Widow"

Los Angeles, July 19.

Dolores Costello's next for Warners will be "The College Widow," directed by Michael Curtiz.

(Continued on page 15)

WORKING OUT REDUCTION

LIMITING WORKING TIME FOR ACTORS TO 40 WEEKS YEARLY

Hollywood Producers May Also Cut Down Salary Increases Upon Taking Up Options—Contracted Players Have Been Given 52-Week Contracts

Los Angeles, July 19.

Producers hereafter will sign players to 40-week contracts instead of the usual 52-week basis, as a result of the general wave of slashing production overhead.

In the past the general practice among practically all of the producers has been to sign players on a straight yearly contract without time off except in case of illness. This has been a bonanza for the players receiving the contracts, as they are paid regardless of any time they may have between pictures.

In checking up the producers have found that there are very few of the stars, featured players or members of the stock companies that work even 40 weeks during the year. In some cases players have been known to work a total of only 5 to 10 weeks in the year, although drawing salaries every week.

Accumulated salaries of contracted players have reached staggering figures, with many directors shying off players under contract to a producer on account of the charges for idle time of the player that might be added to the budget cost of the picture after the budget is approved by the director.

In one recent instance a director was told his budget on a production could reach a maximum figure of \$200,000, and he gauged his charges accordingly. When the budget was submitted for approval, he was informed that accumulated salaries of his two leading players reached \$75,000, leaving him only \$125,000 with which to make the picture.

One of the big studios which has been running a rather large stock company has been in the habit of charging 150 per cent of an actor's contract salary on any picture he works, but at the end of a given time it was found that there was still a large balance of salaries unearned that had to be taken care of in the general overhead.

During the past two weeks producers have turned to their groups of stock players as a big leak in picture costs, and many of the companies are cutting down the players carried in stock to a minimum. Some of the players have already been approached to sign new contracts calling for 40 weeks guarantee during the year, while others will be asked to revise the contracts at the expiration of options.

Options

Another phase of actors' contracts has come in for consideration by the producers lately. It deals with the salary increase to be given a player or star on option extension of contracts. In the past there have been many cases of stars and featured players receiving anywhere from \$500 to \$1,500 increase in salary every time an option is taken up by the producer, and before the latter is aware, the star is receiving more money than he is worth at the box office.

With producers giving more attention and thought to players' salaries on optional contracts, there will undoubtedly be a limit of increase set by various producers that will not exceed \$250 at each time the option is extended into another period of either 6 months or a year.

"7th Heaven" London Hit

London, July 19.

London dailies are wildly eulogistic over Fox's "7th Heaven."

One critic predicted in his notice that the Fox super film will be the biggest success of any picture ever shown in London.

Another stated he never wished to see a better picture.

Stimulant for Ushers

A plan has been worked out and will be placed in operation probably next week whereby all ushers at the Paramount theatre will get one day off at least every two weeks. As a stimulant for special zeal ushers displaying unusual interest in their work will get a day off each week.

The Paramount service staff has not been on the "point" system used in Chicago by Balaban & Katz which carries a bonus of a couple of dollars weekly for ushers grading above a certain percentage.

On account of the abnormally high labor turnover among ushers the Paramount has been automatically increasing the ushers' salaries after the first six weeks as a bonus for fidelity.

TRADE CONFERENCE IS APPROVED BY HAYS

Federal Trade Commission Receives Letter—No Time or Place Yet Set

Washington, July 19.

Will Hays has approved the trade conference requested of the picture industry by the Federal Trade Commission.

A letter to this effect is reported to have been received by the commission from the head of the Motion Picture Producers and Distributors, Inc., with its contents said to laud the commission in its offer of co-operation to assist the industry to regulate itself.

Those of the commission questioned as to the letter declined to comment.

It was stated that the response, though the invitations to the conference have been out but a week, has been "exceptionally gratifying."

It was also stated that the reaction to the order to "cease and desist" block booking in the Paramount matter had not only been received favorably in the editorial columns of the dailies but that it had also resulted in innumerable letters commending the commission.

One commissioner, to whom the question was put as to the actual possibilities of enforcing the block booking order, answered emphatically in the affirmative, basing his opinion not only on the legal angle but the "assured support," as it was put, "of the thousands of exhibitors throughout the country."

Following this through, Variety's reporter, questioning local exchange managers, found the same condition existing here as reported last week from New York—Independents were refusing to buy in block, in fact, were holding off in buying for next season at all.

Elaborating as to the reaction of the dailies, one commissioner cited several editorials wherein it was stated that previous comment as to the commission "meddling" should be laid aside in the present instance and as the Washington "Post" put it, the commission should be upheld.

Considerable time will be required before an announcement will come from the commission as to the acceptance of the industry of the proposed trade conference. At least one-half of those invited will

ART AND BUSINESS IN CO-OPERATION

Several Conferences With Different Branches, to Culminate in General Mass Meeting at Hollywood July 30—Economic Results Already Apparent in Money Saved and Speed—All Studios Full of Optimism.

FINANCES LIMITED

Los Angeles, July 19.

Motion picture producers figure they will be able to bring cost of pictures down 30 per cent, through the adoption of the economy plan in the majority of studios here. With numerous conferences held and to be held of the various branches as a result of the interest the Academy of Motion Picture Arts and Sciences has taken in the problem, it is figured that wholesale reductions will be effected.

Producers claim that there has been a general awakening to the fact that available money is not unlimited, with the result that excessive production costs will be eliminated as well as actual cost brought to the level that the producers desire.

The directors branch of the Academy held a conference with a committee of the producers, at which it was set forth that directors can bring down costs easily by starting with a production properly prepared, eliminating stalling and unnecessary delays through following the script instead of listening to the suggestions, which only entail delay and add expense.

The directors asked that once they be given a script that they be let alone to finish the product, (Continued on page 12)

STRAND, B'KLYN GIVES UP VITA

Saves \$1,000 Weekly—Town Indifferent to It

The Mark Strand, Brooklyn, N. Y., has given up Vitaphone, thus saving itself about \$1,000 a week, which includes the 10c per seat royalty plus the film rentals and \$60 in wage increases to three projection room employees who received \$20 a week raise by union mandate.

The Brooklyn Strand has found Vita an indifferent proposition and the Stanley Co.-Strand circuit adjusted the installation charges with Vita.

The Tivoli, Independent Brooklyn house, formerly had the Vita exclusive franchise in the downtown Brooklyn section until the Vita complained of inferior mechanical reproduction resulting in the Strand getting the first runs. The Manor, Coney Island, is also featuring Vitaphone.

have to agree before the conference will take place.

If the conference goes through and the Hays approval indicates it will, it will be held either in New York City or Los Angeles. One of the five commissioners will be on hand and will preside if the industry so elects.

Results of the conference, providing, of course, that it is approved, will be announced from the commission here, following its termination.

DISTRIBUTORS TRYING TO CUT HIGH COST OF DISTRIBUTION

More Distributors Higher the Cost—Over 25% of Film's Gross at Present—May Go Higher with Two New National Distributors in Field

Bill Hart's Knowledge

Bill Hart demonstrated that he knows stock when in Billings, Mont., where he attended the unveiling of a monument to the pioneers, for which he had posed. He was accompanied by Bert Roling, cowboy sculptor of the monument. As Hart was leaving the depot with Edward S. Diamond, he heard two calves bellowing pitifully from a baggage car. Despite he had only a short time in which to visit, Hart insisted on seeing what was wrong with the animals. He discovered that the calves had been supplied with a nursing bottle in which the milk had soured.

Bill ordered fresh milk for them, washed the bottle and left the animals contentedly feeding.

Although the cry of economy, salary slashing and lower cost of production has been made, film rentals for the coming year promise to be higher. Not intentionally, because the producers seem to be trying to reduce the cost of films.

Long before the Paramount organization ballyhooed its reduction program, some studio staffs on the coast had been quietly cut to the bone. People had been displaced in considerable numbers. Executives had been ousted where possible or kept on at lower salaries. Carl Laemmle, Universal chieftain, notorious for his unrelenting stand on low cost sheets, never allowed his staffs to become topheavy and has not announced any proposed economy cut. Other producers were in a similar position.

But Universal and these others referred to announce that film rentals are to be higher. It has not cost more, as far as can be ascer-

(Continued on page 13)

Outdoors Epidemic

"Eager Lips," first of a series of four pictures starring Pauline Garon for First Division Distributors, deals with a carnival troupe that hits Coney Island. Productions respectively entitled "Luna Park" and "Coney Island" have been announced by other companies, and with "The Barker" due to be picture, it looks like an epidemic of pictures dealing with the outdoor amusement world.

Steffes and Miller in N. Y. "Flirting"?

Presumably in New York to attend the Dempsey-Sharkey wrist-tapping match, A. W. Steffes, Minnesota, and Jack Miller, Chicago, among other exhibitors, are reported flirting with the M. P. P. A. with an attempt to adjust the film selling wrangle in their respective territories.

There seems to be a movement underfoot among some of the state organizations for representation other than the national organization of theatre owners.

Opinions have been expressed that if the members of the M. P. P. A. would be approached by a group of "new faces," willing to take up the subject of adjusting the sales contract with unnecessary obstacles and prejudices counted out, there might be a better chance of adjustment.

Spanish Film Producer

Washington, July 19.

Following the action of the Spanish Government wherein taxes on native picture producers were reduced one-half, recently reported in Variety, word comes through to the Department of Commerce that M. de Miguel, one of the leading distributors of Spain, is to enter the producing field.

His studios are to be located at Barcelona.

George Canty, picture trade commissioner, adds that M. de Miguel will shortly journey to Hollywood to study American methods.

HERBERT RAWLINSON M OF C AT AMBASSADOR

Paul Ash Policy in Another St. Louis House—Hit at Missouri

St. Louis, July 19.

It's a case of exit Public and enter the Paul Ash policy in St. Louis' big picture theatres controlled by the Skouras Brothers. The decision to change the policy at the downtown Ambassador follows on the heels of the successful experiment performed at the Missouri.

Herbert Rawlinson has been chosen as the master of ceremonies under the new Ambassador regime which got under way this week. The former picture star will produce and direct all the musical presentations and help try to put 'em across. He will direct a syncope orchestra on the stage, a la Ash, and mold into unit programs the New York acts that come to town and the Ambassador Dancing Rockets.

VICTORIA VOTES FOR BRITISH STUDIOS

Victoria, B. C., July 19.

By a vote of 3,137 to 663 the taxpayers of this city endorsed the proposition to establish a moving picture studio here by British interests.

The endorsement carries with it an authorization for Victoria to guarantee a bond issue up to \$200,000 in promotion of the project, when \$500,000 shall have been subscribed for the same purpose by British distributors, producers and exhibitors.

Miscasting Brings Withdrawal from "Kick"

Los Angeles, July 19.

On account of radical changes in the story after production started, Virginia Lee Corbin resigned from "The Drop Kick," which First National is now making with Richard Barthelmess.

In the new version Miss Corbin was miscast and agreed with studio officials that she should withdraw.

COSTUMES FOR HIRE
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TED LEWIS' RECORD OF YEAR AT CHICAGO THEATRE—JULY, \$61,000

Tremendous Business With 'Callahans and Murphys' as Picture Aid and With Paul Ash Out of Town—'Covered Wagon' Flops on Grind Try

Chicago, July 19.

All records of the year for Chicago and the Chicago theatre were smashed, broken, busted and topped by Ted Lewis and his royal troupe of jazz mongers. The house, through Lewis, hit \$61,000 on the week.

The figure includes a \$23,000 week-end and corresponding bang-up business in each of the preceding days.

That \$61,000 is large and considerable for July or December. Being that this is the season it is and that last week's weather was severely adverse to the sale of indoor theatrical entertainment, it is more than considerable.

"Callahans and Murphys," receiving excellent notices from the dailies, held up the screen portion of the Chicago's bill, giving it strength at both ends. The M-G film was somewhat outshone by Lewis and thereby deductible in the cause of the high gross, but it is a rousing comedy picture and capable of holding its spot under any condition.

Back to the weather, it was awful. When it wasn't terribly hot, it rained, and vice versa. Therefore not with a Lewis of their own, the rest of the film flock finished with comparatively low receipt slips. Early in the week, with Paul Ash away attending the funeral of his father, the Oriental had it tough, bucking the Lewis engagement, but Ash was given the S. O. S. and jumped in. Biz naturally improved but not enough to lift the week above \$40,000. A 15-minute vigil under the Oriental canopy saw many useful bucks go flitting down the street after sighting that sign announcing Ash's absence.

"Covered Wagon" Couldn't

Flop of the week was by "The Covered Wagon," back as a grind at the Roosevelt. The one-time peer picture couldn't catch on and had only \$10,500 to show for the engagement. It was ducked Saturday for "Metropolis," the German fantasy, which is now in and causing talk. Whether the talk will cause subsequent draw is not discernible this early in the week, but the film will likely be held over on the chance for this or any other time of the year.

The flop of the week was taken by "The Covered Wagon," back as a grind at the Roosevelt. The one-time epic couldn't catch on and had only \$10,500 to show for the engagement. It was ducked Saturday for "Metropolis," the German fantasy, which is now in and causing talk. Whether the talk will cause subsequent draw is not discernible this early in the week, but the film will likely be held over on the chance that the talk did sink in.

"The Naked Truth" pulled another tidy sum in its second week for men only at the small Randolph. Last week was the propaganda film's sixth of the current engagement, four previous furlongs having been consumed by dames only. It looks as though the gents are good for two more weeks, at least. The picture has broken established house records twice during the course of the run.

State-Lake again failed to snap out of its deep sleep and drew a low \$16,000. The vaude was off and the picture, "Dance Magic," a waylaid, mislaid or not otherwise wanted First National product.

Estimates for Last Week

Chicago (Publix)—"Callahans and Murphys" (M-G-M) (4,100; 50-75). Picture big aid in \$61,000, record for year; Ted Lewis real reason; will be tough to follow.

McVicker's (Publix)—"Beau Geste" (Par.) (2,400; 50-75). Dropped plenty, but showed profit; held over this week and then probably out; four weeks seems grind limit for former "specials" in Chicago.

Oriental (Publix)—"Running Wild" (Par.) (2,900; 35-50-75). With Paul Ash away the flaps did play—but not at the Oriental; picture meant more than pictures usually do at Ash's home grounds, though no credit to this particular film; \$38,000, low for this house.

Orpheum (Warner)—"Dearie" (Vita. W. B.) (776; 50). Irene Rich film failed to click; out after week, unusual for Orpheum; \$7,800 did not warrant holding over.

Randolph (U)—"T. N. T." (Columbia) (650; 50) \$12,000 in picture's sixth week, only \$2,500 below record; house riding on velvet during entire run.

Roosevelt (Publix)—"Covered Wagon" (Par.) (1,400; 50). Ex-epic

NEW ASH POLICY GOT WISCONSIN \$17,000

Favorable Weather in Milwaukee Last Week—"Boulevard" Bloomer at \$5,000

Milwaukee, July 19.

(Drawing Pop., 650,000)

Ideal picture weather. Only one fly in the ointment for the managers of rialto houses. That is the success of the new neighborhood houses. The Oriental, just opened, has hit downtown a nasty wallop. The house, by far the most beautiful in town, has been packing them in, and by changing the program thrice weekly has been getting repeats that usually come downtown.

Venetian, in another end of the town, and the Tower, in still another, all houses seating better than 2,000, have been instrumental in making the downtown managers sing the blues. These houses are dishing up presentations, second-run films and symphony orchestras that make the downtown houses feel sick.

Wisconsin got a good response to its first week of the Paul Ash policy, with Dave Schooler. Public came to see what it was all about and evidently liked it. The Saxe house may make some cash with this idea. However, it did not go over with a very loud bang, the reason being traceable to the conditions stated above—too many new neighborhoods.

Estimates for Last Week

Alhambra (U)—"The Claw" (U) (3,000; 25, 50, 75). Thrills and stage presentation, in which four members of German stock appeared, singing native and some American songs. Got draw from German populace as well as curious. Close to \$14,000.

Garden (Uthlein)—"Secret Studio" (Fox) (1,000; 25, 50). As usual, took what was left over. Nothing much, but house got about \$3,400.

Majestic (Orpheum)—"Horse-shoes" (Pathe) (1,600; 15, 25, 40). With comic policy of vaude, house ran ahead of other weeks, because it boasted some Milwaukee acts. Near \$9,000.

Gayety (F & K)—"Spreading Evil" (Spec) (1,300; 50). This burlesque house, now running pictures, took hand at sex play proposition, with men only and women only matinees. Flier did not harm house and brought around \$4,000.

Merrill (Saxe)—"On Ze Boulevard" (Par) (1,200; 25, 50). Fair crowds, but nothing like it has been in habit of getting. Around \$5,000.

Miller (Saxe)—"Lure of Night" (F B O) (1,400; 25, 50). With McCall Bridge stock in "So This Is London," picture played second fiddle, but house cashed in close to \$7,000.

Palace (Orpheum)—"The Brute" (Warner) (2,400; 25, 50, 75). Orpheum vaude here, and usual draw with picture before and after stage show brought in close to \$16,000.

Strand (Saxe)—"The World at Her Feet" (Par) (1,200; 25, 50). Just fair draw and nothing much to rave about, although picture pleased, with good women matinees. \$6,000.

Wisconsin (Saxe)—"Senorita" (Par) (3,500; 35, 50, 60). Started new Paul Ash policy, with great stage show and classy presentation. Band good, and curious well satisfied with picture and show. Gross went up above rest on drag, but broke no records. About \$17,000.

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very applause in grind role; just \$10,500; it picked to fill booking gap, bad pick.

State-Lake (Orpheum)—"Dance Magic" (Uth N.) (2,800; 50-65). House or film couldn't do a thing against Lewis' goings on across street, opposit too strong for State-Lake's vaude and screen; \$16,000, lowest yet.

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GILBERT AT GRANADA GOT \$25,000 AND HIGH

San Francisco, July 19.

Granada had the edge.

That's the big news of the week. After trailing Loew's Warfield for many months Granada stepped out with John Gilbert as the big draw and ran away with the street, the California coming a close second with the first week of "Resurrection," Loew's Warfield coming in "to show."

Jeff Lazarus, publicity director for the Publix in San Francisco, is off for a four weeks' vacation and Division Manager A. M. Bowles has switched his battle front, with Charlie Kurtzman going to the Warfield from the Granada and Frank Whitbeck taking up the publicity for the Granada as well as the up and down state houses for West Coast Theatres between Sacramento and Fresno.

Gene Morgan is in his last week as musical director at the Granada; the new conductor, to open July 30, is Frank Jenks, who comes north with a reputation and a trombone from the West Coast Boulevard in Los Angeles.

In the morning, it seems, Sol Lewis has the lease of Universal's Cameo theatre, but in the afternoon it doesn't look as though Sol would get it. Maybe before long, it is hoped, the New York office of Universal will make up its mind.

Estimates for Last Week

Granada—"12 Miles Out" (M-G-M) (2,785; 35-50-65-90). It took John Gilbert and an M-G-M product to put this house into the running. Gilbert always ace at the Warfield and switched further up street still held draw. \$25,000.

Loew's Warfield—"Service for Ladies" (F. P.) (2,660; 35-50-65-90). For the first time a Paramount goes into this house, and considering that Menjou hasn't been the best bet on the street a week of \$21,700 is not to be sneezed at.

California—"Resurrection" (U. A.) (2,200; 35-65-90). This one clicked all through week. Dick Spier sold it on good fleshy angle and that always catches these natives. At the tag of first week it looked like \$21,400. "Chang" is set to open July 22.

St. Francis—"Way of All Flesh" (F. P.) (1,375; 35-65-90). Not too forte at b. o. Jannings an actor, but they haven't caught on to just how good he is. First of two-week engagement, \$10,900. Return of "Beau Geste" at pop prices penciled in for July 23.

Columbia—"Old Ironsides," fourth week, around \$4,000. This may have had a chance before "The Rough Riders" went into the California at 65c. top, but not now at \$1.65. Some business in the balcony with the cheaper seats, but nothing downstairs.

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Heat Kept Top Down In Providence to \$5,000

Providence, July 19.

(Drawing Pop., 300,000)

The hot spell melted the grosses last week. At both ends of the week the heat extracted its toll at the box offices.

No attractions were outstanding. The Rialto, with its second-run policy, had a more than fair run of features. However, the hot wave discouraged biz.

With "Slaves of Beauty" and "Fast and Furious," which starred Reginald Denny, the Victory did fairly considering the weather. Esther Ralston in "The Ten Commandments" was nothing much as a drawing card, though the film was well received.

With an unusual feminine appeal, the Majestic got a poor break with "The World at Her Feet" and "The Beauty Shoppers," despite a lengthy show including Vita. Fay's, with Monte Blue in "The Brute," was also under par.

Estimates for Last Week

Majestic (Fay) (2,500; 15-40). "The World at Her Feet" (Par) and "The Beauty Shoppers" (Tiffany) great amount of attraction for female fans but took trimming from weather. Unusually long show with Vita included. \$3,000.

Strand (Ind) (2,200; 15-40). "Ten Modern Commandments" (Par) went over big to small audiences. "The Winning Oar" (Excellent), another hokum film and accepted as such. Poor week at \$5,000.

Rialto (Fay) (1,474; 10-25). This house has been listing some fine attractions of late, and last week presented nice string of second runs. "The Blinded Rogue" (Warner) in first third of week headed the list, but house hit by heat. Under \$1,000.

Fay's (Fay) (2,000; 15-50). Monte Blue in "The Brute" no outstanding draw. House trailed. \$4,000.

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COUPLE OF DUDS WISHED ON TOPEKA—\$350 GROSS ON WEEK

Topeka, Kans., July 19.

(Drawing Pop., 85,000)

Another terrible week, with only one house in town showing any profit, and that one doing business on the strength of the return here of a comedian team of Topekans. It was the Novelty, where the Seeman Players are closing this week with their "Oh, You Wildcat" show that has been presented in Topeka 11 times. The "Wildcat" show is Topeka's "Able."

At the Isis Ed Wynn's "Rubber Heels" was booked by Paramount for a week's run, but received such a terrible panning and so little support that it was pulled after three days and Dorothy Gish's "Tip Toes" substituted. Very little improvement either in comment or patronage.

Paramount must have imagined Keith-Albee or Orpheum was operating the Isis.

Elsewhere only mediocre pictures were shown, and the same kind of business received. Managements have apparently become resigned to red ink and are doing nothing to overcome the slump.

Estimates for Last Week

Jayhawk (1,500-40) (Jayhawk Theatres Corp.)—Bert Lytell's "Obey the Law" first half. Just a picture and only kept house open. "Her Big Night" second half, some better, but combined efforts failed to get over \$2,200.

Isis (700-35) (National Theatres) "Rubber Heels" did fair business first day. Then those who had seen it let the secret out. For two days it looked as if the house was under quarantine. Dorothy Gish's "Tip Toes" sent in by Paramount as substitute when "Rubber Heels" was pulled. Didn't do much better. Its worst of worse weeks. \$350.

Cozy (400-25) (Lawrence Amusement)—"Matinee Ladies" first half, light summer stuff—some good, etc. Getting Bertie's Garter" decided frost and week's total slowed down to just over \$400. (Copyright, 1927, by Variety, Inc.)

MONTREAL AND HEAT

Nobody Cared About Anything In doors Last Week

Montreal, July 19.

(Drawing Pop. 600,000)

Heat played havoc with the first-run houses last week. Another trouble to the picture men is that the Orpheum stock house, despite heat and counter attractions, is doing a land office business.

Capitol and Palace both put on good pictures, although "Barbed Wire" at the former looked perilously like German propaganda, with angelic Hun prisoners and brutal French officers. However, our bright censors never noticed a thing and the public was too hot to care. "Is Zat So?" kept the audience smiling at the Palace, and Loew's put on a fashion show picture that held the women fans.

Estimates for Last Week

Capitol (2,700; 60-85)—"Barbed Wire" (Par). Remarkable get-by of Hun propaganda in rabidly British center, but gross affected by heat; \$11,000.

Palace (2,700; 55-85)—"Is Zat So?" (Fox). Good hot weather stuff, but fans are out on the grass these days; \$9,000.

Loew's (3,200; 45-75)—"Fashions for Women" (Par). Would have gone over big in cooler week. People thinking about what not to wear just now; \$10,000.

Imperial (1,900; 30-85)—"Heroes of the Street" (Col.). Not very appropriate to time of year. House depended more on good vaudej; \$5,000.

Strand (800; 30-40)—"Les Miserables" (U.); "Bitter Apples" (Warners) and "Men of Darling" (U.); \$3,000.

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Trade-Showing French Films

London, July 19.

"The Prince of Adventures," French-made romantic spectacle of eighteenth century, and partially in colors, will be trade-shown here.

Paramount Slips Over "Rubber Heels" and When Squawk Arrives, Substitutes "Tip Toes"—Looked Like Isis Had Quarantine Sign on It

"CALLAHANS" BREAKS PTLD. RECORD, \$16,000

"Resurrection," \$5,500, 2d Week, H.O. for 3d—"Simple Sis" Let Down on 2d Wk.

Portland, Ore., July 19.

Again the West Coast Broadway came through flying. For the last 10 weeks this house has been going like a house-a-fire. This house gets a large number of repeaters each week, signifying the picture-Fanchon and Marco policy has hit. Last week the house got record-breaking days with "The Callahans and Murphys." Picture sure-fire. Fanchon and Marco's "Books Idea" also caught. Together they broke the house record with \$16,000.

"Rookies," brought back to the second-run Peoples, connected solidly. Contracted for a three-day run, business so good held three more days.

Blue Mouse, holding over Warner's "Simple Sis," found going rough. Vitaphone seems shot as far as Portland is concerned.

Announcement is made by J. J. Franklin that the Liberty, closed for a few weeks, will reopen the latter part of August with a combination picture-vaude policy. Vaude may be furnished by Ackerman & Harris. A. & H. have already given their musicians and stage hands the customary two weeks' notice, and the house (Hippodrome) is slated for closing July 22.

J. L. Schlaifer, in charge of Universal Theatres, west of Chicago, was here recently. Schlaifer has been here on and off for the past month, his mission not being made public.

Negotiations are understood to still be pending between West Coast and George Guthrie, whereby W. C. will acquire Guthrie's three houses at Salem, Ore.

A booking deal has been consummated between Harry Percy, local P. D. C. branch head, and Walter Tibbetts, who is building a large first-run house on the East Side. Tibbetts will play the P. D. C. pictures on a guarantee plus a percentage.

Al Oxtoby, First National branch manager for the past year, has been promoted by L. O. Lukan, division manager, to become assistant manager of the San Francisco exchange. George Davis, formerly salesman of the S. F. office, succeeds Oxtoby.

Estimates for Last Week

Broadway (West Coast) (2,500; 25-40-60)—"Callahans and Murphys" (M-G-M). Picture brought packed houses and record-breaker, shattering all existing grosses. Fanchon and Marco's "Books Idea," together with George Stoll's band also found much favor; \$16,000.

Columbia (U) (800; 25-50)—"Resurrection" (U. A.). Picture continued to good intake for second week, but fell off in business expected; \$5,500. Held over for third week.

Rivoli (W. C. Parker) (1,210; 25-50)—"Telephone Girl" (F. P.). Increased usual gross; \$4,000.

Blue Mouse (Hamrick) (800; 25-50)—"Simple Sis" (Warners). Why ordinary program features are held over for a second week when business does not warrant such action is a mystery. Vitaphone acts becoming boring, as far as Portland is concerned; \$3,500, low.

Music Box (Warner) (1,300; 25)—"Matinee Ladies" (Warners). Doubtful if overhead, terrific, came in.

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TEN DAYS GIVEN FOR JULIAN RESTITUTION

Los Angeles, July 19.

Notice has been served upon 150 Julian petroleum stock pool lenders, including half a dozen picture and theatre men, that they have 10 days in which to make restitution of usurious profits, or face suits for triple damages.

If making the stipulated restitution, receivers in the case state they will recommend leniency in the prosecution of felony charges.

T-D FIGHT FILM IN LARGE HOUSE IN L. A. AT 50c GRIND, \$14,000

Cool Evenings Last Week Helped L. A. Grosses—Met Led With \$29,000—\$4,000 Drop for "Barbed Wire"—Grauman's Chinese, \$26,500 for "Kings"

Los Angeles, July 19.
(Drawing Pop., 1,350,000)

Cool evenings and a variety of attractive fare spelled business at the box office for most of the first-run houses last week. Despite the warm afternoons matinee business was generally up with most of the houses showing a gain over preceding week.

The Metropolitan again led the town, but about \$4,000 off over the current high mark for the season. Rube Wolf is rapidly developing a strong following among the Met regulars and the house should shortly settle down to a standard, based somewhat, however, on the screen offering.

Heavy exploitation by means of an aeroplane sent to the various outlying towns and over the radio, with Sid Grauman and Cecil B. De Mille broadcasting, resulted in near capacity business for Grauman's Chinese, where "The King of Kings" continues at the strong pace from its opening.

Loew's State had a fair week with Lon Chaney in "Mr. Wu." It is the first showing at popular prices.

Announcement of Grauman's Egyptian of the final week of "Topsy and Eva," with the Duncan Sisters in person in the Grauman prolog, spurred business with capacity matinees the order and better than \$21,000. The Duncans and their first picture close at the Egyptian July 20. Two days later the house goes under West Coast management.

"Seventh Heaven" is clicking at Carthay Circle. With the virtual completion of the new paving on Wilshire boulevard, which opens a direct automobile route to the theatre, matinee business is building up strongly. At current speed should easily last through the summer.

Emil Jannings came into the Criterion in his first American picture and scored sensationally. Indications are "The Way of All Flesh" will have no trouble drawing them in during its four weeks.

"Chang" dropped considerably at the Million Dollar on its third week and has one more week to go, with "Beau Geste" slated to follow.

Clara Bow in "Rough House Rosie" failed to break any box office records at Figueroa. That this picture was only recently shown downtown and in several outlying houses at same time probably accounted for meager revenue.

One of the big surprises of the week was the interest and correspondingly heavy business at Olympic Auditorium, where the Dempsey-Tunney fight pictures were shown twice nightly, augmented by a program of other interesting fight films. This engagement ran for nine nights, or 18 performances, to close at \$14,000. The picture moved to Philharmonic Auditorium for current week.

Estimates for Last Week

Carthay Circle (Fred Miller), "7th Heaven" (Fox) (1,500; 50-\$1.50). Tenth week for this Fox wartime picture. \$17,000.

Grauman's Chinese (U. A.), "King of Kings" (P. D. C.) (2,030; 50-\$1.50). Little change for DeMille's despite warm afternoons. Matinee business helped gross to \$26,500.

Criterion (W. C.), "Way of All Flesh" (Par) (1,600; 25-75). Critics raved over this Jannings picture. At \$10,000 best intake house has had in months.

Grauman's Egyptian (U. S.), "Topsy and Eva" (U. A.) (1,800; 50-\$1.50). Sell-outs virtually every afternoon and night business holding up strong. Close to \$22,000.

Figueroa (Far West), "Rough House Rosie" (Par) (1,545; 25-75). Second run pictures and West Coast vaude not strong drawing card. \$5,400.

Forum (B. & H.), "When a Man Loves" (Warners) (1,700; 50-\$1.50). Good stage show and curiosity to see John Barrymore gave the house around \$11,000 on first full week.

Loew's State (W. C.-Loew), "Mr. Wu" (M-G-M) (2,200; 25-\$1). Bathing beauties on stage, new cooling system and Lon Chaney jumped gross better than \$3,000 for total of \$22,500.

Metropolitan (Publix), "Barbed Wire" (Par) (3,595; 25-65). Pola Negri did not prove as big a draw as Richard Dix. House slipped back to \$14,000.

Million Dollar (Publix), "Chang" (Par) (2,200; 25-85). Unique animal feature entering final week \$10,000.

Olympic Auditorium (Doyle & Masters), Dempsey-Tunney fight (Ind.) (10,100; 50). Threatened federal interference and curiosity of

PALACE, WASH., CLOSE TO RECORD IN HEAT

"Tillie" Did Business All of the Time, \$25,600—Met Did \$12,500

Washington, July 19.
(White Pop., 450,000)

Let this be recorded and duly pondered over—Palace in the first actually hot seven-day period came so close to the house record with "Tillie the Toller" as to have them talking.

Backed by the usual Hearst tie-up in the "Herald" and "Times" plus, in this instance, the added value of the comic strip that has been running since almost time forgotten, the week started with a bang, topping any previous Sunday business, running to \$4,600 on the day and continuing through, taking the record for Monday also. Then the heat got in its work to the extent of a few hundred on through the week that held it under "Flesh and the Devil," the record holder for the house.

In running up the remarkable total "Tillie" jumped business \$10,000 above the previous week.

Others, including the second Loew house, Columbia, found the heat a tough factor to overcome. Metropolitan with the always sure money-getter, Colleen Moore, ran to less than heretofore; Columbia, with "On Ze Boulevard," did not quite make the usual figure for this time of the year, while the Rialto with Laura La Plante in "Beware of Widows" kept things down low at this Universal house. Little was in comparative class with Palace as to getting business with a French film.

Estimates for Last Week

Columbia (Loew)—"On Ze Boulevard" (Par) (1,232; 35-50). Saving sure money getters until regular season comes along. This one to about \$7,500, slight improvement over previous week.

Little (Theatre Guild)—"Cyrano de Bergerac" (French production) (200; 35-50). Management much pleased and \$2,500 reported.

Met (Stanley-Crandall)—"Naughty but Nice" (1st N.) (1,518; 35-50). Colleen Moore hurt by heat, running to about \$9,500. Estimate for previous week on "Rough House Rosie" will stand correction in view of several angles not considered in original figure. Was claimed to be one of the best all day drawing pictures in some time and management sets figure at \$12,500.

Palace (Loew)—"Tillie the Toller" (M-G-M) (2,390; 35-50). Picture credited with entire draw, though those mornings would indicate that possibly a majority were waiting for the de luxe shows which for the week included the Tiller Girls and Montana. \$25,600. Close to record.

Rialto (U)—"Beware of Widows" (U) (1,978; 35-50). Those of the "street" characterize \$5,000 as liberal estimate.

This Week

Columbia, "Wedding Bells"; Little, "Polikushka"; Metropolitan, "Notorious Lady"; Palace, "Callahans and Murphys," and stage attractions; Rialto, "Prince of Temp-ters" and beauty contest to select "Miss Washington" for Atlantic City pageant.
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Directing "Ladies of Ease"

Los Angeles, July 19.

I. E. Chadwick, who has been supervising production activities at his Hollywood studio since March, has engaged Jerome Storm to direct "Ladies of Ease," third of a series featuring Pauline Garon.
Shooting will start this week.

Light fans drew big houses nightly with nine days approximating \$14,000.

Uptown (W. C.), "Convoy" (1st Nat.) (1,750; 25-75). Interesting feature and at \$5,900 house did not lose anything.

Broadway Palace (Orpheum)—"What Happened to P. M." (Warners) (1,545; 15-40). Title of current picture might be paraphrased to read "What Happened to P. M.?"

United Artists (W. C.) (1,600; 25-35-50)—"Evening Clothes" (F. P.). Perfect fit for Menjou, but business only fair. Local favor added song attraction. \$1,700.
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BUFFALO TRYING HARD, BUT RESPONSE LIGHT

Competition Near Lake Erie Forces Big Programs for July—Grosses Fell Away

Buffalo, July 19.

"Still falling" continued to be the current reading of the picture business barometer at local houses last week. Takings, which the preceding week had perked up markedly, succumbed to the general apathy. Despite it all, this month sees some of the heaviest features obtainable booked into the picture places in the face of the worst slump in seasons. Ben Bernie, Julius Tannen, B. A. Rolfe, Fatty Arbuckle are underlined. Competition is certainly giving Buffalo theatre men plenty of nerve.

Estimates for Last Week

Buffalo (Publix) (3,600; 30-40-60)—"Man Power" (F. P. L.), "Peddler" on stage. Midsummer week's bill and ran accordingly. Failed to develop much. \$21,000.

Hip (Publix) (2,400; 50)—"World at Her Feet" (F. P. L.) and vaude. Off. Picture started like problem stuff but fell away to farce and hokum. Good vaude. Under \$10,000.

Great Lakes (Fox) (3,200; 35-50)—"Auctioneer" (Fox) and vaude. All this picture was in the title—George Sidney. Vaude also ran. Estimated \$8,000 to \$9,000.

Loew's State—"Outlaws of Red River" (Fox) and vaude. Mix feature brutal. "Batty" Arbuckle headed vaude. Roscoe sweated out tough week but sold come-back idea. Over \$10,000.

Lafayette (Ind.)—"The Brute" (Warners). Vita and vaude. Western poison for this house; this one no exception. Flopped off over \$5,000 from previous week. Around \$8,500.
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Seattle Slowed Down; \$18,000 Town's Highest

Seattle, July 19.
(Drawing Pop., 450,000)

High mark of the Fifth avenue reached the previous week when \$25,000 was the intake, was not approached last week. Whole town was off. No big convention or holiday to add velvet. Then the shows were a trifle below the prior week's standard.

Chief factor in the Fifth avenue draw is Eddie Peabody, banjo artist and comedian band director. He worked easy last week, as the colored revue was on the stage alone. Eddie doing his stuff with the orchestra in the pit and a special "banjo" number along with a colored scene.

A novelty stunt was for Peabody to play out on the sidewalk between the first and second shows when long lines were waiting to get into the house. The free outdoor entertainment was a distinct new feature for a local picture house. Helped the town talk Peabody.

An argument with the local union has been adjusted and Peabody, who came here as a guest conductor, is now classed as an act. Thus he can work seven days a week, the musicians' union not having jurisdiction over acts.

The \$25,000 week broke the house opening record by \$1,500. Last week, \$18,000.

Fifth avenue cut to summer prices this week, general admission being 50c, nightly, except Sunday, 60c. Pop prices making hit.

Pantages had a very good week, although here, too, business below previous week. John Hamrick offered a good bit of Vita entertainment, and picture, "Dearie," was pleasing.

Coliseum had a dandy show in "Prince of Head Waiters." Business showed improvement. At the United Artists Adolphe Menjou, who seems to be worked overtime here, was in "Evening Clothes," and though he wears 'em well, fans didn't over-crowd.

John Danz is still running "Is Your Daughter Safe?" having different nights for men only and for women only. Censors did not seem to notice exhibition of young girl reclining in a glass case in front of theatre, evenings.

Estimates for Last Week

Fifth Ave. (West Coast) (2,700; 25-35-50-60)—"Callahans and Murphys" (M-G-M). First colored revue offered by Fanchon & Marco. The octoroons had lots of pep, smooth steps, and speed, but nothing out of ordinary. Picture also common comedy with effort to gag helping little. Eddie Peabody had easy week of it. Business good with new price scale lower, but far below record of week prior. \$18,000.

United Artists (W. C.) (1,600; 25-35-50)—"Evening Clothes" (F. P.). Perfect fit for Menjou, but business only fair. Local favor added song attraction. \$1,700.

Columbia (U) (1,500; 25-35-50)—"Worlds of Youth" (F. P.). Local

AIR COOLERS VS. PERSPIRATION; ROXY, \$88,300—PARAM'NT, \$66,000

Capitol Ran Ahead of Previous Week With "Callahans"—Specials Hit by Heat in Refrigeratorless Houses—"Prince of Headwaiters," \$26,300

'BETTER 'OLE,' \$16,500, 'SECRET STUDIO' A HIT

Good Business Holding Up in Minneapolis—Pauline Starke in 3 Films

Minneapolis, July 19.

Business continues at a fast enough clip to bring smiles of gladness to local managerial countenances. The temperatures, for the most part, have been extremely moderate, helping to no inconsiderable extent. But hot or cool, the public comes with its shekels to the box offices just the same. While most lines of industries here are holding murder the showhouses enjoy remarkable prosperity.

As usual, the State led the field by a wide margin again last week, coming through with a highly profitable gross, a regular thing at this big money-making house. "The Better 'Ole" and Elsie Janis and Bruce Bairsfather on Vita proved more than sufficient. Nothing but praise was heard for the picture on every hand, and it benefited much by this word-of-mouth boosting.

Pauline Starke figured prominently elsewhere on the risalto, being played up in the lights by no less than both of the other first-run houses operating through the summer. At the Strand she was seen in "Captain Salvation" and at the Lyric in "Dance Magic," but did not demonstrate herself to be a particularly strong drawing card in either instance.

With an ultra-sexy picture, "The Secret Studio," as the magnet, Pantages had one of its best weeks in many months, even the week-day matinees running close to capacity. The story had run in the "Daily Star," local evening paper. The newspaper played up strongly the fact that the screen adaptation was on view at Pantages. Vaude first-class but contained nothing in the way of a name.

Estimates for Last Week

State (F. & I.) (2,500; 60)—"Better 'Ole" (Warners), and Vita. Raved about this picture. Around \$16,500.

Strand (F. & I.) (1,500; 50)—"Captain Salvation" (F. N.). House orchestra of eight pieces augmented by 14 musicians from State, where Vita provided musical accompaniment for picture. Big orchestra no flannel; Pauline Starke, neither. Picture fairly well liked. Good enough at about \$4,000.

Lyric (F. & I.) (1,350; 35)—"Dance Madness" (F. N.). Miss Starke in all-revealing costumes drew moderately. Around \$2,000.

Grand (F. & I.) (1,100; 25)—"Knockout Reilly" (Par). Second loop showing of this excellent picture. About \$2,000. Big.

Hennepin (Orpheum) (Orpheum) (2,890; 50-75). "Rejuvenation of Aunt Mary" (P. D. C.) and vaude. Picture great disappointment, but show, on whole, first rate. Good at around \$12,000.

Pantages (Pantages) (1,650; 50)—"Secret Studio" (Fox) and vaude. Sexy picture box office bonanza because serial story's last chapter ran in local newspaper same day that run of picture began. Good all-around show. Best week in months. About \$6,500.

Seventh Street (Orpheum) (1,480; 40)—"Ain't Love Funny?" (F. B. O.) and vaude. Picture mediocre but vaude splendid at price. Around \$5,000.
(Copyright, 1927, by Variety, Inc.)

Moran looks good in this. Business only average. \$4,900.

Coliseum (W. C.) (2,100; 25-50)—"Prince of Head Waiters" (F. P.). Lewis Stone liked. Jan Sofer and orchestra. \$6,000.

Blue Mouse (Hamrick) (950; 25-50-75)—"Dearie" and Vita. (Warners). Sunday off, due to hot weather. Other houses felt it also. Picture liked mildly. \$7,200.

Pantages (1,500; 40-60-60)—"Perfect Sap" (F. N.). Tom Brown and band helped draw. Hundreds of weather calling to benches felt. Business fair. \$10,200.

Moore (2,005; 25-35-50)—"Love Ship" (Will King Music Co.). Soapy comedy. Picture not good and drawing light. \$9,300.
(Copyright, 1927, by Variety, Inc.)

The billing that meant dough last week on Broadway was "Refrigerated air inside." Those magic words on the marquee of all the main film temples had a magnetizing effect on the sweltering citizens. With the exception of the Roxy, which slumped \$15,000 from the previous week, there was only a nominal decrease in trade during the entire heat wave.

The Capitol, with "The Callahans and Murphys" at \$19,600, was the only movie parlor able to better its previous week in spite of the humidity.

"The Big Parade" and "7th Heaven" slipped below \$10,000 and "Kings of Kings" dipped below \$11,000. These \$2 pictures are in small theatres without benefit of the washed air facilities of the larger houses.

Paul Whiteman went out to \$66,000 at the Paramount, finishing an epochal engagement as the official trail blazer for the Paul Ash policy in New York. The Esther Ralston picture, "Ten Modern Commandments," was liked and considered a draw.

The Rialto felt the impact of a rising thermometer, slipping \$5,000 from its second week with "Way of All Flesh." \$31,300 was reached, with pace still indicating a better figure may be reached again with more moderate weather. The Strand commencing this Saturday will show "Tartuffe," an old German release starring Emil Jannings.

Warner Brothers' two pictures in their own houses are reported at \$12,500 for "Old San Francisco" and \$10,000 flat for "The First Auto." Neither picture is a wow, but at quoted takings satisfactory, particularly in summer.

Estimates for Last Week

Astor—"Big Parade" (M-G) (1,120; \$1-\$2) (8th week). \$4,000 drop during perspiration week. \$9,800.

Cameo—"Streets of Sorrow" (Film Art Guild) (549; 50-75). Held for second week and very good at shade above \$5,000. Currently second-running, "Moon of Israel," at Roxy fortnight ago.

Capitol—"Callahans and Murphys" (M-G-M) (5,450; 50-\$1.65). Two grand sweeter than "Annie Laurie" week previous. \$49,600. F.B.O. picture, "Gingham Girl," this week.

Colony—"The First Auto" and Vita (Warners) (1,980; 35-50-75). Fourth week, \$10,000.

Gaiety—"King of Kings" (P. D. C.) (808; \$1-\$2) (14th week). This one is classic event for out-of-town trade. On "must" list of show-shoppers. Down with rest in heat to \$10,700, but expected to snap back with weather.

Harris—"7th Heaven" and Movietone (Fox) (1,024; \$1-\$2) (9th week). \$3,700. French-speaking customers noticeable.

Paramount—"Ten Modern Commandments" (Par) (3,900; 40-75-90). About 300 seats have been added here since house opened. Last week, \$66,000.

Rialto—"Way of All Flesh" (Par) (1,960; 35-50-75-90) (3d week). House carrying plenty of inches in dailies. Picture strong, \$31,300.

Rivoli—"Camille" (F. N.) (2,200; 35-50-75-90) (2d week). \$21,300, as against \$26,000 opening week. "Camille" to be followed by "Topsy and Eva," first United Artists picture under recent Publix-U. A. deal.

Roxy—"Singed" (Fox) (6,250; 50-\$1.65). Tumbled to second lowest gross in four months since house opened. \$88,300. "Paid to Love" (Fox) next, with Universal's "Painting the Town" postponed indefinitely.

Strand—"Prince of Headwaiters" (F. N.) (2,900; 35-50-75). Regulation picture and indifferent business. \$26,300.

Warners—"Old San Francisco" and Vita (Warners) (1,360; \$1-\$2) (3d week). \$11,500 for Castello vehicle.
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P. D. C. Billing Film as 'British Clipper' in Can.

St. John, N. B., July 19.

P. D. C.'s "Yankee Clipper" is being billed throughout Canada as "The British Clipper," despite that the Yankee Clipper is a distinctly characteristic production. It never previously has been applied in its "Clipper" ending to any other utterance.

An the American picture Anglo-British production is First National's "The British Clipper" with the changes and the changes.

PRODUCERS UNLIKELY TO GIVE EQUITY RECOGNITION IN HOLLYWOOD STUDIOS

Actors at Colony Changing Sentiment—Salary Cut Seems Dim Prospect—Semi-Annual Meeting of Producers August 10—Faith in Academy

Mass Meeting

Los Angeles, July 19.

An Equity mass meeting has been called for tonight (Tuesday) in the Writers' Club for the purpose of considering the attitude of the picture producers who have thus far ignored the actors' organization's demands submitted to the producers' association ten days ago.

Los Angeles, July 19.

Equity's demand for the 10 per cent "closed shop" conditions in the Hollywood picture studios, along with a similar demand by the Screen Writers' Guild, will receive no attention from the producers prior to the semi-annual meeting of the Association of Motion Picture Producers, scheduled to be held Aug. 10. At that time the several communications addressed to the association will be presented and read.

Producers have expressed themselves freely and openly as anything but interested in the proposal to Equityize the local studios. It is generally believed any such demands will be ignored unless the Academy of Motion Picture Arts and Sciences should begin a discussion for the standard contract and approve of it before the association meeting is held.

Equity's demand, in the form of a letter from Frank Gilmore, was filed with Fred Beets, secretary of the Producers' Association, over a week ago. At a meeting of the Screen Writers' Guild, July 12, a resolution was adopted and submitted to the producers' association, again requesting of the latter the immediate negotiation, adoption and enforcement of such standard contracts for writers as the Screen Writers' Guild and the producers might deem just and equitable. This resolution also will be put through the usual channels and come up for first consideration when the producers convene next month.

There will be no co-operation on the part of the Academy with Equity or any similar group of actors, writers or directors, it is said. Neither will the 10 per cent wage reduction proposition be put in effect Aug. 1 or at a future date, until every other resource for reduction of production operating expense has been tried out.

Taking Care of Itself

The Academy will ignore Equity in its conferences with actors, directors, writers and technicians, it being the belief of those sponsoring the Academy that any and all wrongs now existing in the various studios can be settled amicably without organized bodies outside of the Academy. When the affairs of the Academy have been straightened out, any member of the industry who has a grievance of any nature with producers or others, will be able to go before the Academy and have it threshed out.

There has been a marked lull in the activities of Equity hereabouts since the Lasky boomers exploded approximately two weeks ago, when, in the heat of conflict, hundreds of screen actors rushed forward to pledge their allegiance to the actors' union. Gilmore local representative Wedgewood Nowell and District Deputy Conrad Nagel, of Equity, have been working day and night lining up disgruntled actors into the ranks of Equity membership.

Many of the more sober-minded actors have since reconsidered their action, and sentiment in favor of Equity shop in the local studios is not nearly as pronounced as immediately following the proposed 10 to 25 per cent wage cut of all studio employees receiving in excess of \$50 weekly.

Fairbank's Statement

In a statement issued to the press

Douglas Fairbanks, president of the Academy, said:

"I have never seen a finer co-operative spirit nor a more sincere and honest effort, not with a few, but with all, to establish our industry among the great institutions of the world. We are now, all of us, in the same boat—actor, technician, producer, writer and director—and whoever rocks the boat effects all of it."

There is a general feeling in well informed circles that one of the acts of the Academy will be the recommendation of a standard contract between producers and players, a contract that will be equitable for both sides, and which will eliminate Equity from the picture ranks. If the demands of the actors' organization should become too persistent, the producers will simply be forced to cancel existing contracts with stars and featured players and proceed to develop new faces and names on a larger scale, a not impossible undertaking, it is claimed, in the light of recent overnight sensations scored by new comers or comparative new comers to the films.

Agents Didn't Stampede

An attempt to stampede Hollywood picture agents into an affiliation with Equity proved unsuccessful and a meeting of the casters developed into routine business of re-organization.

Grant Dolge, functioning as president of the inactive Motion Picture Representatives' Association, invited the heads of 27 of the leading agencies to the meeting, and also extended invitations to Wedgewood Nowell of Equity, Grant Carpenter of the Screen Writers' Guild, John Ford, head of the Directors' Association, and Daniel Clarke, president of the American Society of Cinematographers. Nowell was the only one of the four asked to speak.

Dolge presided and stressed the point that at this time a strong organization of agents was necessary and they should all get together for mutual advantages. He then introduced Nowell of Equity, who discussed the present situation and gave the boys a selling talk on Equity as the solution to the whole problem. He intimated that it would be a good idea for the agents to talk to their players and have them join Equity. There were application blanks handy for the boys to take back to their offices.

After Nowell finished there was a hot discussion among the agents and it was finally decided that each agent could use his own judgment.

This did not seem to meet with the approval of some of those present. It was thought that the gathering could be stampeded into approving the stand of Equity in asking for a standard contract and Equity shop. But the sentiment crystallized against Equity and this was plainly seen by those present.

Although it seemed to be the consensus of opinion that the agents could not get together for their mutual benefits, a resolution was passed declaring it advisable to have an organization and each one willing to join should signify by sending a check to headquarters before the next meeting, scheduled for Aug. 1.

This is the third attempt of Dolge and others to revive an agents' association on the coast during the past year. The proposition will probably fade out as it has on previous occasions.

HARLAN-PREVOST SPLIT

Los Angeles, July 19.

Kenneth Harlan and Marie Prevost have taken preliminary steps towards a divorce, by the signing of a property agreement, under which Miss Prevost receives the Beverly Hills home.

Harlan and his wife separated several weeks ago, the wife moving to the Ambassador hotel.

Hopes of a last-minute reconciliation proved futile.

VOCAFILM'S START

List of Canned Acts for Longacre Premiere

With the opening of a film feature and specialty show at the Longacre theatre Monday, Vocafilm Corp. of America will launch a nation wide sales campaign.

The premiere will be made up of the feature, "The Babe Comes Home," baseball story with Babe Ruth, and a group of sight and sound specialties picked from the following available material: Ciccolini (three arias have been recorded by the tenor), Yasha Buchuk, first cellist of the Capitol symphony orchestra, Radio Franks, Val and Ernie Stanton, Moss and Frey, George Lyons, harpist, and Wilson Sisters and Washburn. Besides there are recordings of the Vocafilm Orchestra.

This is the fourth sight-and-sound device to go on the market, following the Vitaphone by Warner Brothers and Fox's Movietone, both of which have had public tests. The DeForest Phonofilm which had one inconclusive Broadway showing at the Rialto, has not since gone after business on a large scale.

"CLOCKING" ON B'WAY 4 TIMES DAILY

The Capitol, Roxy and Paramount theatres "clock" one another's business four times a day, at the end of the main presentation in each house. The clocking is done openly by an usher assigned specially to the job and equipped with a signed letter to gain him free admittance to the other houses.

The investigating usher first consults the chief usher for the estimate of vacant seats. He then goes into the auditorium and, using his practiced eye in the judging of crowds and seats, he checks against the chief usher's estimate.

This ritual is carried out daily with the utmost punctuality. It is said to have been started by the Capitol, when the Paramount opened and extended with the opening of the Roxy. Originally the "sleuthing" usher paid his way in and not only made a general check but estimated the spills after each show, the inner and outer lobby hold-out and other technical factors. With the practice becoming general a reciprocal arrangement was patched up.

As an example of the speed with which the big houses absorb crowds the Roxy theatre on a Sunday recently had a "break" taking in about 1,500 persons. Fifteen minutes later another 2,000 persons had been seated.

"Clocking" goes back to vaude opposid days. It was first done by the Keith Circuit against its opposition vaude, and later Keith-Albee "clocked" Loew's State.

E. F. Albee, when Variety printed K-A was clocking the State, denied it, saying Variety's story might create feeling between himself and Marcus Loew. The feeling duly arrived, but Variety's story didn't cause it. It had been Marcus Loew who informed a Variety reporter of the K-A clocker.

Neilan-Bern's Trip

Los Angeles, July 19.

Marshall Neilan and Paul Bern, the latter scenarist at the M-G-M studios, leave this week for New York en route to Europe, where they will spend several months doing a story with a European theme. It will be Neilan's next production. Bern has been granted a two months' leave by M-G-M.

Most of the scenes for the new production will be shot abroad.

CRUZE'S "RENO" FOR P. D. C.

Los Angeles, July 19.

James Cruze's initial production for release through P. D. C. under his new contract with Pathé-DeMille will be "On to Reno," with Marie Prevost starred.

Story is an original by Joseph Jackson, who also provided the screen adaptation and continuity. Production slated to start in September.

NEW "TOPSY AND EVA"; DUNCAN FILM RECUT

Girls Broke House Record of Grauman's Egyptian Last Week—London Offer

Los Angeles, July 19.

The Duncan Sisters, in their final full week at Grauman's Egyptian in conjunction with their first screen picture, "Topsy and Eva," hung up a new attendance record that promises to stand for all time, as the house will adopt a three-a-day with its being taken over July 22 by West Coast Theatres, Inc. Every matinee performance last week was a complete turnaway, with many standees and other patrons occupying chairs placed in the foyer at the head of the aisles. Night performances were also capacity. The engagement terminates July 20.

When the Duncan Sisters open at the Granada, San Francisco, July 22, for a week's personal appearance in conjunction with their film, virtually an entire new screen version will be thrown upon the sheet. The print has been cut materially and will bear little resemblance to the picture at Grauman's for the past six weeks. Vivian Duncan made an entire new musical score, which Jan Rubini has arranged. The cutting of the "Topsy and Eva" film was done by Mary Pickford's film cutter, loaned for the occasion.

Following their single week in San Francisco, the sisters go direct to New York, where they are booked for three weeks at the Rivoli. They will probably leave shortly after for London. The Paladium there cabled an offer of a straight 35 per cent. for the girls to appear for a run, without the picture, but Joseph M. Schenck, under whose management the sisters now are, turned down the offer, his reply demanding 50 per cent. Further negotiations are now in progress.

No plans have been made by the Duncans for any immediate picture making, although there is a possibility they will return here during the winter to make another feature under the direction of Schenck for United Artists.

St. Louis Fears Reformers Will Light Upon 'Sunday'

St. Louis, July 19.

Blue law agitators hereabouts are combing out their long hair to such an extent that purveyors of entertainment are beginning to wonder just where the fireworks will start. Right now the Sunday closing law for delicatessens, grocery stores, bakeshops and butcher shops is being invoked once more. The police department has been notified that the city ordinance against such places remaining open all day Sunday went into effect day before yesterday, following a recent decision of the Missouri Supreme Court dissolving a restraining order prohibiting enforcement of the law. Such shops may not be open only between 3 p. m. and 6 p. m., and then sell only cooked food.

Liberal-minded citizens are suggesting that another flight by the "Spirit of St. Louis" may be necessary to convince the super-righteous mossbacks that this isn't the seventeenth century.

Else, nobody knows just what crazy notion the blue law buzzards will employ for their next night-mare.

Chance for "Sunday"

Test Case in Kansas

Topeka, July 19.

Lewis Linx was arrested here yesterday, charged with having given a theatre performance on Sunday. Linx waived a hearing and will be tried in the District Court at Winfield Friday.

The manager, released under bail, states he will carry up the case, if adversely decided against, to the State's highest court.

Jack Wiggins and Fox

Los Angeles, July 19.

Jack Wiggins, with Mack Sennett for five years and more recently with FRO and Johnny Hines signed with Fox to be assistant to George Marshall, head of the Fox west coast comedy department.

TRYING TO CUT OUT PER CENT FILM BUYING

Hays Office Has Matter—Two Combined Agencies Are Target

Booking combine commissioners, agents buying for groups of theatres on a commission basis while not owning substantial stock in the houses, are to be refused films if the policy now before members of the Motion Picture Producers and Distributors Association is adopted.

This move is being considered by producers in an endeavor to eliminate the percentage men who represent "booking combines." The percentage men go through a mere formality of buying one share of stock, for one dollar, in the houses they represent.

It is claimed by the distributors that too many cases have arisen where the exhibitor has had grounds for attempting to refuse pictures, claiming that he had not authorized the buyer to do so in specific instances.

The blow is aimed at the Affiliated Theatrical Utilities Corporation, representing over 100 theatres in New York State and in Pennsylvania, and the Associated Theatres of Ohio, among others.

Nikitas Dipson and Fred Zimmerman are representatives of the A. T. U., while Charles Casanave is active in Ohio.

This ruling would not affect a combination such as has been proposed by the T. O. C. C., where the theatre owners would be actively concerned in the purchase of films just as it would not affect producer-distributors such as Loew's, which distribute to hundreds of theatres on a booking fee.

SOLICIT INSTALLATION FOR VITA EQUIPMENT

A new twist to the relations between Vitaphone and Western Electric is reflected by the solicitation of Electrical Research Products to exhibitors to install the equipment independent of sales of Vitaphone film service.

This is taken as indicating a further separation of Warner Brothers and Western Electric, in handling the talking picture apparatus. Announcement was made recently of the creation of the Research Company, a subsidiary of Western Electric. This agency bought the equipment manufactured by Western and marketed it in connection with Vitaphone screen service.

At the outset the understanding was that Vitaphone, now owned entirely by the Warner family, would sell its service and then turn the installation over to Electrical Research. The business now appears in some territories to have turned to a system of selling the equipment and leaving the Warners or anyone else to negotiate for the service.

30 Days on Minor Charge

Morris Boyarsky, 25, ticket taker in a picture theatre at 118 Rivington street, was given 30 days in the Workhouse, in Special Sessions after convicted of permitting minors to enter the theatre unaccompanied by guardians.

Max Rose, ticket seller, was fined \$25.

Both were arrested Feb. 21 by Policeman William Gavin of the Second Division.

Fazenda Opposite Rogers

Los Angeles, July 19.

Louise Fazenda has been loaned by Warner Bros. to Sam Rork to play opposite Will Rogers in "A Texas Steer."

Richard Wallace will direct.

Leni Directing U Special

Los Angeles, July 19.

Paul Leni has been chosen to direct "The Man Who Laughs," Universal's big special scheduled for fall production.

FILM HOUSE LEADERS UNDER HANDICAP OF LOCAL UNION

Explained by Situation in Boston—Spitalny's Classed as Act—Rodemich, Leader Only, Must Depend Upon Local—Publix Rotating Leaders

A survey of some of New England spots where the Publix band policy is in effect or about to go into effect points to the leaders' dissatisfaction with having the union foist local musicians on them.

In Boston, Gene Rodemich, at the Metropolitan (Publix), is a personality leader who has an inferior aggregation solely because he must contend with the local union. The supply is naturally limited, whereas a leader in New York or Chicago has greater call on suitable musical timbre. That is one reason why Phil Spitalny, at Loew's State, Boston, for instance, is topping Rodemich. Spitalny was booked in as a unit with his orchestra (on the stage).

Rodemich came in as a leader only, being personally signed by Publix at a fancy salary. Rodemich's headache is that he must jazz up inferior musicians. Publix seemingly takes the attitude that the leader is compensated to work wonders with whatever he can get hold of.

Publix intends to rotate its leaders.

Moran Girl Turned Over To Aunt by Court

Los Angeles, July 19. Priscilla Moran, 9, over whose custody a long court battle was waged by three would-be guardians, was awarded to Mrs. Margaret Moran Becker, aunt, by Superior Judge C. W. Miller.

In disposing of the case Judge Miller said that the child's best interests would be served that way.

John C. Ragland, picture executive, with whom the child had been living, was denied admission of the will to probate in which the child's father, Leo F. Moran, appointed him and his wife as legal guardians before he died.

Testimony at the trial revealed that Moran would "loan out" the child to different persons to finance her picture career and that he had obtained several hundred dollars from Ragland when he made the will naming Ragland as the child's guardian.

The claim of Mrs. Ella S. Schaber, another contestant, was ordered stricken out.

Thorpe Incorporating

San Francisco, July 19. Permission to incorporate for \$500,000 has been granted to the Rex Thorpe Productions, a new picture concern, according to Frank M. Willard, president.

Willard says the new company will be a strictly California proposition, filming California stories by California authors and backed by California money.

The first production is to be called "The Desert of the Damned." Title ain't so good for sunny California.

MULHALL, "B & E MAN"

Los Angeles, July 19. Jack Mulhall will play the lead in "The Butter and Egg Man," screen version of the stage play by that name which First National will make with Richard Wallace directing.

The picture goes into production as soon as Mulhall finishes "Lady Be Good," in which he is co-starred with Dorothy Mackaill.

Van Dyke Directing McCoy

Los Angeles, July 19. W. S. Van Dyke will direct Tim McCoy in the latter's next starring vehicle for M-G-M as yet untitled.

The story is an original based on Indian and frontier adventures.

Carmelita Geraghty's Contract

Los Angeles, July 19. Carmelita Geraghty, daughter of Tom Geraghty, has been signed on a contract by the Mack Sennett studios.

She has been free-lancing.

Ribbons for Ushers

Chicago, July 19. Jack Knight, supervisor of theatre management for B and K, has announced a system of grading for ushers. The boys will be given a ribboned bar pin to wear. The color will designate how good they are.

2 "EXTRA" GIRLS FAIL AS SUICIDES

Los Angeles, July 19. Two picture extras, Genevieve Taylor and Gale Royce, whose right name is said to be Virginia Burke, attempted suicide, Miss Taylor by slashing her wrists and arms with a razor blade at the home of her sister in Hollywood, and the Royce girl by drinking poison in a taxicab.

The Taylor girl has appeared as "atmosphere" in a number of screen productions, but the Royce girl is not registered with Central Casting Agency, and little is known of her.

The latter's attempt at self-destruction followed a party at the apartment of Marjorie Stewart of Hollywood, who is known in film extra circles.

Both girls will recover.

Woman Reformer Says Censorship Is Failure

Minneapolis, July 19. After visiting England, France, Switzerland and Holland to interview authorities regarding American films shown there, Mrs. Robbins Gilman, executive secretary of the Woman's Co-operative Alliance, local reform organization, asserted here that picture censorship in the United States is a failure because it does not accomplish its purpose and the censors' political influence is vicious.

Upon her return from Europe, Mrs. Gilman was elected president of the Federal Motion Picture Council of America, an organization formed in New York, she says, for the purpose of reforming the picture industry.

As head of the Council, Mrs. Gilman announces, she will use her influence to get it to urge national legislation designed to have the government accept responsibility for the character of films produced. She also will endeavor to have the Council work to bring about an international conference on pictures' various aspects, she says.

"Films should be made well from the beginning, not censored after they are finished," asserts Mrs. Gilman. "A film cannot be torn to pieces without ruining the beauty it may have. What we need is standards for production. When banks failed, we accepted government regulation for stabilizing banking. Now when pictures need regulating we should accept it."

Under the government control plan to be urged by Mrs. Gilman and her organization upon the next Congress, there would be a federal commission of six or nine men who would establish standards of production with or without government officials outside the commission participating in its studies. The producers would be responsible to the national government for the character of the films produced.

BARBARA KENT LOANED

Los Angeles, July 19. Barbara Kent has been loaned by Universal to First National for the ingenue role in "The Drop Kick," with Richard Barthelmess. She is playing the role for which Virginia Lee Corbin was originally cast. Business negotiations were made through Jessie E. Wadsworth.

CANON CHASE IS BUSTING OUT AGAIN

Brooklyn's Leading Reformer Gets Notice by Going After Picts.—Writes President

Washington, July 19. Canon Chase, of Brooklyn, in January last spent much time at the Federal Trade Commission delving into the charges compiled there against Famous Players-Lasky. Now he has had his chance to make use of that material with the commission rendering its order. The "arch enemy of the movies," as the Canon is known hereabouts, has broken into print with another tirade against pictures in general, Will Hays in particular, and, for good measure, the Attorney General of the United States.

The first "news release" from the self-conducted publicity bureau of Canon Chase appears to have gotten some space in the dailies, judging from the story sent out by the Associated Press and the others.

The Canon addresses his communication to the President and "demands" that, as F. P. "and its officers have been definitely found guilty of a criminal conspiracy to violate the anti-trust laws," a competent official of the Department of Justice should be selected to prosecute the Commission's order.

An investigation into the conspiracy, claimed by the Canon to be now definitely established, would not satisfy him as he also "demands" that the President immediately order the prosecution of the Motion Picture Producers and Distributors, Inc., "as an unlawful combination in restraint of trade and to prosecute those responsible for its maintenance and operation."

To back this up Canon Chase has dug up a new booklet prepared by William Marston Seabury who styles himself as the "former general counsel to the Motion Picture Board of Trade and the National Association of the Motion Picture Industry."

Canon's for Book

Placing his unqualified approval on this booklet, which he recommends the President read, caused Variety's reporter to give it close scrutiny to uncover possible moves of the reforming contingent when it again moves en masse on Congress Dec. 1.

First a very elaborate and lengthy introduction is incorporated indicating, it is believed here, that the church organization headed by Mr. Chase, paid for the printing and binding.

This is followed by Mr. Seabury's recommended material consisting of what might be termed a re-write of the Federal Trade Commission's case against F. P. Seabury discusses "Exclusive Exhibition Contract," "Block-Booking," "Circuit Booking," "First Run Theatres," etc., etc., these being the chapter heads.

Also does Seabury dwell on the "colossal waste in every branch" basing figures utilized on quotations from Variety without credit.

The booklet is entitled "Motion Picture Legislation—A Remedy for Suppressed Competition," with a sub-title, "A Proposed Supplement to Section 2 of the Clayton Act."

"Proposed Supplement" As the Seabury proposed "supplement" will undoubtedly be incorporated in a bill at the opening of the next session of Congress, it might be of value to the industry to peruse the following:

Proposed Motion Picture Supplement

The proposed supplement is as follows:

"And it shall be unlawful to discriminate against or in favor of any person in making or refusing to make any license, rental or other agreement for the exhibition or distribution of motion pictures, whether copyrighted or uncopyrighted, which are in commerce, or advertising material used in connection therewith, or to discriminate in or by means of any agreement, license or lease of such motion picture films in respect to the time of the exhibition of such films or the pictures thereon, or with respect to the price thereof, as affected by or a dependent on the time of such exhibition or upon the quantity or number of such pictures so rented or licensed, or upon the number of theatres in which, or

Good Pictures Best

An uptown exhib said he had tried everything to beat the heat as a counteractant, but that a patron pulled the real nifty as how to help the box office change its color from red to a healthy complexion.

The exhib said he had a cooling plant and served lemonade and orangeade, and that a customer said it would be better to cut out the soft drinks, etcetera, and put in some good pictures.

upon the number of days upon which, such pictures are to be exhibited, or to make any agreement to protect any theatre from competition by refraining or by agreeing to refrain from the advertisement or from the shipment, or transportation in commerce, or the use or exhibition of any such motion picture film, in other motion picture theatres as one of the terms or conditions upon which such pictures are licensed or leased to the motion picture theatre or theatres so intended to be protected; or to grant or to make any licenses, leases or other agreements for the exclusive exhibition of any such motion picture films, where the effect of any such prohibited practices is or may be substantially to lessen competition or to tend to create a monopoly in any branch of the motion picture industry; Provided that nothing herein contained shall prevent differences in price of such motion picture films on account of differences in the grade or quality thereof, or differences in price that make only due allowance for differences in the cost of selling such licenses or of renting such films or for differences in the cost of transportation, or differences in price in the same or other communities, made in good faith to meet competition; And, provided further, that nothing herein contained shall prevent persons engaged in licensing the exhibition of motion pictures or in renting motion picture films in commerce, from selecting their own customers in bona fide transactions and not in restraint of trade."

Canon Chase states that "the thinking people of this country are thoroughly aroused at the lawless conduct of the motion picture industry"; that "for years it has been the school of crime in every country"; a pet charge of the Canon), and that a commission should be appointed, "as over the radio."

Playing safe, however, the Canon recalls the much-discussed statement made by President Coolidge that he did not favor Federal control of the motion pictures, the statement continues with: "Those, however, who like yourself are represented as opposing such legislation, must believe that the Federal anti-trust laws should be enforced."

The communication finishes up with:

"The spectacle of the immunity from effective prosecution which this industry (motion pictures) has enjoyed for nearly six years while operating under the direction of a former presidential cabinet officer, brings the administration of justice under your term of office into serious question, and it is not proposed by those who have a right to expect that the laws of the country be enforced in the motion picture industry as it is in other trades, to sit idly by, content, with further specious excuses for failure to perform official duties."

Records of the President's utterances, as well as those of the Attorney General, do not disclose, as far as could be traced, any "specious excuses for failure to perform official duties" in respect to the motion picture industry.

"Big Parade" Calls Out Police at Pop Prices

Cleveland, July 19. With Metro's "Big Parade" first showing anywhere at pop prices at the Stillman, the police had to be called out to handle the mobs.

From the present outlook the war film may stay three weeks at the house.

Los Angeles, July 19. "The Big Parade" will begin a pop price run at the Criterion July 27.

SHOWS RESCUE ROXY, SHORT ON FILM SUPPLY

No Choice of Screen Features Also Hits Fox Houses in Philly

Through a combination of rules and circumstances national producer-exhibitors, with houses on Broadway, have eliminated the Roxy theatre from choice of films. To date Rothafel has been obliged to run rejects week after week.

The same condition confronts the Fox houses in Philadelphia. Fox and independent productions are used almost exclusively with the houses not suffering through strongly featured stage programs. The Roxy and the Philadelphia houses have been depending on the stage attractions for drawing powers with results reported satisfactory.

Following the "Love of Sunya," United Artists release, Roxy had been paying 10 percent of the gross receipts as film rental. When the grosses began to hit over \$100,000 the percentage plan was discarded, it is understood, in favor of a flat rental, bringing the price considerably lower.

With a Stanley house on Broadway, Strand, given first choice of First National productions, the Publix houses getting Paramount specials, United Artists with the Rivoli and the Rialto, Metro-Goldwyn-Mayer with the Capitol and State, and the Warner taking the better Warner Bros. productions, the Roxy is left without a film source with the exception of Fox and Universal and the independents.

Universal now has the Central on Broadway under lease principally for "Uncle Tom."

It's reported that two of the proposed sites for Roxy Circuit theatres will not be utilized. The plot at Broadway and 74th street is reported abandoned, with the Lexington avenue site not closed for, it is said.

The Roxy Circuit is reported apart from the Roxy theatre, New York, the latter a separate corporation, singly operated.

Stock has been issued by the Roxy Circuit, but whether offered or solicited for public purchase is unknown.

While William Fox is interested in the Roxy, New York, he is reported not being concerned in any way with the Roxy Theatre Circuit.

S. L. Rothafel is copyrighting the entire stage show at the Roxy weekly.

In this category are included scenic designs, original dance steps, lighting effects and stage formations.

Columbia's Sales Meeting

Los Angeles, July 19. Columbia Pictures Corporation held its first Pacific Coast sales meeting at the company's Hollywood studio as a first step in the expansion policy of the concern.

The primary object of the meeting was the nationalization of Columbia's district organization policy with plans made for the handling and distribution of the '27-28 program. Columbia has a schedule of 30 pictures to be made.

John C. Ragland, head of the Pacific Coast exchanges, presided at the meeting with Harry Cohen, vice president and production head, discussing the coming year's product, and Jack Cohen, treasurer, outlining the company's advertising plans.

Exchange managers were present from Seattle, Portland, San Francisco, Los Angeles and Butte, Mont.

Papayanakos Married

Potsdam, N. Y., July 19. It has just become known that Harry Papayanakos, manager of the Rialto theatre here, and Sylvia Laguna were married at Malone, N. Y., Oct. 4, last.

Papayanakos is associated with his two brothers in operating a chain of theatres in northern New York.

POMMER MOVING

Los Angeles, July 19. Erich Pommer, German production supervisor, finishes up at the Metro-Goldwyn-Mayer lot in a few days and will not return. He is negotiating with United Artists.

N. Y. EXHIBS MEET AND TALK; FAIRER METHODS OR ACTION

Expressing the view that the remedy for the ills of the picture business lies not only in reducing the cost of production, two resolutions were adopted at the meeting called by the New York Theatre Owners Chamber of Commerce at the Astor Hotel on July 14. The first was to the effect that a fairer method of distribution was more to be desired than lower film rentals.

It is proposed that the independent theatre owner be given a fair opportunity to play first runs on equal terms with producer-owned circuit theatres. If negotiations with the Motion Picture Producers and Distributors fail to get results legal action may be taken, the meeting decided.

The second resolution was to the effect that a conference be called under the auspices of the American Arbitration Society between the members of the M. P. D. A. and members of the T. O. C. C. to amend the present standard exhibitor contract. Should the producers fail to agree to such a meeting, it is intended to bring the matter before the Department of Justice in connection with the findings of the Federal Trade Commission in the Paramount matter.

Nothing was discussed that is not common knowledge to the trade and the trade press. It is evident that the "open" meeting was framed with a view for a play for the public through a break with the dailies and press associations.

The fight against the present system of arbitration, blind buying and inequitable sales contract has been given thorough discussion. One of the main purposes of the meeting was to bring this matter before the general public. In acquainting the public with the reasons why they have to wait so long for popular pictures to be played in the neighborhoods and why pictures have fallen off in quality, the independent exhibitor squares himself to a certain extent for having shown poor pictures. Similarly, this unwelcome notoriety results adversely for the producer-exhibitors at the box office and may affect the latter for a considerable period.

Stars and Salaries
Paramount's 10 per cent cut was made the basis on which pertinent arguments were broached.

"Don't cut the salaries of the actors," was the cry from several of the speakers. "The actor deserves every nickel he can get—and more. It's the executive with the sugar-coated covering of cleverness, drawing from \$1,000 a week up, who should be cut. The star with a following draws money to the box office and deserves a salary in proportion to that following."

Charlie O'Reilly, past president of the T. O. C. C., stated that chain operation was a complete failure. Citing a case where a certain exhibitor running 18 theatres showed a profit of \$1,000,000 a year for his shareholders, he compared it to the balance sheet of a theatre chain of more than 500 theatres showing less than \$1,000,000 profit on the year.

O'Reilly's claim was that the cutting of salaries was only a drop in the bucket and would not help conditions to any great extent. But if the independent exhibitors should be given the right to run pictures before they "had been milked to death on Broadway" there would be a chance for stabilization. "It is only due to the public that it be allowed to see the pictures it has put up the money to make," added the speaker.

It was not denied that the producer-exhibitor had a right to sell film to his own houses for less money than to independent exhibitors. The independent claims that the producer-exhibitor has not the right to keep films from other exhibitors until such time as the value is mostly gone.

The proposition made by Leo Brecher was that negotiations be started with the Hays organization with the object of getting independents the right to play first runs day and date with their release to producer-owned houses. An amendment was made to this to the effect that while the independent was willing to pay the price of the picture that price should be in proportion to the seating capacity of his house.

Gov't's Duty
Nathan Burkan is to be given orders to proceed in Washington

to acquaint the proper authorities with the present condition of affairs unless these matters are given consideration by the producers. As a body the Theatre Owners Chamber of Commerce, together with such affiliated bodies as may care to join, will co-operate to see that the government proceeds in the matter of the findings of the Federal Trade Commission.

Bill Brandt and Sam Birman voted against the adoption of resolutions. As the latter put it pointedly, "Resolutions are a lotta bunk." Both the latter speakers advised that the 600 exhibitors represented at the meeting refuse to buy film unless given fair treatment.

Brandt stated that if 600 exhibitors stopped buying from any one film company that firm would be pushed pretty close. Brandt added that the producer could, undoubtedly, go to Wall Street for money to help him through a critical period but that the toll exacted on these loans was stiff enough to force squarer dealings with exhibitors instead.

Birman advised the exhibitors to show less fear for the alleged "octopus." "That octopus isn't competent enough to run a shooting gallery. During my recent trip through the south I came across \$1,000,000 and \$2,000,000 theatres closed on account of incompetent management."

Harry Suchman proposed the arbitration for a new sales contract. Among the whereas is one to the effect that, "It is the aim and purpose of exhibitor organizations to obtain the best possible attractions for the public and under terms and conditions so as to best serve the public well."

Among the resolutions is that "In the event that the Motion Picture Producers and Distributors of America, Inc., refuses to attend such a conference or to submit to arbitration in disputed clauses in this contract, then and in that event, all arbitration as at present should cease . . . The Theatre Owners Chamber of Commerce does this in the interest of its patrons—the theatre-going public."

Buying and Prices
In appealing to out of town exhibitors O'Reilly said that if it were not a matter of financial ruin then the exhibitor should at least "consider" the theatre-going public of his town or city.

Pete Harrison was spotted second on the list of speechmakers and concluded his remarks with the suggestion to "Delay buying until the last possible moment. Pictures are perishable goods and the stock is accumulating on the shelves quickly. Buy later because the later you buy the better the prices."

Pete Woodhull, president of the M. P. D. A., and Joseph Seider, president of the New Jersey Theatre Owners spoke briefly. Seider questioned the advisability of letting the public in on a trade squabble, putting his finger right on the purpose of the gathering.

Pat Powers' Trade-Mark

Washington, July 19.
Patrick A. Powers has secured a trade-mark for his talking pictures. It is "The Voice of the Movies," written on a musical staff with a series of notes interspersed.

Landy Marrying Actress

Los Angeles, July 19.
George Landy, director of publicity at First National west coast studios, and Kathryn McGuire, screen actress, have announced their engagement, with the wedding to take place in the fall.

O'BRIEN'S BROKEN LEG

Los Angeles, July 19.
Eugene O'Brien, screen actor, is confined to bed with a broken leg suffered when he slipped on the stairs at his mountain home near Whitley Heights.

He will be in for about six weeks, curtailing a vaudeville tour he was to have started.

CLAIRE WINDSOR FOR COL.

Los Angeles, July 19.
Claire Windsor, former M-G-M contract player, has been signed by Columbia Pictures to star in "Fashion Madness," by Olga Printzlau.

Gilbert's Outbreak

Los Angeles, July 19.
John Gilbert has been in a repentant mood the last few days, following an outbreak of alleged temperament, which resulted in a marked degree of coolness between the actor, Louis B. Mayer and other studio executives. The bomb-shell was exploded when Gilbert voiced his opinions to a newspaper writer in Los Angeles over what he termed was indifference on the part of M-G-M in the matter of stories provided him. He took a particularly vicious knock at his current release, "Twelve Miles Out," in which he plays the role of a bootlegger, and it was so bad he had even refused to go to the preview.

Gilbert waxed furious against the M-G-M officials in his tirade and was even quoted in some circles as intimating he would cancel his contract.

Gilbert's wail came on the eve of the Los Angeles premiere of "Twelve Miles Out" at Loew's State and his remarks were deemed most untimely.

Gilbert soon underwent a change of heart. While the M-G-M executives were inclined to be quite peeved at Gilbert, his repentant mood caused them to agree to forget it.

PROPOSE \$3 RATE ON SCHINE SENIOR STOCK

Syracuse, N. Y., July 19.
Stockholders of the Schine Chain Theatre Corporation will hold a special meeting in the Gloversville home offices July 29 to vote on a proposed reclassification of the stock outstanding.

The preference stock, of which 20,000 shares are now held, was offered to the public about a year ago by E. G. Childs & Company of this city. It now receives a cumulative dividend of \$2 a share each year, and has the right to participate in an additional dividend of \$1 per share if profits reach a stipulated figure. It also has the right of conversion into Class A common at any time until Jan. 2, 1935.

Under the terms of the new proposal the preference stock will receive a regular \$3 cumulative dividend and the additional \$1 participating dividend. It will be convertible into common on the existing basis.

The new proposal provides that the preferred stock may be called at any dividend date by the payment of the company of \$42.50 per share plus and unpaid dividends, and that in case of voluntary liquidation preferred stockholders will receive \$42.50 per share prior to any other obligations. Both the call and liquidation prices are now \$30 per share.

Colored Revue Unit

The first of all-colored revues to be booked in Publix houses in the South is reported to be the Mamie Smith Revue, on the road last season under Bert Goldberg's direction.

Rehearsals will start the last week in July, as Miss Smith has been taking a vacation at her farm upstate.

Oscar Price with Pallas

San Francisco, July 19.
Oscar A. Price is announced as the new manager of the Pallas Photoplays, Inc. Price is on his way to New York in the interest of his company.

WAKOFF'S APPOINTMENT

Los Angeles, July 19.
Irving R. Wakoff, formerly with Sawyer-Lubin productions in New York, has been appointed assistant production manager of the Gloria Swanson productions for United Artists.

CHANGES TO OPPOSITION

Chicago, July 19.
J. J. Hess, publicity director for Lubliner & Trutz, is leaving to serve in the same capacity for Marks Bros. The switch included entire revision of the Marks press department. Hess replaces Harold Marzpay.

"GENTLEMEN'S AGREEMENT" TO PURSUE FILM TRADE CUSTOMS

Block Booking and Acquiring Theatres Said to Be Matter of Common Intent by Producers-Chain Operators—Agreement When Signed to Be Subjected to Official Scrutiny at Washington—Others Reported Ready to Join with Paramount

STANLEY'S BIG GROSS

McGuirk's Forecast for 1927 to Stockholders

In his statement to the stockholders of Stanley Co. of America at their meeting in Philadelphia, President John J. McGuirk estimated that consolidated box-office receipts for the circuit for 1927 would total \$35,000,000, compared to the 1926 figure of \$20,529,836.

The increase takes into consideration the many new properties acquired by the company recently, bringing the aggregate of theatres directly controlled to 245. The estimated business also figures in the newly acquired First National interest.

The president's statement outlined the current building program, calling, he said, for expenditures of \$16,000,000. This campaign involves the new Stanley and Clark operation in Pittsburgh; Stanley, Baltimore; the Jules (in memory of the company's late president), in Philadelphia, and theatres in East Liberty, Pa.; Jersey City, Utica, N. Y., and Frederick, Md. The company has had no bank loans since April, and McGuirk quoted the treasurer to the effect that the company now has sufficient funds to complete the building program.

At the meeting the capital stock of the company was increased from 1,000,000 no par shares to 2,500,000 no par shares. This increase in stock, explained the president, is not made with a view toward a new issue at this time, but was designed to provide treasury stock for the future without having to call a special meeting of the stockholders. Stanley common has been paying yearly dividends. It is now quoted at around 65.

Theatre acquisitions and purchase of First National were financed by the issue of 125,237 new shares underwritten by E. B. Smith and Company of Philadelphia. From this issue about \$8,000,000 was realized. Most of the stock was taken up by stockholders at \$65 a share. The company also paid a stock dividend of 20 per cent., increasing its outstanding stock to 902,295 shares.

W. C. Switching M's. of C.

Los Angeles, July 19.
With the taking over for operation July 22 by West Coast Theatres, Inc., of Grauman's Egyptian, Hollywood, a switch in musical conductors and masters of ceremonies brings Lynn Cowan, for the last four weeks at Loew's State, to the Hollywood house.

Gene Morgan, who preceded Cowan at the State, is being brought back to that house from the Granada, San Francisco, replaced by Frank Jenks from the Boulevard here.

The latter berth will be filled by Arthur West, who assumes his former stage name of "Pat" for this engagement. West opened July 17 at the Boulevard, with the other changes scheduled for the end of the week.

REMADE FOR LOIS MORAN

"Publicity Madness," Lois Moran's first for Fox under her new contract, is to be remade from one of Douglas Fairbanks' first pictures, "His Picture in the Paper." Both stories are by Anita Loos.

Edward Love and J. Farrell McDonald are to support.

PANGBORN'S "IN BAD"

Los Angeles, July 19.
Franklin Pangborn's first for Fox is "In Bad," starring George B. De Mille, who will be "in bad" with "Sunbad," from the famous comedy, "The Indiscretions of Archie," by P. G. Wodehouse. Songs by Lewin are being done for the film and adaptation.

A movement is under way for the formation of a "gentlemen's agreement" between several of the foremost exhibitor-producers and Paramount to the effect that "block booking" be maintained as a fair and reasonable business practice and that the acquisition of new theatres be accepted as nothing more than a move towards natural business expansion.

It is further proposed that a resolution to this effect be drawn up, signed by the exhibitor-producers concerned and presented before the powers at Washington as a gesture that the findings of the Federal Trade Commission against Paramount are not considered fair.

Although not promulgated by the Motion Picture Producers and Distributors Association as a body, it is understood that this move is favorably regarded by the Hays organization. Other producer-exhibitors are reported ready to join with the Paramount forces in fighting any proposed rulings which may be judged to affect block booking and theatre acquisition adversely.

The decision of the Federal Trade Commission that chain theatre operations of Paramount have resulted in "restraint of trade" affects other producer-exhibitors such as Loew, Stanley, Keith-Albee-Pathé, Fox, Universal. Block booking, also, is not a practice confined to any one producer but in use generally.

Block booking is not regarded as an unfair practice in many independent exhibiting circles. It is "blind buying" that hurts, the changes made in a program after the lineup of stars, stories, titles, and directors has been stipulated and agreed upon. Buying the output of a producer is not considered too much of a gamble if the exhibitor can be reasonably assured he will get the entire output and not the dregs.

The ruling against block booking is not accepted seriously although an attempt to adjust the Standard Exhibition Contract would be a serious matter for the producers.

The producer-exhibitors rallying in support of Paramount are reported considering that while the latter has already over 600 theatres they are just beginning to build chains and might be stopped at the very outset should the Federal Trade Commission findings be found justifiable by the courts.

Waiting for Snow

Los Angeles, July 19.
"Burning Daylight" by Jack London will serve for Milton Sills, with the 1st N. production slated for the winter when snow will be available in the mountains. "Burning Daylight" was done by Paramount a number of years ago.

Von Sternbergs Can't

Los Angeles, July 19.
Mrs. Joseph Von Sternberg is preparing to file suit for divorce against her husband, a director. The Von Sternbergs were formerly separated but got together for a second trial.

"BABY MINE" AS FILM

Los Angeles, July 19.
Karl Dane and George K. Arthur will be co-starring by M-G-M in "Baby Mine." A stage play of similar title was produced in New York recently with Rosemary Arluck. It ran less than two weeks.

VICTOR GROUP AT PAR

The Eight Victor Recording Artists have been booked via the Victoria-Morris office for one week at the Paramount, starting July 31. The cast includes Henry Burr, comedy, "The Indiscretions of Archie," by P. G. Wodehouse. Songs by Lewin are being done for the film and adaptation.

WORKING OUT REDUCTION

(Continued from page 5)

Instead of having half a dozen alleged supervisors interfere and halt production for conference purposes. This, the megaphone welders set forth, was the worst condition they had to cope with and one which added costs to production instead of diminishing them.

A meeting of the Writers' Branch permitted Rupert Hughes to come forth with the statement that one of the greatest mistakes of the industry was the taking away from an author of his story and turning it over to a gang of alleged literary butchers, who cut the heart and gizzard out of it, after which they would fight one another in putting it together again. He stated that they rarely put it together again in a way that the author would recognize it or that it had any guts left.

If authors were given a chance to work on their brain creation while it was being readied for the screen, another speaker pointed out, the producers would find that the authors would be a help to them instead of a menace. In that way, it was stated, the author would be able to work out solutions of problems that might sound expensive to the producer at first sight.

Talking Freely

At the meetings of the various branches the producers' committee members did very little of the talking. They seemed to be of the opinion that if the people employed in the numerous branches of the industry had thoughts on economy that they should be permitted to advance them without the attempt of anyone to squelch or repress them being made.

A meeting of the Technicians' Branch was held Tuesday (tonight), with the foremost workers in that branch bringing out a number of ways that the producers can add them in production preparation which would work out great savings for the industry.

With the first series of meetings out of the way, the producers the early part of this week met among themselves to discuss the results of the various branch meetings. They arranged to hold a group of meetings with the different branches again, beginning July 22, to set forth their views. After these meetings are disposed of a meeting of the members of the Academy is scheduled for July 27 to get the general recommendations of the body on the plan. On July 30 a mass meeting of the entire industry will be held so that the economic plan can be put into resolution form and be disseminated to the public for their digestion.

At the various conferences held the producers were represented by

the following: Joseph M. Schenck and Samuel Goldwyn, co-chairmen; Jesse L. Lasky, L. B. Mayer, Sol Wurtzel, C. B. deMille, W. B. Rothacker, Jack Warner and Charles Christie.

Individual producers feel that the method they have adopted in handling the problem through branch contact will be most satisfactory and that the high cost may be a thing of the past within the near future. Various studios report that their department heads, as well as writers, actors, directors and technicians are doing everything possible to help bring down costs and speed up production.

Publix May Abandon Mgrs. Training School

It is reported that Publix has abandoned its Managers' Training School which graduated three classes during its two years of existence. Jack Barry, principal and organizer, left some weeks ago for New Orleans to conduct a similar school for Saengers. It is understood that Barry will be permanently aligned with the southern chain and will not return to Publix.

A new class was to matriculate with Publix Aug. 1. This was postponed to next February and the trade supposition is that the school will simply be dropped.

According to report the graduates of the school have not, in the main, panned out as well as hoped. Publix sought to develop outside talent, giving preference to young men who had never been in show business. The theory was that, knowing nothing whatever of show business, the candidates would not have anything to unlearn. It is said that only about half a dozen young men from the ranks of Publix itself attended the school.

Among the other managers, both with Publix and other circuits, and among showmen in general there was a disposition to refer to the training school graduates as "factory-made managers."

Paramount Infringement Suit Against Bennett

Los Angeles, July 19. Suit for injunction and accounting against the Chester Bennett Laboratories was filed by Paramount, alleging infringement of patent.

Paramount charges it is the owner of certain patents obtained in 1909 by Louis Gaumont upon processes for developing, toning and fixing picture film. The Gaumont patents were eventually transferred to Paramount, which alleges that the Bennett Laboratories have been infringing their rights for a period of six years.

This action is in a nature a counter suit against George K. Spoor, owner of the patents on the Spoor-Thompson process, which has been used by Chester Bennett Laboratories for a number of years. Some time ago, Spoor started suit against Paramount alleging infringement of patent right, and this matter is still pending in the courts.

Operator Burned

Bridgeport, Conn., July 19. Steven Anger, 28, projectionist, suffered burns on the arms, hands and face when two reels of film burst into flames in the booth of the Palace theatre.

A panic ensued among over 100 patrons, but no one was injured.

HARRY COHN, FIGHT BUG

Harry Cohn, production head of Columbia Pictures, arrived in New York this week for his annual vacation and to attend the Dempsey-Sharkey fight.

Cohn is accompanied by his wife, sister of Mrs. Max Winslow, wife of the music publisher.

They will return to the Coast via automobile after a short visit at the Thousand Islands.

Fire at Apollo, L. A.

Los Angeles July 19. Fire from an undetermined cause gutted the interior of the Apollo yesterday morning. The house is in Hollywood, at the corner of Western avenue and Hollywood boulevard.

Loss unestimated.

Rupert Hughes on Stories; 'Butchers' Tear 'Em Apart

Los Angeles, July 19.

Maj. Rupert Hughes, president of the Screen Writers' Guild, issued a statement to the local press just prior to the joint meeting of the Academy of Motion Picture Arts and Sciences and the Guild, to discuss studio production costs reductions, in which he gave his views as to the "trouble" in the industry, attributing it to the fact that the "public is getting too many pieces of cheese."

There are "too many cooks who spoil the broth," said Maj. Hughes. "A committee cannot produce a story; neither can a syndicate. There are too many fingers in the pie. If a hundred million dollars less a year were spent in making pictures, the pictures produced would be better. I could list that much lost because producers change their minds about the features they liked best when they first read the stories."

"Something is wrong," he continued, "when it costs a great hundred million dollar organization more to make a picture than it does a little independent company to make one of the same sort, and make it better. . . . There is no reason for this."

"Any story is better when it is told by one man. In the movies, however, every story is told by a syndicate. The wonder is that any story succeeds. The author's story is taken from him and he is locked out while a gang of butchers cut the heart and gizzard out of it; then fight one another putting it together again."

Maj. Hughes contended that stories are picked at so much that there is nothing left for the public but the same hash. Moving picture theatres, he said, are turning into boarding houses instead of the banquet rooms they should be.

Musicians' Scale Unsettled

Picture house managers in Greater New York and the Musicians' Union are still at loggerheads. With the expiration of their old agreement, the union is asking for a \$20 increase from \$83 to \$103 per man per week in the big picture houses. The managers are demanding a 10 per cent cut.

The union recently scored a signal victory over the Metropolitan opera house, the latter agreeing to a 20 per cent increase for the Met orchestras.

It is hoped to adjust matters by September.

U's Theatre Conferences

Los Angeles, July 19.

Dan Michaelove, general manager of Universal's circuit of theatres, spent last week here holding a series of conferences with the Universal allies in theatre holdings along the Pacific coast, including the Multnomah interests of the northwest, Richards and Nace in Arizona, and E. M. Yost of Santa Ana, who recently sold an interest in his several houses in the Orange county city to Universal.

Jack Schlaffier, west coast manager for Universal Theatres, was at the meeting. It was in the nature of a get-together conference, this being Michaelove's first visit to the coast since assuming the general managership of the chain houses.

Whether or not Universal will do any further expansion in southern California has not been decided.

CHRISTIE'S FIRST FOUR

Los Angeles, July 19.

Christie Film Co. has completed its first four comedies for Paramount release. The completed pictures are: "Short Socks," featuring Bobby Vernon; "Row, Sailor, Row," with Billy Dooley; "Doctor Quack," featuring Jimmie Adams, and "French Fried," featuring Neal Burns.

First release date is scheduled for Aug. 13.

Kokomo Still Turbulent

Kokomo, Ind., July 19.

No change in local theatre union trouble. The musicians, stage hands and operators are out of the Grand and have been out for nearly two months.

Strike Threat at Hamilton, Ont.

Hamilton, Ont., July 19.

Unless the management of the Lyric here settles its differences with the musicians the stage hands (Local 129) will go out on strike next Monday.

INSIDE STUFF

ON PICTURES

In some statistical data gotten up by German authorities on the American picture trade, it gave the number of picture theatres in this country as 14,700. The number of seats was placed at 7,800,000 daily with the average daily attendance, 8,000,000.

The last gasp in sophisticated policy is revealed in a sign outside the Fifth Avenue Playhouse, Mike Mindlin's waylaid little house just off "the Village" on lower 5th avenue, reading: "Please Don't Bring Children."

The house runs a unique feature in weekly intimate reading matter on the screen, verbal only, kidding with the patrons on such topics as how to pour the orangeade in the foyer, how to bawl out the treasurer at the window (very pleasant girl, by the way) and satirizing the regular movie racket.

One of the most prominent men in the picture trade had several picture theatre advertisements on his desk the other day. In each he pointed to the stage attraction, in larger type than the title of the current picture. "What does that mean?" he asked. "What is a picture house show now, the picture or the stage show?"

That self-same question may be presenting itself to hundreds of others. But the questioner was informed that the vaudeville theatres which formerly displayed their acts only, now think nothing of featuring the picture's title above the stage attractions. While he thought that might be a counter actant, there seemed to remain with him a vague indecision as to what is what in picture exhibition nowadays.

The answer appears to be that the theatre is displaying for the theatre's advantage what it deems to be best draw to the box office, whether it is the stage attraction or the picture upon the same program. In as many instances in the picture houses the value here and there of a picture name is superior to the any in the stage show of that week. It also works that when there is a name value to a program whether in the picture or the stage bill, the cost of that name precludes anything of equal importance being on the other end of the program.

Still one might ask what, with the composite complexion of picture house program and those same bills growing more complex in composition, will ultimately be the standard set policy of what is now known as a picture theatre? No one at present can answer that, anymore than anyone can predict out of the 1,000 feature pictures, more or less, to be thrown upon the market next season, how many will be good, ordinary, indifferent or bad. While the percentage of drawing pictures of the general release calibre, those made to be released weekly, continues to be as meagre as it has been, picture houses will be obliged to resort to other than feature films to fill their seats.

Pictures have proven the excuse for huge theatres, but the excuse only; they need showmen and stage help to make the gross of these expensive houses meet the unavoidable and deadly overhead.

The young Frenchman, George Olive, who is now managing the Columbus, 981 8th avenue, New York, was quite a hero last week when the planking of the new subway in front of the house got on fire.

It was about 3 p. m. when Olive discovered the fire. He closed the theatre doors so the audience would not learn of the fire and he and his head usher, John Altieri, fought the blaze with hand extinguishers until the department arrived.

The Paramount theatre has inaugurated a daily organ recital running from 11 to 11:30, eliminating the dead wait between the opening of the doors and the beginning of the show proper.

Sigmund Krumbold presides at the console for the morning recitals.

Picture producers on the coast are experimenting with the red, yellow and orange shades of Neon lights on sets in place of the old-style Cooper-Hewitts. Results so far have been successful. The new lights tend to soften lines and help photographic values when used in conjunction with panchromatic film.

An electrical engineer in one of the larger studios combined the Neon sidelights with incandescent lamp broads for the making of close-ups and medium shots in a recent picture, with results that were far superior to similar shots under the old method of carbon arcs and spots.

An understanding has been reached between Paramount and Universal whereby the latter will not release their special aviation picture "Flight" to conflict with "Wings." The Universal film was made a few months ago by Emory Johnson, and while not costing near the amount expended on "Wings" is still good enough to cause serious losses in general simultaneous release.

Lloyd Ingraham who is slated to direct Fred Thomson's production "Jesse James" for Paramount, has evolved plans for a new action stunt in production which looks like it will prove one of the most unusual shots so far screened for Western pictures. The plan is to have 30 outlaws climb from the backs of horses into the car windows of a passenger train travelling at the rate of 35 miles an hour during a train hold-up by the bandit chief.

Thomson and Ingraham have been experimenting on the speed of the train and the ability of Thomson and his followers to make the leap successfully and they are now scouring the territory for 30 experienced riders who will play the roles of the bandits.

It may be chalked up to the craze for music or the desire of the picture house men to show a presentation, but the fact remains that the orchestras of many ships sailing from New York on tours to islands in the Atlantic and in the West Indies area are picking up plenty of extra money by playing in picture houses on those nights when their ships are laying over in a port.

It was recently noticed on a ship docking at one of the northern British possessions in America that the local paper carried the ad of a picture house, announcing that the ship's orchestra would play for two nights. To do this the orchestra had to play for the ship's dinner passengers and then hustle off and make the theatre. The leader of the orchestra, questioned, said that it was a usual thing and that orchestras on all boats making cruises are generally booked for a performance or so before they arrive. Inasmuch as they may get around every month or so, it is looked upon as quite an occasion.

Meantime, these same picture houses tie up with local phonograph companies and play records on the new reproducing machines as a special feature of their programs. This in itself conveys impressively the lack of entertainment in these spots, also the desire for it.

The Jannings craze, which has revived beautifully with the success of "The Way of All Flesh" at the Rialto, gets further impetus next week when the Mark Strand presents an old Jannings film, "Tartuffe," based on the Moliere story and which has Jannings playing the hypocrite.

When the announcement was made of this booking in the Strand the daily critics of N. Y. leaped to their typewriters and proclaimed that this was a victory for "art" films.

A proposed picture theatre to cost around four millions and in a western city became of considerable concern to its promoters through hesitation in selecting the contractor. Along with the local men interested was a national distributor-chain operator.

It was decided by the locals that the bids to be submitted must arrive at an appointed hour, with the bids to be immediately opened before a committee representative of all of the interests in the new house.

(Continued on page 17)

MARK STRAND
B'WAY AT 47th St.
Gigantic Cooling Plant
Now in Operation
MARK STRAND SYMPHONY ORCH.

CAPITOL
BROADWAY AT 51ST
"THE GINGHAM GIRL"
with LOIS WILSON and GEO. K. ALTHUR
"Gingham Gumbo"—William Robyn
CAPITOL BALLET CORPS
CHESTER HALL GIRLS
CAPITOL GRAND ORCHESTRA

ROXY'S GANG
On the Stage in Person
Overture "PEER GYNT"
Roxy Symphony Orch.
Divertissements
"THE BLOOD SHIP"
with HOBERT BOSWORTH and JACQUELINE LOGAN
Doors Open at 11:30 A. M.

B. S. MOSS' COLONY THEATRE
Broadway at 53d Street
Continuous Noon to Midnight
Warner Bros. Present
The First Auto
with Barney Oldfield
AND New Vitaphone

Refrigerated
WARNER Theatre
Broadway at 52d Street
Twice Daily 2:30 and 8:30
Sn. Mts. 3 p. m.
Warner Bros. Present
Dolores Costello
in "Old San Francisco"
and New Vitaphone

HAYS HAS TERMS TO JOIN M.P.T.O.

Will Hays was presented with the terms for the entry of producer-exhibitors into the fold of the Motion Picture Theatre Owners of America yesterday (Tuesday) by a group headed by Pete Woodhull, president of the M. P. T. O. A.

The largest factor in the acceptance of theatre chains lies in the amount of financial backing they are prepared to give the M. P. T. O. A. This latter organization believes that Hays should guarantee that 500 houses, at least, enter the national organization.

It is understood that an annual revenue of from \$100,000 to \$200,000 is expected from the producer-exhibitors in the form of dues, this depending entirely on the number of theatres joining. A sum of \$2 per annum per theatre as dues would be considered fair by the M. P. T. O. A.

As discussed at organization headquarters in the event of a theatre chain joining, the head of the chain would be expected to pay dues for all of the theatres since the work of collecting from the houses individually would be too great a task.

Heads of chains are also to be requested to issue letters to affiliated theatres advising them of the benefits of national organization.

Mr. Hays has the proposals under consideration.

COST OF DISTRIBUTION

(Continued from page 5)

tained, to make the pictures, but the high cost of films for the coming year is due to the high cost of distribution which is to become even more costly with the entry of Fox and the Keith-Albee-Pathé group as national distributors.

It is an economic fact that the larger the number of distributors the lower the number of prospective customers and therefore the higher the cost. And vice versa. Cost of distributing films is at present more than 25 percent of the "gross" per film. This may go to \$5 or 40 per cent through Fox and Pathé selling universally.

A labor union leader was recently roped into discussion, while on a train, by a shoe salesman who was complaining bitterly of the high cost of labor. He had samples of baby shoes. "What are those shoes selling for?" asked the labor leader. "Five dollars," answered the salesman.

"A lot of money," replied the labor man, "not much work in those things. Not much material. They should cost much less. But since you say you are acquainted with the manufacturing end of the business, how many operations go into the making of this shoe?" The answer was 19. "About how much does each operation cost?" asked the labor man. "Two cents per operation."

The labor leader figured the problem and the resulting answer was that while the labor on the shoes cost only 38 cents it cost \$2.80 for distribution—boxing, packing, shipping, salesmanship and final outlet through the retail stores.

Kent and Hays

With a central distributing organization, cost of film distribution would be around 5 per cent, giving the exhibitor a saving of 20 per cent on his films. The exhibitor-producers have never evinced the slightest inclination of entering into such an arrangement, despite the tremendous saving offered.

It is reported, however, that S. R. Kent, general sales manager for Paramount, has been conferring with Will Hays along similar lines with a view to effecting some arrangement whereby a considerable saving might be made.

If no saving in distribution is made the cost of films will be from 10 to 15 per cent higher for the coming seasons. Unless independent exhibitors form a booking combine to offset the increase.

The Stanley Company, when first alone in Philadelphia and surrounding territory, got its film from 20 to 25 per cent lower than others. Comprising a territory the Stanley Company would be assessed a lump sum of \$200,000, for example, for a certain picture. The \$200,000 would

be paid and the various Stanley theatres would be supplied with the film at practically no additional cost. Under the present system each and every house is separately allotted film with the tremendous cost of salesmanship, shipping, storage, rentals, packing and exchanges.

Foreign producers wishing to release through American organizations are charged from 50 per cent of the grosses and up. For some foreign films a rate of 75 per cent of the gross receipts has been charged.

It is said the call sent out recently for a meeting of distributing heads was issued by Kent.

Suing Max Graf

San Francisco, July 19.

Max Graf and his Occidental Properties, Inc., making pictures down the highway, at San Mateo, face a flock of suits in the Superior Court of Redwood City.

One, brought by the San Mateo Planning Mill, is for \$5,900 for the erection of several houses on the lot. The others, totaling \$1,800, were filed by Mitchell-Jackson Co., and they claim architects fees.

Selznick's Consolidation Scheme for Agents

Los Angeles, July 19.

Lewis J. Selznick's latest promotion is the Artists Booking Bureau for the purpose of combining many of the agency offices on the coast under one central booking office, to corral most of the placements of actors, writers and directors in the studios.

Selznick has approached a number of the larger offices with a view to putting the plan into operation. He has not stirred up much enthusiasm to date.

The plan calls for a majority of the agents to pool their resources, including representation contracts with actors and others, to lower the overhead of doing business and also to create an organization that would eventually control 75 percent of the engagements. Selznick claims that at present 10 or more agents take the time to visit an independent producer casting a picture, and the time wasted on this producer by the gang is worth more than the commissions derived from the sale of people. He further feels that

too much of the casting of players is done direct by the various casting offices of the studios, and that the agents are given too little consideration by studio casting directors.

Agents who would go into the proposition would receive stock in addition to having a job with the organization.

Although the proposition has not been formally presented to the producers for approval, it is doubtful if the idea will get further than presentation to the Hollywood agents. One agent, in commenting, said that it would be a great spot for Selznick and the promoters to grab off soft jobs at high salaries as heads of the outfit, with the former agents who were their own bosses working as salaried employees of the bureau.

Hip, St. Louis, Out

St. Louis, July 19.

Hippodrome, St. Louis' first picture palace, when Frank Talbot opened it in 1909, is being demolished. It has stood idle and abandoned for years at Sixth and Market streets, because of a legal fight over the ground.

Good Season Predicted For Northwest Territory

Minneapolis, July 19.

F. & R. managers, here from all parts of Minnesota, the Dakotas and western Wisconsin for their annual convention were almost a unit in the belief that the coming season will spell prosperity for northwest theatres.

Because of the good crop outlook, more optimism was expressed than at any similar meeting during the past several years. Speakers asserted confidently that this season surely will break loose from the business slump which has been holding it in a grip for some time.

Thirty F. & R. key cities were represented at the convention. The delegates, including managers and main office representatives, numbered 115.

Witwer's Series by F. B. O.

Los Angeles, July 19.

F. B. O. will make H. C. Witwer's latest series of short stories under the title of "Alex the Great." Pierre Collings adapted and will direct.

THE BLOOD SHIP

First of the "Perfect 30"

Sailed Right Into Public Approval with the Best of Them

Realistic. Intense. Rates first place with any sea tales transferred to the screen.—Betty Colfax in *Evening Graphic*.

Unexpected excellence. Compares with the sacred "Potemkin." You will like this one.—Donald Thompson in *Telegram*.

Cleverly acted and directed. Exciting in the extreme. One is held throughout. Marvelously chosen types. Is worth seeing.—John S. Cohen, Jr., in *New York Sun*.

Finest of the pictures which have been shown this year. Story a virile one. Stirring melodrama. Sails with any of them.—Herbert Cruikshank in *Morning Telegraph*.

Spectators at the Roxy seemed to enjoy it all. Vigorous, unalloyed melodrama. There were cheers when Captain Swope and his ugly-minded mate went overboard.—*New York Times*.

As bulging with menace as anything that has been unveiled here all season. Columbia set out to do a good thriller—and succeeded.—Quinn Martin in *New York World*.

Much the best thing of the week. Has "epic qualities." Is worth seeing.—Harriette Underhill in *Herald Tribune*.

Worthily reminiscent of "Sea Wolf," but worthily capable of capturing box-office prizes, without comparison. A good picture. Throbs with sincerity.—Dorothy Herzog in *Daily Mirror*.

Roxy undoubtedly has best picture since theatre was thrown open to public. Full of action. Builds up steadily to a strikingly thrilling climax.—Irene Mackie in *New York Evening Enquirer*.



The Screen Sensation of the Season

Featuring
Hobart Bosworth

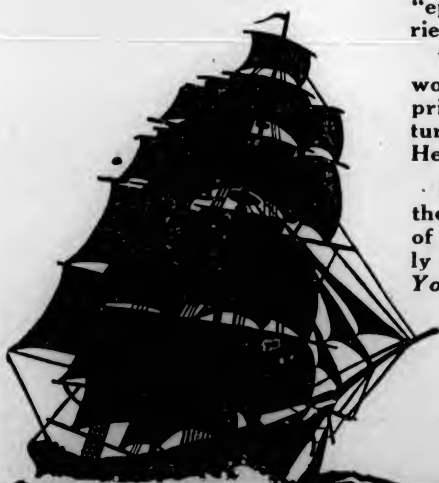
with

Jacqueline Logan

Richard Arlen

Courtesy Paramount

Story by
NORMAN SPRINGER
a George B. Seitz
Production



Louis Marcus Leaves Paramount, After 14 Years

Salt Lake City, July 19. After remaining with the Paramount since its inception 14 years ago, and holding the distinction of being oldest in point of service in the distributing organization of the company, Louis Marcus has severed his connection with the concern. He will devote his time to his theatre enterprises in the intermountain region.

This announcement was made by Mr. Marcus upon his return from New York.

On account of the resignation the Paramount intermountain district, together with the Denver district, will be merged with the coast district under the management of Herman Wobber, director.

Film Man Back

William B. Brenner returned this week after spending 14 months in London in the interests of national screen service.

Turkey's Special Tax

Washington, July 19. National Assembly of Turkey has passed a bill subjecting picture films and phonograph disks to the special consumption tax, reports Trade Commissioner Wm. E. Nash to the Department of Commerce.

Films, whether foreign or domestic, are to pay five piasters per meter. Phonograph disks 25 piasters apiece. There are 100 piasters to the Turkish pound or lira, worth at present about \$0.52 in American currency.

The Government gives "75 per cent. of the profits" collected under the tax to the Red Crescent Society, the Turkish counterpart of the American Red Cross, adds Mr. Nash.

Gardner James Re-signs

Los Angeles, July 19. Gardner James has been resigned by Chadwick Productions for the featured part in "Ladies at Ease." James has recently completed his contract with Inspiration Pictures.

Architects File Lien

Chicago, July 19.

David W. Kahane and George A. Trude, as attorneys for George L. Rapp, Chicago architect, have filed a lien, in the amount of \$42,092 against H. Schoenstadt and Sons and their Piccadilly hotel and theatre. The lien, filed in the Circuit Court June 25, 1927, is based on the original contract, dated Oct. 19, 1923, between Rapp and Rapp, the architects, and the Hydestone Building Corporation.

The contract was later assigned to H. Schoenstadt & Sons. It provides for the building of the Piccadilly Theatre and Hotel Building, and the payment, to the architects, of \$109,252, which represents 6 per cent. of the total cost of the building. Evidently a portion of this amount had been paid.

The theatre and hotel were opened to the public prior to May 18, 1927.

DeMille Releases

Now that Producers Distributing Corporation and its pictures are to be hereafter distributed by Pathe a new schedule list of features has been outlined for the Pathe exchange men.

It has been arranged that some of the films to be made under Cecil B. DeMille's direction will be released as "specials." This list to date contains the following features: "The Fighting Eagle" (Rod LaRocque), brought on to New York for release Aug. 22; "The West Pointer" (William Boyd), in preliminary process of work expected to be ready by Oct. 3; "The Wreck of the Hesperus" (all star) slated for release Oct. 10; "The Forbidden Woman" (Goudal-Varconi-J. Schildkraut), "Hold 'Em Yale" (Rod LaRocque), Oct. 31; "Power" (William Boyd), Dec. 5; "The Blue Danube" (Leatrice Joy), Dec. 12; "Rip Van Winkle" (Rudolph Schildkraut), Dec. 26; "Chicago" (Haver-Varconi-Ede-son), March 5 and "Craig's Wife" (Haver-Varconi-Faye), April 2.

FILM NEWS OVER WORLD

Washington, July 16.

Weekly summary of reports on picture trade conditions abroad received in the Motion Picture Section, Department of Commerce.

During the year ended March 31, 1927, the Bengal Board of Censors held 11 meetings and passed orders for the issue of certificates for 738 films, say advices from Consul William L. Jenkins, Calcutta, India.

Six hundred and seventy-nine films were examined by the board's inspector during the year under review, of which 362, or 53 per cent., were American; 179, or 26 per cent., British; 61, or 9 per cent., Indian, and French, 52; German, 22, and Chinese, 3. Licenses were issued to 95 motion picture operators.

Italian Houses

In a recent issue of "Economia Nazionale," new Italian economic review, there appeared an article entitled "The Revival of the Italian Film Industry." It said Italy possesses approximately 3,000 picture houses which can be grouped in three different categories:

First grade.....	50
Second grade.....	950
Third grade.....	2,000
Estimated receipts:	

First grade.....	Lire, yearly,
Second grade.....	19,200,000
Third grade.....	1,368,000,000
Total.....	720,000,000

Total 2,107,200,000

Paul Fournier, French exhibitor, who already owns 19 theatres in Paris, has acquired two more, Le Casino and Le Bobino Palace.

At the recent conference of the Austrian Society for the Advancement of Tourist Traffic it was decided to produce a film to familiarize the public of the world with Austria.

Slow Motion Instruction

Madame Louta Nounberg, French pianiste, astonished Parisian musical circles a few months ago by presenting at a lecture an entirely new method of teaching piano technique by means of disintegrated movements with the aid of the slow picture camera. Pupils are taught to overcome definite technical difficulties with the aid of slow motion pictures of the playing of the great artists which prove that every difficulty is handled exactly in the same manner by all the famous players.

The Hofburg Palace, Austria, former residence of the Austrian Imperial family, is reported as being changed into a picture theatre.

"Napoleon's" Gross

There have been a great many discussions concerning "Napoleon" as to its eventual profits. The film, as yet only shown at the Paris Opera, obtained 562,000 francs in 10 performances.

"Napoleon" has established a record of gross receipts and performances at the Opera.

Topeka Folding Up From Too Many Summer Seats

Topeka, Kan., July 19.

At least two more closings will further cut down the seating offered for summer business here, and are due because of the worst summer slump the Topeka theatre men have known in years.

The next to darken will be the Novelty (vaude), where a summer policy of music comedy stock has been in effect since May. Following that will be the Grand, when the Waddell Players intend to move into the Crawford, at Wichita, the first of August.

With the Orpheum (pictures) already closed and the Cozy about to take on a second run policy, there will be only the Jayhawk and the Isis using first run pictures, the latter now being kept open by Paramount as an outlet for its product, and doing terrible business.

Chances for more distributor exhibition of pictures here went aglimmering this week when a deal between the National Theatres Company and Universal was suddenly called off from New York, right on the verge of pen and dotted line. This is the third such deal that has fallen through in Topeka within the past year.

The Novelty, playing straight vaudeville (five acts), has announced that, starting Labor Day, it will reopen with feature pictures added, thus going into active competition with the Jayhawk.

Both the Novelty and Jayhawk are new houses, completed last year. The Grand was remodeled into a modern place two years ago. Topeka now has 6,300 first run or legitimate seats for its 85,000 drawing population.



Listen!—when Showman meets Showman—

They're simply WILD about

FIRST NATIONAL'S SHOWMAN'S GROUP

The Greatest Values in History

Member of Motion Picture Producers and Distributors of America Inc.—Will H. Hays, President

GERMAN 2 FOR 1 PLAN

(Continued from page 4)

by Hugenberg, owner of a long string of publications of every nature and who is a counterpart of America's Hearst in this respect, it is possible this publisher will throw the support of his journals behind his own German-made pictures, as does Hearst in this country.

Hugenberg, according to information received from several competent sources, is none too friendly to competing American pictures.

UFA's Future

As to the possibility of Hugenberg doing much with UFA, Mr. Miller states that the vast size of the plant is a handicap, while many of the strongest men have left the organization, with several coming to the United States.

Hugenberg, as well as the American producers, will face competition of a strong nature from the group of German producers consisting of Emelka, Bavarian Film and Sud Film, which three Mr. Miller describes as actually making some money and are also furthering nationalistic tendencies.

These companies are centered around Munich. Though buying some American films, this is only because of the prohibitive cost of an entire German program throughout the year and the inability to recover within the confines of the country.

It is the general impression in Germany that UFA is anxious to have its contract with Paramount and Metro-Goldwyn cancelled. This contract created "Parufamet," giving the new creation control of the 134 key theatres owned by UFA. Under the one-third playing time to each faction the Americans thus control two-thirds of the complete running time for the next eight years.

Within the trade it is understood that this agreement was reached after Paramount and Metro had agreed to take 10 UFA pictures annually against 20 each of their own, and in consideration of this contract loaned \$1,000,000 on the Fatherland building.

Can Repay Loan

The building now being in the control of Kempinski, who is installing a large restaurant, a syndicate of bankers and others have offered to repay the American loan.

Tied up with this offer, however, according to information reaching here and upon which Mr. Miller declined to comment, is a campaign with Hugenberg evidently behind it in the press urging that with the repayment of the loan that the American companies cancel the contract tying-up two-thirds of the running time of Hugenberg's theatres.

Reverting to the present one-for-one contingent and its workings these "compensation films," a term used to actually mean the sale of permits, are costing American producers about \$3,000 each.

In this same connection the recent unsuccessful suit against Phoebus on the part of the United Artists has run the price on Phoebus "compensations" up to \$10,000 for U. A. under the present contract.

"Bread and Butter" Films

In spite of the present series of "bread and butter" films there will always be a German industry, says Mr. Miller. Specials may have been stopped but the German citizens demand a goodly percentage of German films, even if of a poor quality, mixed in with the best of the American, and as long as such a condition exists the industry will survive in some form or other.

Emelka is making some money on purely German films. Zelnick recently starred his wife, Lya Mara, in four or five German pictures that broke box office records. These were of a sentimental pre-war nature that found ready response throughout all of Germany.

As to the American's return from this much discussed and complicated market those who should know place the net at an approximate \$2,000,000 annually. In some instances several American producing companies are putting in more than they are getting out.

The most recent tie-up with a group of Germans is that of First National in the formation of a holding company, "Defu," which through a subsidiary, "Defina," is going to produce extensively in Germany, stated Mr. Miller. Plans indicate that this arrangement will place F. N. in a position second only to "Parufamet."

Though reports have it this arrangement will bring \$500,000 to the Germans in actual cash the general

impression is that the amount in the greater part will be absorbed in charges for films.

BRITISH FILM FIELD

(Continued from page 4)

mittee "C" of the House of Commons, which is dealing with the films bill. That essential person, Old Man Quorum, has been absent lately to such an extent that little business has been done.

Sections of the bill at present under discussion mainly affect the exhibitor, and Clause 21, which obliges the showman to keep books recording and registered number, length and times of showing of all quota films, was passed this week.

Clause 22 makes it legal for the board of trade to appoint inspectors to examine these records, but they are now empowered to do so when the records are unsatisfactory. The same clause allows the board of trade to issue certificates to exhibitors and distributors exempting them from penalties for non-compliance where the board is satisfied that the failure has been due to causes not under the control of the defaulting party.

Clause 23 fixes penalties of \$500

for distributors and \$250 for showmen who do not comply with the quota provisions of the bill, while Clause 24 makes it necessary for anyone applying for a license under the act to have a place of business within Great Britain.

These clauses have all passed committee this week.

"Safety Film" Suit Pending

When the courts sit after the long vacation there will be a pretty kettle of fish over the recently floated Non-Inflammable Film Company, whose prospectus was slated in "Variety" at the time of its issue to the public.

A number of stockholders subscribing to the issue on the statements made in the prospectus are suing for the return of their money, alleging mis-statements. They allege that the company's claim to have a contract with British Safety Films does not mean anything, that the plant stated to exist is not capable of carrying out what was claimed, and that the non-flam stock does not measure up to the statements made about it.

One trade paper here pointed out at the time of the flotation that the company's claim to be able to make and sell in Britain 200,000,000 feet of raw stock could only be realized if no other stock from any source

whatever was used for any purpose by anyone in the Kingdom!

Balfour-Chaplin

Announced in last week's Variety, Betty Balfour is to stage a screen "come-back" when she is through with her stage appearance in "The Glad Eye" (musical comedy version), she will co-star with Syd Chaplin in "A Little Bit of Fluff" for British International, whose present head, I. H. Schlesinger, is now in this country.

So, by the way, is J. D. Williams in daily conference with his attorneys on the action he is bringing against British National for wrongful dismissal. Williams, with typical optimism, says he will win. He certainly will if he is in the right.

Metro-Goldwyn is to release the Betty Balfour-Syd Chaplin film throughout the world, except in this country.

Harry Tate, vaude, is going into films. He will make screen versions of the sketches which he has played in vaudeville for so long, which include "Motoring," "Fishing," "Golfing" and "Flying."

Fred Paul, old-time director, is going back to the megaphone to do "The Luck of the Navy" from the play by Clifford Mills.

T. Haynes Hunter, American director, is to make the old Adelphi

melodrama, "One of the Best," for Gainsborough. Boyd Cable, well known novelist, is collaborating on the military details.

"Winnie" Sheehan is here. But Fox-hunting is not in season at present, all the same.

R. H. Cochrane, vice-president of Universal, arrived this week, while President Carl unshipped at Cherbourg and went on the native Laupheim, a village near Berlin, Germany, for a holiday. Laemmle is due to come here later.

Doxatt Pratt, who made the Frothblowers' film referred to last week, was sent to jail for three months in the second division last week for obtaining money by false pretences from a hotel keeper.

Charles Denley, son of W. Denley, of stage "Charley's Aunt" fame is now managing the Astoria.

Gaumont-British First Meeting

Figures given at the first statutory meeting of the recently-floated Gaumont-British combine show \$9,600,000 received in cash for allotment of shares, \$5,500,000 for first mortgage debenture stock, and payments of ten million dollars for properties including theatres. Cash in hand is just over a million dollars and loans to subsidiary companies about the same amount.



the new idea in pictures!

¶ Yesterday the motion picture business was still playing with dolls. Today "The Way of All Flesh" scores a roaring, resounding hit! ¶ Third Sunday of this Emil Jannings-Paramount triumph at the long run Rialto, New York, bigger than the first. The first very near a record. And in hot mid-summer at that. ¶ Harold Franklin, President of West Coast Theatres, wires: "'Way of All Flesh' opened long run at Criterion, Los Angeles, to very enthusiastic audience. A triumph for Paramount and Jannings. Audiences thunder approval." ¶ "Way of All Flesh"—as far from what you called a success in the past as the modern flapper is from grandmother. Geared to \$22,000 grosses in \$12,000 houses. Tuned to the thoughts and desires and standards of these breathless, changing times! Searing, heart-rendering, so real it hurts—and they love it! Jannings with all that made "Variety" and "Last Laugh" artistic triumphs, and that great added something that exalts "Way of All Flesh" to box office triumph as well. ¶ A giant among stars! Phyllis Haver, blonde temptress in the picture, says, "I was inspired. I have never before worked with such a genius!" Victor Fleming (director), Belle Bennett and others, say the same. ¶ Jannings! Only from Paramount do you get a Jannings. Only from Paramount in 1927-8 do you get "Way of All Flesh" and 19 other specials like it. Exploring new fields. Venturing where others fear to tread. That's why the best exhibitor minds are hailing Paramount's 100% Program as the New Idea in Pictures. ✱ ✱ ✱ ✱ ✱

for showmen of today



THE BLOOD SHIP

Produced and distributed by Columbia Pictures Corp. Story by Norman Springer. Screenplay by Fred Myton. Directed by George B. Seitz. Running time, 62 minutes. At the Box, New York, week July 15.

Newman.....Hobart Bosworth
Mary.....Jacqueline Logan
John Shreve.....Richard Arlen
Capt. Swede.....Walter James
First Mate.....Fred Kohler
The Knitting Swede.....James Bradbury, Sr.
Nels.....Arthur Rankin
Cooksey.....Syd Crossley
Second Mate.....Frank Hemphill
Rev. Deaken.....Chappell Dossett
Negro.....Blue Washington

Harry Cohn, production head of Columbia, need never take his hat off to anyone when it comes to the production of action sea pictures whose entire tempo is action, fight and more fight. In "The Blood Ship" he has turned out as thrilling and blood-curdling a tale of shanghaiing for the high seas as anyone could conceive.

Being an independent producer, Cohn naturally had to conserve as far as cost was concerned. He went far ahead of his general production allowances for program pictures, probably tripling it. But he turned out a product which is on a par if not excelling that of concerns who spent four times as much for their

product and just got one of those so-so pictures of the sea.

There is nothing at all about this picture which resembles the quickie or cheater. George B. Seitz was the director, and the leads were handled by Hobart Bosworth, Jacqueline Logan, Richard Arlen, Walter James and Fred Kohler, each of whom is known as "big league" picture players and who have and are still appearing in productions made by the first-line producers. There was no stinting in general production, as a five-masted schooner was used for the sea scenes and a supporting cast was chosen which showed exceptional merit in handling their individual chores.

Bosworth, of course, copped the top honors, with Miss Logan as the only woman in a role which required emotional ability as well as a faculty to troupe.

The story is that of a captain of a ship known as the hell hole because he shanghai his crew, beats the tar out of them, kills one now and then, makes port, gives them a chance to desert so he will not have to pay off and starts all over again at the same racket. In the end he meets his master, and later a series of blood-curdling incidents and

sequences come to his Waterloo. He is thrown to the sharks as a companion of his first mate.

Walter James as the captain gives a realistic performance of the bully who never fears as long as he has his cohorts around him and his revolver handy. Bosworth, playing the role of a sailor who shipped to get the man that double-crossed him, stole his wife and kidnaped and then railroaded him to prison for a murder he did not commit, is vindictive until he gets his man. He has several big and gripping scenes with James. Particularly one, where he is handcuffed and hung by the wrists to get a beating with a leather-spiked strap, and another, after being freed by the girl when he comes face to face with his enemy, takes the strap away from him and beats him to death, after which he tosses his body to the sharks.

A negro, who is programmed as Blue Washington, runs right into the top-notch acting class in this vehicle. He seems to have a great sense of comedy knowledge and provides considerable relief, which is accentuated by clever captions. After being cowed by the first mate and a stool in the crew, he finally gets the first mate, beats him in

one of those regular battles, works him to the rail, tosses him overboard and gloatingly turns to the rest of the cowed crew to say, "I got my man."

This he did because the mate would not let him minister to the wants of a dying sailor who had been kicked to his death by the captain and mate.

Arthur Rankin as that "pasy" voyager gave a most commendable performance. Fred Kohler, noted for his work as a heavy, did his stuff as the mate. Richard Arlen, who was borrowed from Paramount for the juvenile lead, had no easy task on the romantic end. He had plenty of fighting to do and showed that he is a good two-fisted lead as well as able to hold his own on the love-and-sympathy stuff.

James Bradbury as the Knitting Swede, who ran a dive where sailors were drafted for the payless voyage, is a character type one relishes on the screen. Chappell Dossett as the Rev. Deaken, the fighting parson of the Seamen's Mission, shanghai because he wanted to clean up the Knitting Swede's joint, played in an even tempo and gave it a sincere touch.

"The Blood Ship" is one production that will satisfy the patrons of

the de luxe, neighborhood or general run houses. It is away from the regular formula type of program picture, and will probably gross as much as many of the big producers' touted outputs. *Unq.*

ROLLED STOCKINGS

Paramount production, featuring five "junior stars," James Hall, Louise Brooks, Richard Arlen, Nancy Phillips and El Brendel. Directed by Richard Rosson. Story by Frederica Sagor; screen play by Percy Heath. Editing and titling by Julian Johnson. Running time, 66 minutes. At the Paramount, New York, week July 17.

Jim Treadway.....James Hall
Carol Fleming.....Louise Brooks
Ralph Treadway.....Richard Arlen
The Vamp.....Nancy Phillips
Rudolph.....El Brendel
Mr. Treadway.....L. Turpin
Coach.....Chance Ward

An exceptional picture of college life is here presented. As a commercial picture it has good points in the casting of a quintet of up and coming players who already have attracted attention and in the exposition of a gay and cheerful story of youth that must have its appeal to the younger generation.

As a literary product it is yet more notable. For once the motif of college athletics has been handled as a background rather than the center of interest. The screen story is a vast improvement upon the labored idea of a college sporting event upon which hangs the outcome of a romantic situation such as the long run of the football hero that lifted disgrace from the halfback.

Here there is a thoroughly interesting situation of the younger and older brothers, both students, in love with the same girl. The romantic narrative works out naturally and interestingly as the main theme, while the boat race, which is the action high light, is merely a situation bearing on a human drama rather than the drama itself.

The campus atmosphere is splendidly done in a vein of high comedy rather than the familiar rah-rah travesty. These young people are real in settings recognizable in life. College pictures usually have the tone and mood of a Mack Sennett riot.

"Rolled Stockings" isn't a particularly happy title. It suggests bare-kneed flapper co-eds, which doesn't apply here, for, above all things, these young people are likably real, and presented in a distinctly sympathetic treatment. The casting of the young stars is fortunate. Miss Brooks, who has done several excellent things, here finds a role for her demure charm with its tricky suggestion of mild sophistication. Hall is the dashing, cock-sure older brother, a part that could easily be ruined by too smooth and unctuous playing, but here deftly balanced. Hall is almost too formally good-looking to make a perfect screen type, but is saved by character in face and bearing.

Arlen is an exceptional juvenile, having a certain rugged masculinity that goes further on the screen than mere good looks. Here the part calls for just his make-up. He plays the blundering, headstrong, but warm-hearted kid to a nicety. The production is well balanced. The college background has about as much elegance as it can stand, but the director has escaped the fault of overdoing, finding a highly agreeable middle ground.

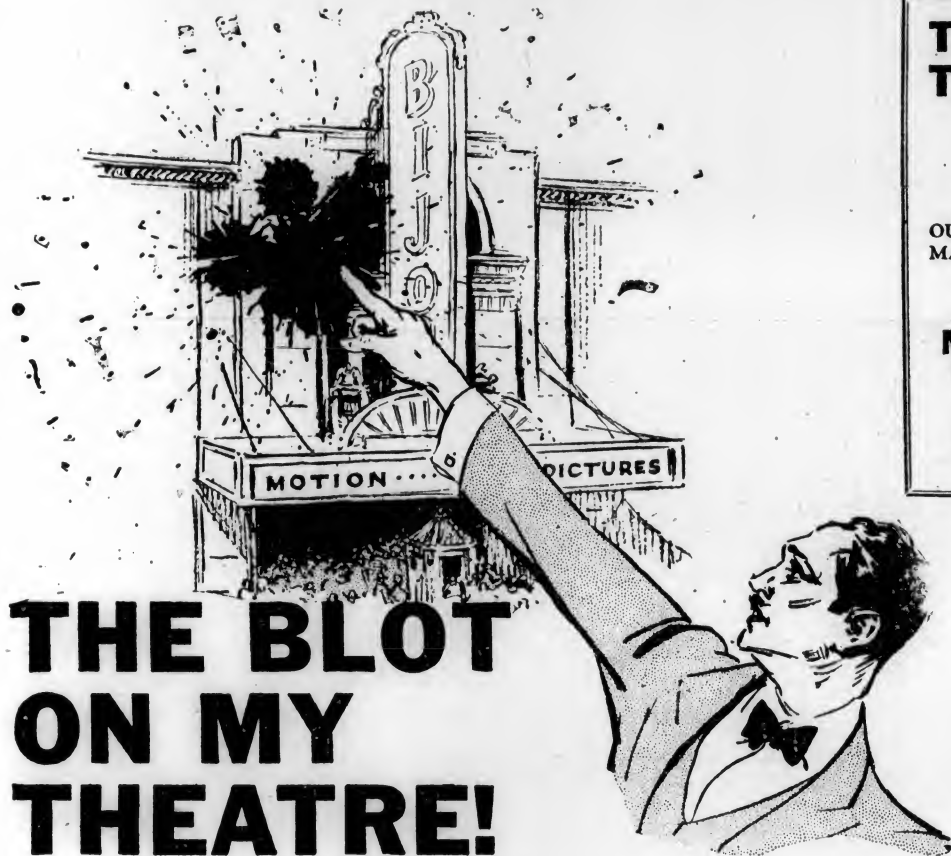
It may be that the absence of campus hoke will react against the picture in some quarters. It has none of the usual gagging and horse play that the mob expects in its college pictures. In the same vein the titling is balanced to accord with the sincerity of the handling. It makes its appeal much higher than any college film that comes to mind. This is true both of its story substance and its style of staging. Evidences of such a tendency toward higher tastes are to be found in the modern screen mode. A dignified picture of college life wouldn't have seemed feasible a few years ago.

The story is a tactful handling of the older and younger brother theme. Jim, the older, is a junior, disposed to "ride" his younger freshman brother. They are rivals for Carol. Jim seems to be the favored suitor, until Carol finds that he has had many flirtations and transfers her favor to Ralph. Ralph seems now to be the victor. But Jim wins back his lost ground by honest reform.

Ralph has gained the coveted seat of stroke on the crew, and the night before the big race seeks out Carol to clinch their engagement. He finds her sealing her engagement to Jim with a kiss, and in furious resentment at what he regards as a stab in the back from fate breaks training and goes off to a disreputable roadhouse. Discovery there will mean expulsion and heartbreak for the boys' father, himself an old stroke in the same college.

Jim speeds to the roadhouse. Here their wills clash. Ralph refuses to leave. The coach, who means discovery, is on his way. Jim tries force, but the trained oarsman is more than a match for him. While

(Continued on page 18)



THE BLOT ON MY THEATRE!

—read this experience of a well-known showman—does it apply to you?

"I TAKE the greatest personal pride in every detail of my theatre," said a well-known showman. "Cleanliness, courtesy and all 'round class have set my property apart from other houses.

"ONE DAY recently I got the shock of my life. A patron approached me and said:

'I have long admired the splendid management of your house and I make this criticism because I feel that you welcome the interest of your patrons.'

"I ASSURED him that I was eager to hear any complaint or suggestion.

"How is it possible," he asked, "that you who are so careful of every other detail are so lax in the attention you pay to your shorter pictures? I have sat through some of the cheapest, stupidest comedies in your theatre. They are the only blot on your house."

"MY ANSWER to this complaint was action. I have studied the short subject field to find comedies and novelties that I can be proud to show in my theatre. Metro-Goldwyn-Mayer has them! Nowhere can I equal the class and quality of HAL ROACH'S 'OUR GANG,' CHARLEY CHASE, MAX DAVIDSON and ALL-STAR COMEDIES—I want the M-G-M NEWS. It is aggressive. And I think my patron will agree that the other Shorts—M-G-M GREAT EVENTS IN TECHNICOLOR and M-G-M ODDITIES are of a quality to merit showing on my program. Exhibitors can no longer afford to insult the intelligence of their patrons with short-subject 'time-fillers'. This blot on theatres has to be removed. M-G-M is the solution of this problem."

M-G-M SHORTS—CLASS PLUS DRAW!

Wash. Musicians Will Demand 20% Increase

Washington, July 19.

Though the local managers' association has gone on record that no increase will be granted the musicians Sept. 1, two meetings of that body have been held.

They have not as yet asked for a meeting with the musicians.

One phase has come out—the legit houses, Poll's, Belasco (both Shubert) and the National (Rapley) will seek a separate agreement with the union. This became known with the withdrawal of S. E. Cochran, manager of the National from the meetings of the association.

Frank Steffey, manager of Universal's Rialto, has been named head of the committee on wage scale for the picture and vaude houses offering combined policies.

Musicians, though asking a 27 per cent increase, are set to stand definitely for 20 per cent, plus an increased number of men in the downtown picture houses.

A strike will follow if the 20 per cent compromise is not granted, those of the union claim.

Stage hands, in forming their demand, are not asking for more money, but an increase in the number of men, plus a day off.

W. C. Sells 3 Small Ones

Los Angeles, July 19.

West Coast Theatres, Inc., has disposed of three of its smaller Los Angeles houses. Circle and Strand was sold to S. L. Lazurus, and Rosebud, on Central avenue, to Jules Wolf. All three were straight pictures houses of small capacities.

Parks Off Pictures

The picture gag at the summer parks isn't working well. Just what the alibi is has not been ventured other than one film man said "they just won't pay to see 'em, that's all."

About the biggest card in the summer places is the dance pavilion that has the hottest band.

STARTING 2 IN BROOKLYN

Excavation has just started on the new Paramount house in Brooklyn, N. Y. The new Fox house is getting along for late fall opening.

Heretofore the only presentation house in Brooklyn has been the Mark Strand, playing second runs from the Manhattan Strand.

DEL RUTH AND MAY McAVOY

Los Angeles, July 19.

Roy del Ruth will direct May McAvoy in "Rebecca O'Brien," her next for Warners.

Production will start about Aug. 15.

Strand, Ft. Dodge, Sold

Ft. Dodge, Ia., July 19.

Stern Brothers, Omaha, owners of the Columbia Pictures Exchange, Omaha, have purchased the Strand from J. B. Julius and W. M. Johnson.

Theatre is closed this week but will reopen Aug. 1. Johnson retains a partial interest. J. B. Julius, however, announced his retirement. The theatre was opened 11 years ago.

Fleming for Jannings' 3d

Los Angeles, July 19.

Victor Fleming will direct Emil Jannings' third American picture, to be produced by Paramount. Production will start immediately following completion of "Hitting for Heaven," on which the German actor is now working. No title has been selected for the third story.

Dix's "Gay Defender"

Los Angeles, July 19.

Richard Dix's next for Paramount is titled "The Gay Defender," a story of early Southern California, from a story by Grover Jones.

John Goodrich and Ray Harris are preparing the adaptation and continuity. Production is slated to start Aug. 15.

Butte Almost Normal

Butte, Mont., July 19.

All the theatrical union labor differences here have been settled with all local theatres, barring one, which at present is dark. The stage hands and operators here are under one local head.

INSIDE STUFF ON PICTURES

(Continued from page 12)

together with the bidding contractors. It was presumed the latter would be natives of the city or state.

It appeared as though there were little reliance locally on the contracting end. Notwithstanding the plan outlined to prevent anything unduly in the bidding, one of the local men wrote to James Stewart and Company in New York, ranking among the foremost builders of the country, suggesting that the firm communicate with the chain operator in New York with a view of also bidding, either to obtain the work if possible or as check-mate against other bidders.

Stewart sent a man to see the chain operator. The Stewart rep explained that he did not believe the Stewart Company would get the work, since it could not bid against a local contractor in his home town, although the Stewart Company could build as cheaply anywhere (this probably due to Stewart overhead), but the Stewart man said they would put in a bid and build if securing the job, with the condition that as the drawing up of the bid would cost his firm around \$10,000, the operator should stand one-half of that cost as a cheap protection on a four-million proposition. The chain operator turned it down and Stewart will not bid.

The Stewart Company has just been awarded the \$9,000,000 contract to erect the 38-story office building, spanning Park avenue, for the New York Central.

Billing on Paramount's "Rolled Stockings" was apparently changed for the New York ads. Listed previously as a film for the so-called "Junior Stars," generally taken to mean the kids who were retained by the company after their training period in the movie school, it is listed as featuring Louise Brooks, who was engaged by the company some time before the movie school thing was evolved. On the film title proper, Miss Brooks is co-featured equally with James Hall and Richard Arlen. El Brendel is also featured, but has nothing to do.

The New York office probably figured it was risky to say the "Junior

FILM POSSIBILITIES

"The Mating Season"—Possible

"THE MATING SEASON" (no producer named, Selwyn theatre). One of those rough, improbable farces not often seen these days. The lead is a male. Story, if anything like this plot, stands or falls on personality of this character. If done by a Harry Langdon or Raymond Griffith, possible. If attempted by light juvenile, futile. Several good ingenue and one good feminine low-comedy role. No scenic suggestions in stage version. If the title is worth anything, a keen director and perfect cast might get somewhere with this one.

Lait.

Star" stuff when the film was booked into a house so important as the Paramount.

A former stage comic (in vaudeville) who recently went into pictures for Warner Bros., has been trying to pull a lot of clowning in public lately, with the result that his actions have become quite boring to many people out Hollywood way. The gag, when pulled once or twice, was good for a laugh.

At the Breakfast Club reception to the visiting New York advertising men, tendered by Wampas, this actor persisted in rising to his feet and bowing each time the name of some important dignitary was called. That same night, at the Forum opening, when George Jessel, in introducing some of the guests in the audience, called upon Cantor Josef Rosenblat, the actor arose from his seat, drawing the spotlight upon him. The actor repeated the gag a few minutes later. Both times it fell absolutely flat.

This actor, incidentally, from time to time is heard over KFWB (Warner Bros. Radio) and recently pulled some raw wise cracks.

Prof. M. W. Stirling's recent expedition into hitherto unexplored portions of Dutch New Guinea, and his discovery of a race of pygmies, is recorded in 25,000 feet of film brought back by the expedition.

Universal's Blue Ribbon Picture!

(Copy of Telegram)

Blue Ribbon Award of Motion Picture Theatre Owners of Texas Given PAINTING THE TOWN. This award considered strongest trade endorsement possible and every picture receiving it has proven excellent box office attraction.

R. C. McILHERAN.

with

Glenn Tryon
and

Patsy Ruth Miller

Carl Laemmle
presents

A William James Craft
Production
From the Story by Harry O. Hoyt

PAINTING the TOWN



ROLLED STOCKINGS

(Continued from page 15)

Jim can stand up and keep coming. Ralph will have to go or keep knocking him down. His will wins the day. Ralph departs just in time to escape the coach and their father, while Jim takes the blame and faces expulsion.

A quick shift to the rowing race, nicely staged for its dramatic effect, and then a brief and rather obvious twist to a happy ending.

Rush.

The Great Mail Robbery

FBO production and release. Directed by George B. Seitz. Story by J. Hawks and Peter Milne. Cast includes: Theodore Von Eltz, Frank Nelson, Jenn Morgan, Lee Shumway, De Witt Jennings, Vera Wilson, Nelson McDowell, Charles Hill, Mabel and Yvonne Howell. At the Hippodrome, New York, week of July 19. Running time about one hour.

Fast-moving, clean cut film, well handled both before and behind the

camera. Photography clear even in the night scenes.

Story woven round the mail robbery of last year. Opening is of a water-drenched arm running in a sleeping car, the fingers finally emerging with gold certificates clutched in their grip despite revolver shots.

Locale then switches to a marine base where Captain Macready, Theodore Von Eltz, is told to proceed into the mountains with a detachment of fighters. He is advised to take along the sergeant for scouting purposes. Said Sergeant, Frank Nelson, doesn't prove to be much of a sleuth but is great on comedy, adding just the proper touch of humor to the details.

There is a mysterious Major Howard, Lee Shumway, said to have been thrown out of the marines. Proving himself a first class gun man he is welcomed into the outlaw fold. A hackneyed situation but handled from a slightly different angle and with fresh faces in front of the camera can be accepted as novel.

The train robbery is realistically handled with every modern weapon in present day banditry, including machine guns, employed.

Here the law proves stronger than the gunman by bringing unconquerable reinforcements in the form of airplanes. Tear-bombs are thrown down on the outlaws, cornered in a hole in the mountains.

The girl, Jean Morgan, photographs well and shows up to better effect generally than the average leading women in these roles.

The Gingham Girl

F. B. O. Production and release. Adapted from Daniel Russell's musical comedy by David Kirkland and Rex Taylor. Directed by David Kirkland. Lois Wilson and George K. Arthur co-starred. Running time, 45 minutes. At the Capitol, New York, week July 16. Mary Thompson.....Lois Wilson Johnny Cousins.....George K. Arthur Pat O'Day.....Charles B. Crockett Letty O'Day.....Hazel Keener Sonia Mason.....Myrtle Bonillas Harrison Hartlett.....Jerry Milley Mazie Le Lewer.....Betty Francisco Mildred Ripley.....Lerisa Perdue Haden.....Jed Proty Mrs. Trask.....Maude Fulton

David Kirkland missed in making "The Gingham Girl" an almost flawless comedy for the screen. This picture could have been one of the best bets that the summer season has had, if bungling in unraveling for the screen of this stage tale had not been made. There are various ways of figuring, with it really hard to tell which way the mistakes have been made.

Either Kirkland and Taylor in writing the story thought they might skip material sequence in telling the yarn and leave it to the audience to take happenings for granted even though periods had been skipped; or Ewart Adamson in providing the continuity figured that with the original premise having been established that future sequences would not have to be developed in telling the tale; then again it might be conjectured that what seemed to be most material to the telling of the tale had been eliminated in the cutting to hold down footage.

Whichever way this was done someone erred, and badly, as this picture might have given F. B. O. a good foothold in the de luxe class A houses. The production is more expensive than F. B. O. is accustomed to turn out and has a cast which was an exceptional one for their class of productions.

Starting off it gives promise of telling a sweet romance of a youth and girl in a small town who are in love, with both eventually going to the big city. The boy is the village cut-up and tries to do the rounds in the big town and show up the smart folks of the community through his wise angles on affairs. The girl having been making cookies in the home town has more business-like intentions. She

bakes her cookies, goes around and gives away free samples and is finally staked by a chap who had been in the home town from the city and wanted to back her.

Meantime the young fellow messes himself up and proves to be a chump. Then for no reason at all, without previous explanation or planting or the fact by celluloid interpretation the girl is head of the big cookie concern, the boy strolls in doing odd work, runs into her and, of course, the partner is forced out through the boy's making it known he represents the biggest concern in the business and is going to buy the guy who had been spurned by the heroine.

Mr. Kirkland never stuck to story at all in the adaptation. He gagged it up and let his gags milk themselves out in carrying the sequences too long. He had Maud Fulton do a characterization of Mme. Elinor Glyn, foreign to the play and grossly exaggerated to the extent that the discoverer of "It" may take it as a personal affront. However, Miss Fulton gave a fine performance and helped Arthur get a lot of good comedy results when they were in together.

Arthur seems to run away with the picture. He had a natural set-up and given a chance to hoke it was a pipe for this little screen comic. There was nothing that he did not get away with in the low comedy line. Miss Wilson as the country lass simply had to smile. She had but one chance to shine in the classy raiment and this opportunity permitted her to outshine the rest of the clothes horses surrounding her.

Betty Francisco in the gold digger role proved to be a wonder. The part fitted her to the "steenth" portion of an inch. Jed Proty showed up well as the wise drummer giving the hick boy the steer on how to do the big town up brown. Jerry Milley, the heavy, seemed entirely out of place. He just did not seem to understand what acting was all about. Lerisa Perdue had a bit that gave her chance to show that she knows how to be jealous. Hazel Keener amounted to little as a small town vamp. Probably not the girl's fault, as there were too many alleged camp characters in the picture.

Whoever titled the picture must have been reading up during the past few years as well as being able to show that he was an ardent admirer of burlesque comics who crack the smart sayings.

"The Gingham Girl" has plenty of situations which are mirth provokers and no doubt will get by where an audience is not so concerned about straight story telling, or unfolding of a constructive plot.

In these regions folks will say it is a darn sweet little picture, but in the regions where people are able to and will pick out flaws they will possibly say, "How did some one miff such easy points?" Ung.

THE POOR NUT

First National Production, presented by Jase Smith. Directed by Richard Wallace from the play by J. C. and Elliott Nugent. Screen adaptation by Paul Schofield. Starring Jack Mulhall, with Charlie Murray featured. At the Strand, New York, week of July 16. Running time over 60 minutes.

John Miller.....Jack Mulhall "Doc".....Charlie Murray Margie.....Jean Arthur Julia.....Jane Winton "Maggie" Welch.....Glenn Tryon Wallie Pierce.....Cornelius Keefe "Hub" Smith.....Maurice Ryan Professor Demming.....Henry Vibart Coach Jackson.....Bruce Gordon Colonel Small.....William Courtwright

With everybody in Hollywood bragging about the tremendous overflow of charming young women all battering upon the directorial doors leading to an appearance in pictures, it seems strange that from all of these should have been selected two flat specimens such as Jean Arthur and Jane Winton. Neither of the girls has screen presence. Even under the kindest treatment from the camera they are far from attractive and in one or two side shots almost impossible. But the picture has laughs, human interest, appealing story, and should be a strong draw.

This is not a profitable film for Jack Mulhall, although he makes good in a comedy role which was not cut any too well to his order. Charlie Murray, as the college athletic trainer, steals the picture for laughs.

Aside from poor judgment in selecting feminine players Richard Wallace has done a fairly good job. He has put as many laughs as it is possible to get into a picture, relying on mugging and other business from the principals for these effects rather than on prop gags.

The psycho-analytical scene should have been the high spot for laughs, with Miss Winton trying to cure Jack of his inferiority complex. Missed out here to comparatively little comedy with Murray getting the big laughs just by shaking his head lugubriously or winking an eye.

Mulhall succeeded in holding one scene. As the bashful botany student about to be welcomed into the class frat he suddenly overturns a plate of hot soup over his trousers.

Story is of a dreamy back-worm, wrapped up in the study of plants, who writes lovingly to a co-ed at another university whose picture

he saw in a paper. He tells the girl he is the best athlete at college.

The day of reckoning finally arrives when the two colleges are to meet on the field of war, and Julia arrives to meet her "big college man" for the first time. She finds a bespeckled, dilapidated "John" Miller who is not even on speaking terms with a running suit.

But Miller had decided to train, and the coach had noticed a natural swiftness which bore all the signs and indications of championship form. Then the last-minute race with the usual results.

THE SATIN WOMAN

Sam Sax production. Mrs. Wallace Reid starred. Written and directed by Walter Lang. Released by Lumas. Seven thousand feet. In projection room July 12. Mrs. Joan Taylor.....Mrs. Wallace Reid George Taylor.....Rockliffe Fellows Jean Taylor.....Alice White Maurice.....John Miljan Maria.....Laska Winters Mona Francis.....Chas. Buddy Post Claire.....Ruth Stonehouse Mae.....Gladys Brockwell Countess.....Ethel Wales

Looks as though Mrs. Wallace Reid slipped Sam Sax a "Jo-Jo." Unless there are some picture fans really anxious to again glance at the Wallace Reid name on introductory titles or they want to see the widow of the late film star when she makes personal appearances with the picture, it seems unlikely that the production will get over the barrier as did some of her previous starring efforts for this concern.

If an exhibitor figures in handling this one from a heavy exploitation angle and wants to carry it for daily or split-week runs, he might get trade with it, but it is hardly possible that the silent drama followers will do any bell ringing in its behalf.

Sax let Mrs. Reid go the limit on this one, too, on expense. Fashion show and summer resort as well as high-class cafe scenes, with Mrs. Reid wearing plenty of gowns that in real life would have a rich man gasping for breath if he had to stand the gaff.

Sax also surrounded the star with a corking good cast for an independent production. Names of some mean something at the box office, but only in one or two exceptions do they get a chance, and then it appeared as though they were checked so that the star could demonstrate how dramatic and emotional she could be. Mrs. Reid seems to take the "eskimo pie" when it comes to "close-ups." She has more in this film than many a big money-drawing star gets in a half-million-dollar production. All meant nothing, as when it comes to acting this lady just gets out on the limb and stays there.

She is the wife of a rich sportsman and prefers teas, society and fashion shows to her husband and daughter. Husband walks out after falling for another woman who helped him while away idle hours, leaving a note telling her not to allow the child to lead a lonesome existence.

She has the awakening when her hair turns white within a year. She takes the kid to Florida, which, according to sub-titles, is a summer resort. There the kid meets a sheik ballroom dancer.

A countess appears to tip the mother the sheik is one of those boys whom women support.

Meantime the former husband and his new wife split and he asks for forgiveness. The mother, not wanting the girl to make a bad pick, tells the kid they should blow back to the father.

The kid, as strong minded as her mother was in her younger days, puts the damper on the old gal and tells her to mind her own business, as she had been a flop herself.

Finally the mother makes a play for the sheik and is caught in a compromising position with him by her former husband and his dancing partner.

The dancing partner, of course, being jealous, starts pumping lead and shoots the mother, who was sacrificing herself for her daughter, instead of the male target. The sheik makes a getaway to join the countess, who is his wife and who was working a blackmail game with him.

Mother recovers and family is reunited. Walter Lang, who wrote story,

continuity and directed, seems to have tried to handle a bigger load than any one man's shoulders could carry, even though the story was one of those formula mother-love things.

Rockliffe Fellows as the neglected and spurned husband did a good piece of work, though taking the role a bit too seriously and not coming to the emotional stage in the final chapters, when it might have been expected.

Alice White has one of those walk-in-and-out parts, getting little chance. Miljan was good as the insipid, scheming dancer, with Ethel Wales fine as the confederate. As the jealous dancing partner Laska Winters did not seem to know what it was all about.

Ruth Stonehouse and Gladys Brockwell, in character roles, were able to show little, as it probably was figured that would not be so good for the star. Charles Buddy Post flashed on and off, doing nothing.

Had Sax spent this money on his

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regular ones instead of on this special, seems as though he would have gotten something that would make the box office talk up loud instead of softly, as it may on this one. Eng.

Crime and Punishment

Adapted version of "Raskolnikov" by Dostolevsky, a novel; made by the Moscow Art Theatre, and with their staff of players; presented at the Fifth Avenue Playhouse, running time 93 mins.

Here is a thoroughly Russian story, thoroughly Russian film. That isn't a categorical "knock"; there is much the American movies can learn from the near-East Europeans. But there is more than much that they do which it would be better than well for the American producers to forget.

Dostolevsky is of the pessimist school so popular of recent years in Russia. He starts with the premise that this mundane span of mortal tenancy on earth is a pre-doomed period of sorrow, tragedy and disillusionment. He proves it—as far, at least, as the vagaries of his characters herein go their destined distances.

We thus are thrown into an atmosphere of abject poverty—but poverty of the kind not known today in the U. S., and scarcely or reluctantly recalled by those of us who knew it when. This is miserable, unclean, inexpressible, lousy, degrading poverty.

A high-minded student, irreligious, writes brochures on the inequalities of society. He takes his own stuff seriously. He goes to pawn his watch. He returns and butchers (with an ax) the female loan-shark; her aged sister enters accidentally, and he has to dispatch her.

He makes a miraculous escape, and thereafter is driven by ghostly visitations of conscience, horror, fear and holy promptings to become a maniacal screen nuisance.

The "drama" is registered mostly in comings and goings, exits and entrances. The head, face, midriff and feet are employed to lend significance to the grim effects of avenging inner-realizations on the sensitive, sensitized youth.

A counterplot sends him a street-walker whom he worships in a more sacrosanct than sexual sentiment. She equips him with a rosary and a regret. After that he becomes, flimsily speaking, a pain. The action practically ceases and he registers nothing but his inner feelings. These, mostly, are elusive and vague.

It turns out to be a 6,000-foot reeler that could be better told in 2,000 feet, if it must be told at all.

Dostolevsky has gathered a limited following of the eccentric rather than the esoteric. The "billing" brags that this presentation is a most faithful interpretation of his tale. Unfortunately—it is.

While this is the sort of raw, red-blooded, reeking stuff that keeps the cozy, hospitable and chummy Fifth Avenue Playhouse "unique and extraordinary," the particular exhibit herein reported will add no outside revenue to Mike Mindlin's coffers.

Already "Crime and Punishment," a semi-classic greeted by the cognoscenti, has been revealed to several mid-metropolitan communities. They turned thumbs down on it. They knew their onions.

This is not an American vegetable and cannot be promoted into one. It has its "points," but it will click in this land of milk and money. Bricklayers, drawing \$10.50 per diem; critics getting almost as much, etc., will never, never believe it. Latit.

On the U. P. Trail

Sunset production presented by Arthur J. Zyda. Directed by Frank S. Mattison. Cullen Landis and Roy Stewart featured. Cast includes Sheldon Lewis, Kathryn McGuire, Earle Metcalfe, Milburn Moranti, Hazel Howell, Fred de Sylva and Felix Whitefeather. At the Arena, New York, one day, July 14.

Given an opportunity in this insignificant independent, Kathryn McGuire displays exceptional talent in the leading fem role. With dark, curly hair, she photographs well and registers choiceful of charm and vivacity. Although draped in long, springy dresses of another decade, Miss McGuire's bearing indicates that she can wear clothes.

Aside from this girl the cast is dull and strictly small time. Cullen Landis is not the "type" as a hardy pioneer wagon train protector. Roy Stewart as "Buffalo Bill" is a howl.

Bill Cody has been made into a shrewd heckler and business man for the purpose of this film. He is seen hunting buffalo and delivering mail only rarely with the balance of his time taken up with rescuing Indians instead of pursuing them.

As a whole the picture measures up to the standards of the smaller independent production with the name of Buffalo Bill on the billboards to be figured. The story is garbled and—thoroughly—hashed where it should have been a little more simple if intended for the country trade.

The story of Buffalo Bill and the Union Pacific Trail was never like this. According to the film version the railway wanted to pass through a certain territory on which Bill had built a whole town, anticipating this move. Accordingly, Bill should

have grown tremendously wealthy which would have released him from riding round the country with a wild west show until he died.

Several shooting and fist fights in the latter part of the picture should prove interesting. A stampede of buffalo is cold with the animals too scattered, seemingly ambling homeward instead of rushing madly.

The World at Her Feet

Paramount society comedy from the French. Story by Georges Berr and N. Verneuil. Directed by Luther Reed under production supervision of B. P. Schulberg. Florence Vidor starred; leading man, Arnold Kent; Richard Tucker, Margaret Quimby and David Torrence in cast. Running time, 70 mins. At Loew's State, New York, July 18.

These French triangle stories never seem to bull's-eye at the box office, though this one is a first-rate sophisticated comedy with excellent wise humor and a lot of sparkle. It has much elegance of atmosphere and a brisk play of wit.

The answer seems to be that the fans run to either low comedy in domestic stories or high intense drama, and the gradations between the extremes don't register. There have been a score of suave comedies of this sort on the Broadway screen, but not one of them sticks in memory as a commercial success. The same thing is in a measure true of the speaking stage. Not for sea-

sons has there been an outstanding success from Paris, at least a comedy tone with French finesse.

This picture in an artistic way is an ideal vehicle for the grace and feminine charm of Florence Vidor, and it has been staged with great suavity and effectiveness. It has a certain dramatic kick also in a neatly turned situation, where the wife, confronted with the loss of her husband to a philandering blonde, tricks the blonde's husband into a compromising position to save her husband from complicity in a divorce scandal.

It's all very smooth and casual, without theatrical parade, and perhaps the screen public wants its dramatic punch delivered with more force than grace, as in this instance. The French are a discriminating, fastidious people, sipping their pastimes like old wine. This American people gulp their screen and stage sensations like straight red-eye.

The fun of the story is the situation of a reversal of the neglected wife, victim of a husband absorbed in business. Here it is the woman who ignores her husband while she devotes her energies to carving out a career for herself. The humor is distinctly subtle, and here is developed with great adroitness, set off by a scenic production of distinguished elegance. Some of the interiors are pictorial gems, and the whole spirit is that of breeding and refinement. The kick is all in the

climax, and the patient and painstaking "planting" and building up of situation and denouement at times is rather wearisome to a public accustomed to rough and ready drama and Keystone comedies.

The point is that the studios here have turned out a polished bit of high comedy and served it to a public appetite that doesn't especially relish such daintily seasoned fare. An artistic achievement foredoomed to commercial neglect. Rush.

THE GREY DEVIL

Rayart production starring Jack Perrin. Directed and adapted by Bennett Cohn. Running time, about 50 mins. On double bill at Arena, New York, one day, July 19.

This picture is a moving picture with the stress on the "moving." No valuable footage is wasted on any Lubitsch subtlety or Von Stroheim innuendo.

Nine actors are given screen credit, yet so fast is the picture that the patron hardly gets a good look at any except Jack Perrin, featured.

The characters are mere moving symbols who gallop by the camera lens. They divide easily and naturally into two major divisions, evildoers and right livers.

Perrin is the main protagonist of the latter. Cliff Lyons is in the corner for the evil doers. Throughout the picture right liver is on the giv-

ing or receiving end of some mighty whelphs.

Horses are stolen, men are drugged, others are murdered—nobody stops a minute in one mad round of villainy and mischief that is probably going to be finished with loud acclamation in some parts.

At the Arena "The Grey Devil" was teamed on a double bill with Metro-Goldwyn-Mayer's "Frisco Sally Levy," a long yawn. M-G-M's cost sheet would probably show at least \$75,000. "The Grey Devil" is a "quickie," hardly figuring much above \$12,000. Audiences may smile indulgently at its lousie ways but they won't get a chance to yawn.

RANGE COURAGE

Universal Blue Streak Western starring Fred Humes. Directed by Ernst Laemmle from a published story by Gene Markey. Photographed by Al Jones. At Loew's New York one day (July 15) on double-feature bill. Running time, 37 minutes.

Adhering faithfully to the accepted idea as to what a western should be, this film automatically denotes its own market.

Story is of a youth who spends five years abroad and then comes back west to be known as a dude.

Direction handles material capably enough, considering the story's average worth. Photography is of the better cowboy classification.

Acting is better identified as action.

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LITERATI

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Organization of the Artists' and Writers' Golf Association is announced, with headquarters at 152 West 42nd street, by the following: President, Grantland Rice; vice-president, Ring Lardner; secretary, Rube Goldberg; treasurer, Charles D. Williams; executive committee, George Ade, chairman; Claire Briggs, Fontaine Fox, Clarence Budington Kelland, Innis Brown, John Sheridan, Arthur McKeough, H. T. Webster, Rex Beach, Irvin Cobb, Arthur Somers Roche, Clair Maxwell, Ray McCarthy and the officers.

Ament-Thomas Romance

The announcement that Col. Lytton Gray Ament, husband of the widow of E. R. Thomas, has been made general manager of "The Morning Telegraph," recalls the manner in which Col. Ament and Mrs. Thomas met. It was during

the visit of Queen Marie of Roumania to this country and Col. Ament was assigned as her personal aide. Mrs. Thomas at the time presented the Queen with a scrapbook of newspaper articles and secured in return a large, autographed portrait.

In this way she met Col. Ament, who began a courtship which resulted in the marriage. He then resigned his army commission and is now handling his wife's business affairs.

When he took over the "Telegraph" job the shifts were confined to the business staff, the editorial force, already small, remaining as it was.

Running "The Telegraph"

Col. Lytton Gray Ament has been announced as in sole charge of the New York "Morning Telegraph." The announcement carries the usual statement of improving the paper and also says that Mrs. Ament will continue as editorial adviser. Mrs. Ament is the widow of E. R. Thomas, who owned "The Telegraph" for many years.

Col. Ament is reputed as a very wealthy man. He served during the war in France and over here with the rank of lieutenant-colonel.

"Jewish Mercury" Appears

The first issue of "The Reflex" has made its appearance, edited by Dr. S. M. Melamed; Dr. Isaac Goldberg contributing editor. It might be termed a Jewish "American Mercury," being a monthly review devoted to the secular interests of the Jewish race. It is a 50c. periodical published by Gilboa Pub. Co., Inc., of which Dr. A. J. Rongy is president and the Hon. Carl Sherman, former N. Y. State Attorney-General, treasurer.

Snyder Story in Book

In "My Own True Story," by Ruth Snyder, released this week for national newstand sale in 25-cent pamphlet form, there is a chapter not syndicated to newspapers, in which the death-cell blonde states that her husband, far from the in-offensive man he was pictured, beat her, was untrue to her, and made a specific proposal to her: "You get

any men you want, I'll get any women I want."

There are preface articles by David Belasco, Willard Mack, Sam Shipman and Jack Lait.

Conlon's Special Scenario

Ben Conlon, formerly publicity director for Vitaphone and now freelancing fiction, has returned from Europe. He has written a West Indian serial scenario, the data for which the author made a trip to the West Indies last February.

Life of Annie Oakley

The Duffield Co. will soon issue a biography of Annie Oakley, the famous woman marksman, entitled "Annie Oakley, Woman at Arms." Courtney Ryley Cooper, the author of circus stories, wrote it.

Home Movie Scenarios

Morrie Ryskind, the lyricist and skit writer of "Merry-Go-Round," is one of the authors of "The Home Movie Scenario Book." The book contains a number of scenarios to be filmed with home movie cameras, the first of its kind.

It may be necessary for Variety to issue its own glossary for its copy readers. One or two need an o. k. for anything that isn't perfectly plain to them, from the proof reading. In one story the expression "lovely gams" was employed. Gams is uncommonly known to refer to legs. The copy reader may not have been in the uncommon class. He changed the expression to "lovely gems," which may have been technically correct.

Rupert Hughes' "Patent Leather Kid," pictured by First National with Richard Barthelmess, will be issued in book form by Grosset and Dunlap, New York publishers.

Hendrik Van Loon's next opus is on the Boni and Liverlight press, a 500-page tome titled "America," with many color-plate illustrations by the author. It will treat of our history in a semi-satirical way. The author of "The Story of the Bible" and "The Story of Mankind" has retired to his Connecticut farm for the rest of the summer.

Earl Hurd, one of the earliest of the animators, has placed a new comic strip with King Features Syndicate called "Sunshine Susie."

Thomas Dillon, famed managing editor of the Minneapolis "Tribune," stopped in New York en route for taking a boat to Geneva, where he will sit in as one of the Committee of Thirteen for international peace.

McClure's is to run the life and career of Mayor Jimmy Walker, serially. William Slavens McNutt is the author.

Still another is to syndicate a New York letter to out-of-town newspapers who haven't the feature, if there are any. He is Lawrence Abbott, and he will call it "The Sidewalks of New York." Abbott is the editor of "The Outlook."

George Arliss is writing his reminiscences. The book will bear the title of "Up the Years From Bloomsbury," and the Little, Brown Co. will publish it.

Walter Hoban, cartoonist and comic artist, crushed his left index finger in a taxicab door in the Pennsylvania station and is incapacitated.

West Coast Notes

Peter Milne engaged by Warner Bros. and is assisting on story for Louise Fazenda's next picture for that company.

Herbert Brenon will direct "Laugh, Clown, Laugh," for United Artists after he finishes "Sorrell & Son," now being made in London. Lionel Barrymore will be starred in the stage classic.

Lucian Hubbard, who wrote the story of "The Legion of the Condemned," will also do the continuity for the Paramount picture in which Gary Cooper has the lead.

John Gough added to "Hitting for Heaven," Par.

Ford Sterling for "Heaven Help the Working Girl," Par. Esther Ralston. Edward Sutherland direction.

Dorothy Sebastian added to "Tea for Three," M-G-M. Lew Cody and Allen Pringle.

Hobart Rosworth, Lucien Littlefield, Evelyn Hall, Avonnie Taylor,

William Courtwright, Harry Walker and Frank Finch-Smiles for "My Best Girl," Mary Pickford, U. A.

Al Santell will start production of "The Gorilla" for First National next week. Following this, he will direct "The Noose" and "The Little Shepherd of Kingdom Come" also for 1st N.

Alan Brooks in "South Sea Love." Ralph Ince directing. F. B. O.

Mal St. Clair will direct "Gentlemen Prefer Blondes" for Paramount. Production scheduled for September.

Gordon Graves added to "The Rose of Monterey," F. N. George Fitzmaurice direction.

Montagu Love for "The Life of Jesse James," Fred Thompson, Par.

Jobyna Ralston has been signed by Tiffany Productions for a feature part in "Lightning," by Zane Gray. Robert Frazer and Margaret Livingston are in the cast. Alvin J. Neltz will direct.

Conrad Nagel added to "The Hypnotist," Lon Chaney's next M-G-M vehicle. Tod Browning to direct.

"Ramona," Dolores del Rio picture for United Artists release, goes into production at the Tec-Art studios July 20. Edwin Careve will direct.

Al Santell will start direction on "The Gorilla" for First National Aug. 1. Charlie Murray is the only one cast so far.

First Division Films will make "Ragtime," original by Joe Mitchell. Scott Pembroke will direct. In cast are Pauline Garon, Raymond Glenn, Gertrude Short, William Strauss, Gardner James, Bob Ellis, Kate Bruce and Rose Dione.

Neil Hamilton has been loaned to Universal by Paramount to star in "The Arm of the Law," by Emilie Johnson. Others in the cast are Ralph Lewis, Dorothy Gulliver and Nigel Barrie.

Lloyd Bacon will direct "A Sailor's Sweetheart" (Warners), with Louise Fazenda and Clyde Cook. Myrna Loy, William Demarest and John Miljan are in the cast.

Jules Cowles added to "Romance," M-G-M. John S. Robertson director.

Theodore Von Eltz will play opposite Florence Vidor in "A Celebrated Woman."

Sterling Holloway has been signed by Mack Sennett for a series of comedies.

E. Lloyd Sheldon, scenario editor

for Paramount, has returned to the studio after a two weeks' vacation in New York.

Jane Winton and Clarissa Selwyn added to "Crystal Cup," F. N. John Francis Dillon direction.

Nancy Phillips for Thomas Meighan's next untitled Paramount picture. James Cruze directing.

James T. O'Donohue will adapt "The Gorilla," by Ralph Spence, F. N. Alfred Santell directing.

Jean Arthur will be opposite Monte Banks in "An Ace in the Hole," Herman Raymaker directing.

Ann Christy, newcomer, has been signed by Harold Lloyd as leading lady for his next picture.

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NORTH

CHANCEY and FOX (2)

Dance Revue
14 Mins.; Full Stage (Drapes)
State (V-P).

Three young men and a dancing girl offer a particularly agreeable flash turn. It has the usual silken settings, pretentious costuming and gaudy lighting, but it also has a vastly more valuable asset in the honest dancing ability and youthful pep of two extraordinary steppers. The billing does not make clear who the boy dancer is, but he has an individual style in eccentric stepping that should carry him far.

He's a nice looking, long-legged youth and specializes in grotesque knee-twisting bits that are entirely his own. He does two solos. The act is billed as Maris Chaney and Edward Fox, assisted by Al Norman and Lynn Burns. One of the three boys is the pianist and the other is the girl's partner in adagio and ballroom steps.

The girl gets a new twist into adagio steps. For the finale she appears in ballroom costume and with her partner does a series of apropos whirlwind dances, mixing in adagio bits of a highly spectacular sort, made especially effective since she wears a full skirt.

She also is a finished dancer in several other departments, doing a good jockey bit on her toes and executing neat legmania and Spanish steps, the last the least important. Nice looking, shapely girl and costumed in best taste.

Act would make a splendid feature for a floor show and the boy eccentric dancer would be a riot anywhere.

HENRY BERGMAN and Yerkes'

Bellhops (6)
Songs and Music
19 Mins.; Three (Drapes)
Audubon (V-P)

First the musicians, dressed as bellhops in lurid outfits of black and yellow, appear in "one" with a song introductory and then shift to bigger space where their instruments are placed.

Henry Bergman saunters on with cane and the summerish outfit with someone whispering, "He's going to do a Harry Richman." Correct. So closely does Mr. Bergman strive for it that he announces one of his numbers as his impression of Harry Richman.

The Yerkes six has a drummer, cornetist, pianist, banjoist and two saxes, one of the saxo boys acting as director. The banjo player also switches to sax.

In addition to the accompaniment for the Bergman songs the band also has its own innings. Not a bad outfit.

Bergman was in good voice and his routine pleased the uptown audience immensely. Bergman was not teased that "Me and My Shadow" had been done by an act ahead, and tackled it anyway. There must have been a reason as the man ahead sang it in a delightful tenor voice of real melody.

For the houses where it is being graded this Bergman-Yerkes combo will suffice nicely. It could also gain recognition in the picture houses.

The band has several of the boys attempt one number vocally but their forte is music. Topical numbers found the biggest favor.

BEHRENS and MLE. FIFI

Comedy Talk and Piano
12 Mins.; One
State (V-P).

Light comedy number consisting mostly of talk, varied by Behrens' piano playing. Man does Hebe character with faint dialect, while girl does the effervescent French soubrette style. Comedy is pretty mild, built on the situation of a susceptible music teacher charmed by flirtatious girl pupil to give her a music lesson for nothing.

Without outstanding song or dance incidents, and depending on mild dialog of no great punch, people work hard—rather too hard at times—and turn serves for early spot in average company on average time of intermediate grade.

SHERMAN and McEVEY

Comedy
12 Mins.; One
American Roof (V-P)

Pleasing comedy team that got across acceptably. Man does pantomime throughout, deriving laughs through dumb play with girl. Stuff fairly bright barring the overdone red necktie gag. Girl is cute, nice looking and can troupe.

This pair might build a much better turn through better dovetailing and routine. But an okay man and woman act as is.

IRVING GROSSMAN

Tenor
11 Mins.; One
Audubon (V-P)

In the Audubon lobby were cards announcing that Milton H. Harris presented Irving Grossman, romantic tenor in semi-classical and topical songs. Harris is the publicist for the Fox circuit of vaude houses. Grossman is a New Yorker who has been doing his main vocalizing in the Jewish houses. It is said that is where Milt Harris saw him and decided he was of vaude timber. He is although his present layout of numbers looks too palpably "song house" framing.

Grossman has a voice. It is of very high range, more operatic perhaps than anything else. That he has studied was evidenced by his "Pagliacca" number.

Grossman used several topical ballads, all leaders by one music firm, but on one pulled a real Russian version that added to the score he made. He was assisted at the piano by Alfred Ellis. According to report Grossman is said to have made records for Columbia.

Grossman's voice will fit any house. It's strong, fresh and vibrant, with plenty of man power behind it and it is melodious. Grossman should stick around vaude and picture houses for some time to come.

BURT LOWE and Orchestra

Statler Hotel, Boston

Burt Lowe rates highly in Boston for his brand of music and sample of it at dinner session at the new Hotel Statler is a sufficient convincer. Lowe has a pleasing style of class syncopation that is rhythmic to the core and can wax discreetly "dirty" to satiate the most ravenous appetites for torrid dansapation.

As a result, the new hotel grill gets a great play from the sophisticated local youths in addition to the usual transient and cosmopolitan audiences one generally encounters in any Statler hostelry.

Lowe is also a heavy radio favorite, broadcasting direct from the grill, making his own announcements. He has 10 men.

LORD and WELLS (2)

Comedy
15 Mins.; One and Two
Hippodrome (V-P)

Pair of nut comics registering on business and mugging. Delivery rapid all the way through. Fake magician racket played from a new angle and finish with a Harry Lauder bagpipe imitation.

Laughs are plentiful and sure-fire, evidently planned so that nobody can miss them. Finished well in third.

PAUL BRAUCHARD Troupe (4)

Contortionistic Acrobats
6 Mins.; Full stage
American Roof (V-P)

Two men and two women. Agile at hand-walking, cartwheeling, front-overs and familiar stuff. No highlights.

Act needs to be dressed and staged. Particularly the younger and smaller woman should be arrayed more appealingly.

MARGARET and JEAN (2)

Songs and Instrumental
12 Mins.; One
Hippodrome (V-P)

A couple of girls who ought to make the grade on the small time with more polish and specializing on the instruments. One plays a baby harmonica and sings; the other on a flute.

Finished to fair returns here. Solo efforts slowed up proceedings slightly. Okay in the deuce spot.

NEW ACTS

Low Welch, with Moe Lackey, also from legit, heading five-people comedy.

Dora Ford is assembling a 16-people song and dance ensemble. "Fables of 1927," vaudeville revue produced by George Chooos. Includes Gomez and Winona, Ched Freebourne, Verna Shaff, Frank Gullid, Dancing Rockets.

Gautch and Phelps, dance team, with La Champina Marimba Band. Six Crackerjacks; Clifford Gomez, Tosh Hamid, Archie Ware, Florence Perham, Raymond Thomas, Harry Irons.

Talbert and Fisher, two men, reunited.

Arthur Smith, who has been playing in picture houses, routed out of Chicago, intends to leave for Bordeaux, France, the latter part of the week, where he opens as master of ceremonies at the Palais d'Or for an indefinite engagement.

VICTORIA PALACE

London, July 5.
The all-American bill at the Victoria Palace this week is a disappointment. Certainly it is not a representative American program. Jack Hayman, the booking manager, is not to blame, nor are the acts on the program. Individually, the majority of them are good, but they do not blend.

Hayman was disappointed by the failure of Buster West, "Doctor" Rockwell, Val and Ernie Stanton and Handers and Milliss to put in an appearance. Then he wanted Lester Allen to act as master of ceremonies, but at the eleventh hour Allen had an attractive offer to open in Paris. Bert Hanlon was requisitioned to do the announcing and for the opening performance was so frightened that his presentation weakened.

Laurie and Rayne opened, a mixed team of acrobatic ballroom dancers, who have played in America, but are in reality Australians, and who were called upon to deputize for Tommy Manahan, a loose dancer. Tommy arrived without a labor permit, and told the landing officials he came over on a honeymoon. When he applied to the home office for his permit, he was told to keep on honeymooning. Then came Wright and Marlon, a man and woman in cross-talk, who have also appeared in America, but are in reality East-enders. The man depends principally for his comedy on breaking his straw hat, a la Jack Rose, handling the woman vulgarly, accompanied by occasionally suggestive jokes. They got away nicely.

At this juncture Bert Hanlon made his first appearance. He briefly announced Val Harris and Vera Griffin, in another cross-fire skit, the man giving a close copy of Al Lydell's character of the old civil war veteran with young ideas. The character is practically unknown here, the only other old rube characterization of recent years being Charles Althoff, who has not been here for a number of years, and prior to that, Charles Withers. Harris and Griffin were on a little too long and the audience was beginning to get restive.

Hanlon then announced Venita Gould, who promptly injected "class" into the program and her impersonations put her over to a very healthy hit, that will make her very much in demand in this country. When she employs more impersonations that the audiences are familiar with in this country, she will be still more valuable. She "did" Sophie Tucker, Van Hoven, Ted Lewis, then gave a scene from "Lulu Belle," assisted by an actor, which got over on its merits. Probably her most popular one was an imitation of Ella Shields as "Burlington Bertie." She should not have followed this up with Talulah Bankhead in the "Garden of Eden," with which variety audiences are not familiar. Her best impersonation was Florence Mills. For an encore she gave Daphne Pollard, excellent.

Kimberly and Page, opening after intermission, are popular here, having played the past four summers in this country. Kimberly took no chances and went out from the first to score. Helen Page looked prettier than ever, and the team worked so well together that they can resort to all kinds of ad-libbing.

It speaks volumes for Nan Halperin's artistry that she was able to open unheralded and unknown here. She opens with an intricate lyrical announcement which held the audience interested and left them expectant. She was handicapped by having to pantomime musical cues to the leader. Her first number was her inimitable naughty kid, followed by Catherine of Russia and the girl in bridal gown, which made the women gasp.

Bert Hanlon was next to closing with his "olive" recitation, but did not get all out of it that he ordinarily does, due to his nervousness. Harvard Wynifred and Bruce, a man and two women act on the flying rings, were a suitable closing turn.

PALACE

(ST. VAUDE)

Somebody called the Palace the ace house of K-A circuit. For Broadway prices it should give a show. Because Charley Tuttle didn't notice the Palace in the ticket graft investigation is no slight to vaudeville.

Names conspicuous by absence this week.

Carr Brithers and Betty opened with fast gymnastics by the boys and Betty lending personality and vivaciousness. The act went over far better than usual opener, Harry and Dennis Dufor followed with a song and dance routine which elicited. Wally Sharples, with a company of six also refreshing asset to the comedy division, resorting to burlesque black-outs but grabbing laughs.

Billy and Elsa Newell were also valuable adjuncts to the comedy division. Their snappy repartee, songs, dances and clowning, all went over big.

Nancy Gibbs, from musical comedy, closed a tabloid opera, "Dear Little Rebel." It was well liked and got over principally

through the harmonizing of the male support.

Rosa Low, concert star, equally good with operatic and pop songs. Holland and Barry, mixed dancing team, ran away with Paul Tisen's act. Dancing duo show stoppers. Their Spanish number and waltz were sent over for gams.

Frank Fay, who had intermittently announced some of the acts reserved for himself and did nicely, aided by a mixed team who downed a bit and went into a black-bottom. Frank was on his toes throughout when announcing and in the act.

HIPPODROME

(Vaude-Pets)

Whoever fixed this week's program for the Hippo sure is some fixer. Four grade acts such as the house hasn't seen in months with the two others of higher standard than the next to closing of many a preceding week.

In any other house Boganny's comedy acrobats would have raised the lid. The arenaed boxing match between the two midgets is a show in itself.

Pat Henning finally got to them in next to closing. The boy is a wonder. To get an encore out of the frozen-faced bunch who seemingly gather for the express purpose of seeing acts flop an act has to be great.

Henning peddles the finest, high, high grade, first class A soft shoe dancing and buck and winging that ever hit this house since it switched from the big time. In addition he plays several instruments, tells the customers funny stories and makes 'em laugh, gets laughs on acrobatics and hands them the knockout drops in a Russian black bottom for the clincher.

Yet this boy, with all his ability and versatility, talks of doing an imitation of Pat Rooney for one offering. They made him come back—twice.

Ponzini's Monkeys, in closing, can take any spot on the average bill and fit. The monks go through a regular acrobatic and trapeze routine while three are accomplished musicians. The monk with the violin has been trained to argue with the trainer for laughs. Left them happy.

Countess Sonia, flash dancing and singing revue, preceded Henning. Male songsters fair, doing best in the comic opera presentation. The female tonsil-gargler acted as a dowser for a couple of minutes. Although possessed of passable ability the girl chose a difficult and nerve-racking number.

Margaret and Jean (New Acts), two-spotted. Lord and Wells (New Acts), followed with comedy offerings.

"The Great Mail Robbery," F. B. O. film feature, held up the screen presentation of the program nicely.

STATE

(Vaude-Picts)

A combination of old-style vaudeville and new style flash puts a good finish on a rather dull small-time bill at the State. The comedy, of course, is supplied by the old-timers, in this case Raymond and Caverly in their "Dutch" sidewalk conversation that has done service for decades. The routine is brushed up for present uses, but it employs all the familiar devices of twisted dialect speech and blundering misunderstanding that never fail.

Chaney and Fox, dance revue with four people (New Acts) makes a slightly and lively period. These two were next to closing and closing, the earlier episodes of the evening having been rather quiet. Nobody's special fault. It was just one of those bills that didn't jell.

Hori and Co. open. Novelty to start in an elaborate Japanese embroidered drop in black and gold. At curtain girl is doing a toe dance on a raised platform like a pedestal, except that it is supported by two Japanese pedal jugglers lying on risley mats and holding the platform on their feet. They go into the usual pedal feats and for a finish one of the jugglers supports on his feet a high perch with a bicycle upon which the mounter rides in upside-down position, pedalling with his hands.

Five Harmoniacs, cowboy quintet, are an agreeable freak act. They furnish lively jazz with banjo, guitars and two harmonicas, working in all sorts of bizarre sound effects with trick devices, such as powder spoons for castanets, hand saws made to vibrate with bass viol bows, pouring funnels employed like trumpets, etc. Cheerful lot of young men who work energetically and create friendly relations.

Saxton and Farrell are still using their "Elopement" sketch, a neatly devised bit of talk. They have been using it now five years or more and they haven't "fattened" it up a particle. As sketches go it is a nice enough act, but sketches, even when they're well done, don't go so far. The woman of the act is inclined to overwork for points on her own where the material calls for smooth feeding.

Brahms and Mlle. Fifi (New Acts) is another example of pushing hard talk material too far. In the No. 2 spot they were rather a let-down.

It was Raymond and Caverly, next to closing, and following a bit that had been short on Betty Rogers,

who really pulled the show out. They did so minutes before the house was well exhausted their possibilities.

One of the show's features, Monday night was a remarkably complete screen record by International News reel of the same day's ceremonies of welcome to Commander Byrd and his gallant Atlantic flyers. First rate shots from the air of the Leviathan coming up the bay surrounded with welcoming craft and a complete record of the reception at City Hall were screened at the early evening show. The feature was adequately billed in front of the house and probably accounted for some of the good-sized crowd in for the show on a sweltering night.

An uproarious Pathe-Charley Chase comedy with plenty of pretty girls and a startling display of legs, and the feature, "The World at Her Feet," Paramount release with Florence Vidor, completed the screen portion. Film show stronger than the vaudeville.

AMERICAN ROOF

(Vaude-Pets)

The magic that is vaudeville! Up on the roof, amid clouds of tobacco smoke and the monotoned purring of electric fans, it still weaves its dainty spell. Through open exits come the faint noises of street traffic and the piercing whines of emergency horns. Somewhere, walls a siren, there is a drunk lying in a gutter—or a fire snuffing out tenement lives—or tangled bodies caught in the wreckage of overturned automobiles. But vaudeville, its ears deafened by lusty music, its senses lulled by tobacco fumes, does not notice.

Come Rubin and Malone, two little girls, with something to show. They are pretty. One is a blonde, the other a brunette. Which, they ask of the audience, do men prefer—blonde or brunette? They will exhibit their wares and find out.

The blonde sings a song—a ballad. Her voice is not excellent, but her endeavor is sincere, and she is rewarded with whistles and shouts. Somewhere from way up in the right portion of the gallery comes an enthusiastic noise made by placing the tongue between the lips and blowing heartily; but it is overlooked. The blonde appears. She is heavily clothed and she starts a dance. Soon she removes some of the clothes and does a different dance. Again. And again. She is very lightly clothed now, and there are exclamations of delight. The figure of a goddess! She breaks into a hot dance, and the figure that was of a goddess shivers and gyrates itself into stark reality. There are shrill whistles of approval that almost split the eardrums. There are yells of encouragement.

"Shake that thing!" Then the dancing is completed and there is a little song to be sung. But the customers don't want it and they protest.

"Go back into your dance!"

"Come on, baby—shake!" She won't shake. She's through with that. She wants to sing. The big bums—why don't they let her sing?

Magie! Later there are Robertson and Segal. Robertson sings and Segal plays piano. It is very hot and the boys are wearing tuxedos with stiff collars. As Segal plays he sweats, and the customers take note.

"Take off your collar!" a voice suggests. Maybe a plant.

You can't kid Segal. He loosens his collar and finishes the act with it jutting out from his neck as though he were stewed. The customers roar appreciation. When Segal comes back for a bow his coat and vest are off. When he takes his last bow his shirt tails are hanging out and his suspenders are hanging down to his knees in dejected loops. There is a howl of delight.

More magic. Shimmery, subtle magic.

These two were the wow acts. The others—some of them were good, but they couldn't weave the spell.

There was the Ballot Troupe, three girls and a man. The girls tossed heavy weights about. One performed on a bar with a weight whirled in her teeth. Another whirled a wardrobe trunk about in the same manner. But it wasn't magic. It was simply entertainment produced after years of arduous practice and endeavor.

Clay Crouch and Company—Harris and Vaughan—Alice Morley—Raymond Barrett and Company—Montambo and Nap—all old timers and on this bill. They did well, but they weren't wows. The reason is simple.

They aren't up on their 1927 vaudeville. The new magic that is vaudeville.

It's easy to weave the spell. Take out your shirt tails. Show 'em what you've got.

Howdy, Mr. Mark.

Eddie Sullivan, after leaving Memphis returned to St. Louis. It was said that he was twice requested by Louis to withdraw his resignation as local's general manager for Memphis, but Mrs. Sullivan insisted on living in St. Louis, her home town.

VITAPHONE

(GAMBARELLI)

(Colony)

New York, July 16.

The novelty about this Vitaphone presentation is that it features a dancer, Gambarelli (Gambly), of the Roxy forces. Working with her is Douglas Stanbury, tenor, of the same outfit. The number is worked in a classic garden set, with flowers on the ground and statues hanging around.

Stanbury sings a love song to Gambly and at its conclusion she remarks the glow-worms are coming out, which immediately brings on the flashing lights in the background, and she goes into a neat toe routine, accompanied by an unseen orchestra playing Lincke's "Glow Worm."

After this, Stanbury again makes love, offering her a rose and going into "Take Thou This Rose." He sings this number beautifully, his voice being reproduced in splendid fashion.

Gambly's talk is inconsequential. A brief dialog between them sounded badly and drew snickers. It was too obviously theatrical and lacked illusion. Gambly's dancing, of course, was o.k., and she made a graceful figure, but the lighting of the whole business hurt.

Stanbury's fine, strong voice, however, saves the film subject and qualifies it as acceptable.

Running 10 minutes, it was inserted in the regular Vita program here today.

ROXY

(NEW YORK)

New York, July 18.

Roxy this week has the most brilliant flash entertainment Broadway has ever fostered in a picture palace. Roxy must have decided that with the heat it would be great idea to show the folks a lot of gorgeous scenery and scenic effects augmented with spectacular lighting touches that would make them feel he was giving them the last word in production, which they would agree the \$5.50 musical comedy guy could never approach.

With the outside of the house making one feel that they were on the top of a volcano the two-third capacity audience Monday night seemed to be happy they were in the house comparing the change from out to in the same as they would the Arctic region to Hades.

For the opening unit Erno Rapee conducted the symphony orchestra in their rendition of the overture "Martha." Rapee was so enthused in his endeavor to put the number over that his hair got excited and seemed to work in the same rhythm as the brass and drums. The composition was unburdened in eight minutes and the cash customers liked it exceptionally well.

Second unit, "Peer Gynt Suite," running 17 minutes, in four stanzas, was the first indication of the scenic surprise. First scene was "Morning," with the coryphees galavanting around while the lighting change was made from dawn to bright morning with the mixed chorus screaming off to chant the greetings for the new sun. Second scene was the woodland, with Doris Niles, bare foot nymph, executing "The Dance of Anitra." Next scene was "The Death of Asa," while the electricians were throwing haze and mystery over the stage as the orchestra played the mellow tune that allowed Asa to pass on to the next world painlessly.

Final number in this unit was a brilliant and striking scene showing "The Hall of the Mountain King," with the waters of the sea dashing against the rocks in the distance. If ever a scene deserved applause this one did and got it plenty. For this scene the ballet girls executed an elish sort of dance at the direction of the King until they were exhausted and fell in their steps (business).

The house magazine or news weekly ran rather long, around 18 minutes, due to the fact that about 200 feet of Pathe film was run showing the arrival of Commander Byrd and his crew with their official reception only eight hours before. Then Fox's Movietone got a whack at the proceedings by having Byrd tell why he made the trip, a speech he had made at the City Hall earlier in the day. The balance of the news reel had shots from Pathe, Fox, International and Kinogram.

Fourth and final unit opened with a desert set, dimly lighted, showing full grown cactus and having Doris Niles executing the official Mexican dance while four troubadours provided the musical encouragement. The dance was of the Spanish tap sort, most of it executed around the brim of a Mexican sombrero.

Maria Gambarelli, of course, had to have her inning in the second stanza and did a little ballet stepping to uphold the billing, "La Pique-de-Cameo," meaning she had stepped out of the cameo frame which was knotted between two elegant Spanish shawls.

Final episode of the evening permitted the Roxy gang to do their chanting. Marion Keeler led off with a couple of chants. Adelaide De Loca got rid of one, with the tenor, James Melton, doing "Would You Care?" and the Roxy Male Quartet doing "The Drum" as well

as adding volume to the endeavors of the soloists.

Show this week ran two hours, nine minutes, with screen feature "The Blood Ship" (Columbia), and an excellent thriller.

GRANADA

(CHICAGO)

Chicago, July 12.

That Charles Kaley, not Benny Meroff, is currently the stage band conductor at the Granada was the most audacious reason for the small sized audience last (Monday) night. As the Marks Bros. now have two houses (Granada and Marbro) and rotate the Meroff and Kaley bands weekly, accordingly, Meroff was last week at the Marbro and packing 'em in, while Kaley was seemingly keeping 'em away at the Granada.

Kaley, billed as the "World's Premier Singing Director," though possessing only a fair voice, has been a continued failure since his debut about three months ago. Reasons why he is retained are better known to the Marks Bros., but some are known to other Chicago picture people.

One is a foolish racial angle and the other supposition Kaley can succeed on good looks. Both are wrong.

Kaley fails to live up to his vocal billing and is apparently a much over-rated musical director. His looks pleased the flaps for a time but even flaps long for personality and stage ability, things that Kaley doesn't seem to have.

To Meroff, his running mate, he cannot be compared. There are no grounds for comparison. Compare him with Mark Fisher, the original singing conductor, whom Kaley vainly tries to mimic, and you must give Fisher the best of it.

That week after week Kaley must follow Meroff is a monstrous disadvantage to Kaley. If no one has previously done so, Kaley is here tipped off that he might make an excellent juvenile for the films.

The stage show at the Granada is a bit of advertising for the Broadway Limited, a tie-up between the railroad and the theatre, and not very good picture house stuff. The sets, supplied by the R.R., were beautiful, as might be expected, but did not equalize the total and unfortunate disregard in the talent department. The presentation was titled "Travelin'," subtitled "On the Broadway Limited," and ran 44 minutes.

The last-minute drop-out of one act left a bad gap, but repairs were promised for the next show. The gap performance was the one caught.

The show opened in "one." Curtain represented the gate of the train platform, with Kaley and a band member cross-firing about getting on the choo-choo. They "got on" to reveal the band, full stage and specialties. House "ballet" of eight led off in a neat formation number, concluding with a blackout to permit each girl to open the back of her valise, electric lights giving them the appearance of an eight-car train. They chugged off to applause.

The Broadway Limited Quartet proceeded to murder the show. They are employees of the road for the first time on a stage and probably came with the set. The week should see their last in the show business.

Lynco and Farnen, next, were the best portion. Semi-comic Apache dancers, and good. That Apache work is about passe here and elsewhere makes no difference to this pair. They have a new conception and get right down to it for results. Miss Farnen is the willowy type, easy to handle and great for inserting laughs at opportune moments. The team was formerly a part of a vaude flash. They are better alone than was the entire former act.

Laura Lee, star of the presentation, took an unexpected brodie. She comes to this picture house recommended as recently featured in "Listen Dearie" (legit). Miss Lee, blonde and cute, is a comic pure and simple, but she cannot sell herself without material. In the legit piece were cast and "situations." Here, in this spacious house, she opened with a song in a voice fit only for intimate theatres. The first part of a following tap dance was good and it looked better for Miss Lee, but she suddenly turned eccentric and put the damper on that. A closing song, nice comedy number and fine for those up front, missed completely with those in the rear, with Miss Lee doing the same. She didn't get enough to allow for an encore.

Finale was fine, scenically and in a novel way. Kaley boarded the platform of an observation car, painted on the drop, and the kino man supplied the roadside movement effect. It evoked the first and only hearty response, and was almost good enough to forgive and forget the preceding performance.

Albert F. Brown, champ exponent of organ productions, pulled the rare act—for Brown—of plugging a song. Omitting the plugging, the organ number, entitled "A Southern Rhapsody," was of the usual Brown class. Scrim work in conjunction slightly and effective.

Four numbers on the Vitaphone, an added attraction and a draw at the Granada, were by Margaret McKee, Edward H. Ford, Martinelli and Van and Schenck, all somewhat old and seen elsewhere around town from two to four months ago. Mess-

uring by response, they did not seem to be repeats at this house. With five Vita bills running in Chicago, the plan probably is to mix 'em up, allowing the theatres to follow each other as far apart as possible. Ford's monolog was the best received of this bill, the other handicapped by what seemed to be faulty projection through keeping the center mask at too great a height.

"Colleen," feature, might or might not have been a puller, most likely not, and business, as said, was off.

Loop.

PARAMOUNT

(NEW YORK)

New York, July 17.

Breezy comedy of college life featuring Paramount's junior stars ("Rolled Stockings") and a miniature revue surrounding Gertrude Lawrence make two strong features. This is Miss Lawrence's first picture house appearance. As an attraction on Broadway it is a smart move. Hooking up the English revue star with the well advertised "Charlot Revue" material is a powerful bid for a clientele outside the screen fan circle. It's a patronage getter and as presentation material is abundantly satisfactory.

Paramount gave the English girl plenty of advertising. Her salary is \$3,500. The idea of a tabloid version of a well known stage attraction, headed by a star with prestige, has infinite possibilities for this new amusement form. Here, however, it is for one week only. The field is rich in similar combinations. The revue material fits particularly well, since it admits of combination with the regular house ballet and has the backing of the symphony orchestra, not to speak of the opportunity it gives for freedom in staging bits and numbers. Here Miss Lawrence does four numbers, the pick of her repertoire. They are "Parisian Pierrot," "Limehouse Blues," "I Don't Know," and "Night May Have Its Sadness," the last named the excuse for a big dancing ensemble. Between numbers a company of half a dozen or so do talking bits chosen from the Charlot shows. The talk here goes well, but talk in this type of program might be hazardous in some cases.

The rest of the bill, aside from the feature, is merely filler material. The use of a film episode from the life of Schumann, in connection with that composer's "Traumerei" as the overture, was not fortunate. The biographical incident is dramatized as a maudlin bit of sentimentality that did not fit at all in the gay and cheerful atmosphere of the rest of the show and it acted as a drag on an otherwise bright, graceful two hours.

Brisk but brief news clips made up of Kinograms and International. Helen Willis' return and shots of the tennis star in action; British polo challenges in zippy practice; bathing girls and a bathing elephant as "hot weather suggestions" for comedy. All sport news and interesting. "Alice the Whaler," moderately amusing animated cartoon from the F. B. O., completed the selection.

Rush.

NEWMAN

(KANSAS CITY)

Kansas City, July 15.

This week marked the change in policy at the Newman, with the stereotyped Public units pleasing to the eye and artistically produced but lacking real entertainment, passing out and the new "different" stage shows, presented a la Paul Ash, given its initial introduction. Ralph Pollock directs the stage band of 15, sings a couple of numbers, introduces the other artists, and is all over the show, which is programmed "In Jazzland."

No overture from the pit, the performance starting with the news reels, both Fox and exclusive Newman. News being used. The latter is a feature and consists of scenes of local people and events.

Julia Dawn made her initial appearance at the console of the Newman grand organ, playing "Hello, Everybody." Number a happy selection, giving Miss Dawn an opportunity to covalent with the Jewel Song from "Faust" and "At Sundown." Her playing and singing hit instantly. She was given a reception.

And then the stage show. Parting drapes disclosed Pollock and his Merry Makers. A special setting, consisting of a double stage, handsomely draped, with a run for the chorines to parade around the orchestra pit. Musicians were dressed in vari-colored silk clown suits, with tall pointed jeweled hats, for a flash.

After a snappy jazz number by the boys, Pollock introduced Al Reynolds, who sang "If You See Sally," and encored with a popular number which brought out the six Jazzland Steppers, three of the kind men prefer, to make it 50-50. The girls strutted over the run and were followed by Healy and Clifford, whose fancy stepping was what the bunch wanted, and they cried for more.

Babe Sherman, introduced as a blues singer, is vivacious and energetic but with a voice long on power and short on harmony. Her efforts were in vain and she was allowed to go without a recall. This Newman bunch is sure choice.

Big applause hit was Jerrie, who

played the accordion and danced. Although he has been at the Newman with one of the units, he simply tied things up and was generous with his stuff.

"The Song of the Wanderer" was the band's feature and had several of the members in solos. The song was rendered by Pollock, who encored with a waltz number, playing his own accompaniment at the piano.

Delano Dell, called "the Beau Brummel of the Ziegfeld Follies," was the disappointment. He burlesqued personal appearances of picture stars, attempted song and some dance steps and then gave it up. There were some who seemed to like him, but they were so few. His stuff was plain hokey to the majority.

The finale was built around Jerrie and his accordion. "The Old Accordion Man" was the musical theme which brought everyone on, the girls appeared from revolving columns on the upper stage. Jazzed up and left the customers in good humor for the feature picture which follows.

Show is dressed nicely and staged with the artistic handiwork of Milton Feld, here to look it over, showing in the production. The show as set will play the western and southern Public houses out of here.

Screen feature was "Man Power," with Richard Dix, driving a 16-ton tractor through miles and miles of deep mud to get some trucks of dynamite to a dam about to go out unless a spillway could be made to save it. It looked as though he would never get through and the picture held 'em until the finish.

All in all most entertaining bill house has had in months. Capacity business for the opening and following days showed the natives were willing to be shown and to keep coming if they liked it—and they seemed to like it.

Hughes.

CAPITOL

(NEW YORK)

New York, July 17.

Capitol has one of those breezy light summer shows not wearing on either mind or eye and bound to be refreshing to the reactions of the heat. Having one of those up-to-the-minute cooling plants, the house puts the customer at ease from the start.

The Johann Strauss overture to the operetta "Die Fledermaus" ("The Bat") was the refreshing beginning of the proceedings. The 70 or so musicians, under the guidance of David Mendoza, had a composition to render in which they put their all. With string instruments in the majority here, the rendition of this score was most soothing, as there was not that blatant note of the heavy brass to annoy the listeners.

William Robyn, lyric tenor, was the first of the entertainers. His share was to unburden himself of the Donizetti composition, "Una Furtiva Lagrime," from "L'Elisir d'Amore." It took him an even five minutes to do his stuff, when the drapes were drawn together and the Tiffany scenic, "High Life in the Alps," was thrown on the screen. This is one of the best summer type of scenic a house can project. The individual shots are short and cover in a concise way all of the recreational advantages this country offers to the tourist, winter or summer.

Selections from "The Vagabond King" were incorporated as the fourth unit. Due to the fact that the operetta of that name is still running, no credits were given from the stage nor were the vocalists attired in character costumes. It really was a poor sight in the manner the two principal singers and the ensemble were grouped. One looking at them got the impression it was a Sunday home recital, with each of the group watching the other for defects so far as rendition was concerned.

Richard Hale had the role of Villon, while Sylvia Miller chanted the allotments of Katherine. Villon, backed by the chorus, rendered the theme number "Song of the Vagabond." Then Miss Miller unburdened herself of "Some Day," after which the duo, aided by the ensemble, rendered "Only a Rose." The entire ensemble then came through with the finale of the second act, after which the getaway was made with the reprise. Had the costumes and proper stage groupings been in evidence, there is no doubt that the chanting would have left a better impression.

Capitol Magazine had shots from the Fox, International, Kinogram and Pathe weeklies. Pathe and Kinogram had two in the selections, with Fox and International cutting in one apiece.

Final unit was an atmospheric to the picture "The Gingham Girl." Three numbers were rendered, beginning with "Overalls," led by Serge Leslie, and requiring the dancing services of eight of the girls, all in overalls, doing a novelty dance routine. Joyce Coles and John Triessault then came forth with an eccentric dance number, "Flirtation," after which all came in on the gingham finale, with the background doubled to 16 girls. A great ensemble for picture house presentations. They form a pretty picture and are always animated,

something which seems to be rather unusual, so far as atmosphere is concerned, in the Broadway picture houses. Chester Hale is credited with training these girls, and from what one can judge of their terpsichorean ability, he has done a commendable job.

Though the show was a corking good one all around at the first deluxe performance Sunday afternoon the house was less than half-filled. However, the weather could have been blamed for this, although the Paramount, leading the street for Sunday's trade, had a holdout at the same time.

Ung.

ALEXANDER

(GLENDALE, CALIF.)

Glendale, Calif., July 10.

At this suburban West Coast Theatre, Inc., 2000-seat house, Phil "Dutch" Lampkin, musical conductor and master of ceremonies, has demonstrated what can be accomplished with a small band in the way of entertainment possibilities.

Lampkin has but eight boys in his organization, but each is a musician, as is also the leader himself, and their volume and tone would do justice to many a 14 or 16-piece outfit. Lampkin officiates as master of ceremonies in a quiet, rather retiring sort of way, but his introductions are effective and quite suited to the type of patron to which the Alexander caters.

This is the principal house in the suburban town. It is running along at a weekly gait of between \$5,500 and \$6,000 on a three-day policy of feature pictures and Fanchon and Marco "Variety" Ideas. C. C. Chelwell is house manager and has an efficient staff, with courtesy the outstanding slogan, front and back. Program is changed each Sunday and Wednesday, with the matinee gate at 25 cents and a dime for kids; nights the price scale ranging from 40 in the balcony to 50 in the orchestra and 75 for loges. Fifteen for the youngsters, with evening prices prevailing at the Saturday, Sunday and holiday matinees.

Lampkin and his band boys work on stage in a variety of numbers ranging from operatic to out and out dance hall jazz. For the current program "Special Delivery" on the screen, stage program was on the up and up. The band opened with selections from "Katinka," played in rousing fashion and without interruption by comedy interjections. Lampkin played a cornet solo which scored. Jessie Bell, 65, and billed as "the eternal ingenue," late of the "Topsy and Eva" show, came on looking like a flapper of 20 and put over two song numbers in pleasing way. Miss Bell drew rousing applause when admitting 65 and the mother of a daughter of 40.

Fraser Bros., hand balancers, followed with some difficult balancing, and then the band went into a lively jazz, "One o'Clock Baby," with the leader singing the chorus.

Julietta Burnett, "singing usherette," was called from the audience attired in the regulation uniform of the West Coast ushers, and sang "The Last Rose of Summer," scoring. Her encore was legitimate, and a second encore followed, with ballads each time. Miss Burnett has a pleasing soprano and takes her high notes with apparent ease. She is making the tour over the entire West Coast circuit. Ten minutes of dancing followed by Arnold Grazer and Joy with the band closing the show with a fox trot version of "Aida."

Frank Lanterman presides at the organ and newsreel and comedy make up balance of program.

A satisfying bill.

MARK STRAND

(BROOKLYN)

Brooklyn, N. Y., July 17.

The Paul Ash policy, with Art Landry and his Victor recording orchestra as the permanent band attraction, is panning out well at this Brooklyn house. Landry is now in his seventh week, and has gradually established himself so that he can commence cutting up with the "hot" stuff, as in the past.

Brooklyn Strand has been a difficult assignment for Landry, as Managing Director Hyman concedes, owing to the peculiar exigencies of the clientele. The house has been more or less identified with high-grade music, and it has been Hyman's task to strike a happy medium between the two to balance both styles of musical diversion. So far it has worked out excellently.

This week's presentation is labeled "U. S. S. Jazz." It has the jazzists in naval officer unies. Strand ballet corps goes through some excellent taps and appropriate maneuvers.

An added starter with the Landry orchestra this week is Joe Penner, burlesque alumnus, whose sense of comedy pantomime has not only attracted production attention, but merits picture recognition. Penner tied up the show for five or six bends before permitted to beg off. The Patterson Twins, acro steppers, contributed also, and Walter Smith, the baritone with the orchestra, again clicked vocally.

Harry Breuer and Sascha Kindler, of the regular house orchestra, are

again on the stage this week. The latter, with two other violinists, offer a unique string trio of Drla's "Souvenir," arranged by Willy Stahl, house conductor. A system of flicking the calcium in solo flashes on each of the three violinists as each took up a strain was an impressive presentation trick.

Colleen Moore's "Naughty but Nice" was a satisfying comedy feature. "Pagliacci" overture and Fabiano, another member of the regular orchestra, contributed mandolin interludes.

Show obviously paced for economy in view of the strong flicker feature, but with the band idea the supporting show played quite impressively.

STATE

(BOSTON)

Boston, July 19.

Record-breaking combination of heat wave and humidity did not prevent a Monday night house nearly capacity in this unrefrigerated Loew house. Answer was the feature film, "Callahans and Murphys," combined with Phil Spitalny's supposed final week with his orchestra.

Last week's teaser showing the free-for-all fight at the Irish picnic was a clever bit of advance advertising in a town where the populace is overwhelmingly of Irish nativity. Picture lived up to its billing in that it is a picture that the Irish like. Practically one continuous laugh, and the fact that some riotous possibilities were unexplainably passed up in the directing and some of the gags have been chewed by moths does not alter the fact that it went over both as a draw and a bill.

Feature single was Lora Hoffman, who, through a typographical error (?) was programed as Nora Hoffman, and the Irish audience loved her all the more for her new name. She made the grade nicely with three rather ambitious numbers. Spitalny used two novelty effects to back up his orchestra. One a moonlight for "Floods of Spring" and the other the burning city cyclorama for the "Midnight Fire Alarm." It is typical of Spitalny that he changed over his program between matinee and evening because it did not register to his satisfaction, but last night's show crashed over against the terrible heat and brought out enough applause to satisfy him.

He used Steve Weniger for "I Love No One but You" as a repeat and flashed "Mickey the Dancer" again with a new routine. Spitalny is hovering over his team during their playing more closely than ever and this is resulting in a marked improvement in his routine. He also has given Perry Bechtel, his banjo player, a solo encore this week which was the outstanding surprise of the unit. The house loved it.

The newsreel giving a flash of Dempsey showed a surprising response for the ex-champ.

The new house organist, Birge Peterson, is making the grade with a vengeance, having his heart in his work. In addition to getting the house into an almost singing mood with the song-plugging slides actually works in effects for the news reels and short bits that are bringing long-needed laughs into this part of the program.

STRAND

(NEW YORK)

New York, July 16.

The stage offering is boosted strongly this week through the appearance of the De Marcos. It is doubtful whether the dancers mean anything to picture houses as a name as yet, but there is no doubt as to the effect on the audiences following their performance.

"The Doll Dance," preceding the De Marcos, with Betty Rees and the ballet corps, is nicely planted round a square light green house with a row of evergreen trees in the background. Each of the trees harbors a doll, the girls gradually emerging toward the centre of the stage.

Margaret Schiller and Richard Bold duo, "Ladder of Love," to fair returns, followed by Gus Mulcahy with harmonica novelties, which resulted in a demand for an encore after several bows.

Program as a whole is of better entertaining value than the average with the feature film, "The Poor Nut," to be considered as the money-getter.

SENATE

(CHICAGO)

Chicago, July 12.

If the Senate keeps giving 'em the shows they have been, its competitor, Marbro, will be wondering. This week, "Circus Week" (Presentations), about the most realistic thing seen in picture houses in many a moon.

Feature picture, "Manpower" (Par), with Richard Dix, drew its own weight. And now, with the addition of Vitaphone there's no telling. Vita is new in the Senate or any West Side theatre. Al Johnson and the Four Aristocrats provided the first Vita bill. For a time a lively fight ensued between the Senate and Marbro for exclusive Vita. It was decided both houses would show Vita beginning July 11.

PRESENTATIONS

GERTRUDE LAWRENCE and "Bits from Charlot's Revues" 30 Mins.; One.

Paramount, New York.

Here's a whale of an idea, capable of unlimited development. Briefly the punch is the exploitation of a leading stage star in a setting of bits from her best known musical comedy performance. Possibilities in publicity are there, and as demonstrated in the present instance, the scheme works out splendidly as entertainment.

For this, Miss Lawrence's first picture theatre or vaude appearance, a group of bits and fragments have been neatly strung into half an hour's smart and slightly entertaining, with the aid of half a dozen men and women principals selected from the English comedienne's revue associate, and 16 dancing girls of the Paramount chorus. Miss Lawrence will not travel with the unit.

This production is programed as devised and staged by Andre Charlot. The series of bits, dances and numbers, opens with "Parisian Pierrot," with Miss Lawrence in stunning get up as a French novelty doll. A pantomimic ensemble dance goes with this for pretty, flashy stage effects in drapes and lights.

An interval is given over to a series of black outs called "Incredible Happenings" from the Charlot shows, such as the "Considerate Barber," "Spendthrift Scot" and the like. Miss Lawrence does her famous "Limehouse Blues" number, with a pantomimic story dance, and there is another talking bit by the company, showing first a stage episode with the players mumbling their lines, and then with the same cast, after a panning from the reviewers, going to the other extreme.

Miss Lawrence then returns for her neatest comedy number, a gem for its grace and dainty humor, "I Don't Know," an English flapper's own recital of a railroad train flirtation.

For the finish the whole company, together with the ballet, are on for an ensemble, another flash that rounds out the presentation nicely neatly. The entire presentation is a trim and stimulating novelty for this type of show, brisk in running and captivating in style.

The idea invites elaboration and modification, having endless possibilities in the framing of intensive, unified half-hour entertainment forms.

If the scheme is developed as it should be it is bound to bring to the picture-and-specialty type of show a distinctly superior element of theatregoers.

"DUTCH FOLLIES" (32) Stage Band and Specialties 47 Mins.; Full (Special) Harding, Chicago

Lou Kosloff and his Syncopators have a crackerjack set and a good routine with just enough song, dance and comedy to sell it. Last week was Lou's third time at the Harding and his fifth in picture houses.

So far it looks as though he is going to go like a house afire. Through his looks, personality and manner he has created a following that has good promises of commercial value.

Band very good, with the brass in it tooting away to delight all, making it a good picture house outfit. All presentations try to get original and novelty sets, but this was about the best staged and most successfully original. The setting was Hollandish with windmills and all in the background. Even the paddles of the mills rotated and each had a set of lights on it. The band wore blue and white Dutch boy costumes.

The opening number consisted of the band, eight Gould dancers, and Ann and Jean, vaudeville team. The dancers were dressed as flowers and Ann and Jean as a Dutch boy and girl. Then came the business of the boy and girl sprinkling the flow-

Laurels went to Mark Fisher and his Merry Music Masters. Mark has only a 15-piece band, but what music! An excellent brass team, but his fiddle section is a little too straight. Mark's voice is golden, with plenty of volume plus personality.

Preston Sellers, organist, contributes an organ solo weekly. He's riding the crest of popularity.

The attendance at the Monday matinee rivaled some of the evening gatherings in the other houses. A festive atmosphere pervades the Senate at all times making you see double and feel single.

ers until they bloomed. They did an appropriate routine.

Billie Randall rated high with two numbers, a pop song and a Russian dance, playing the fiddle at the same time. Myrtle Gordon followed with three pop songs and registered. Her sweet manner and personality gave her the winning way to sell her stuff. Ann and Jean, sister team, created quite a disturbance with several pop songs, but their forte was an acrobatic somersault number put over with gusto. These girls are there.

The Gould dancers (8) are stepping along very nicely and are a permanent house feature. Their number, "The Dutch Black Bottom," is a chorus black bottom dance with slow motion to a Dutch number with inserts of the B. B. proper. Routine is good. Costumes clean and nice looking.

Clem Dacey followed with a song, accompanied by Marie Peterson, who did a butterfly dance interpreting the song. Dacey's street clothes were proper for the occasion and the girls' costume of a butterfly okay. Good number with pathos and color.

Eddie Lambert, slapstick comedy artist, wowed with his line of chatter and his grotesque shoes, which are big enough to fit the Colossus. He ran from one side of the stage to the other telling a story and tripping over the shoes. Then he left to allow James Clark to sing a Spanish number while he changed costume. When Clark ended Lambert came back and gave an imitation of a woman, wearing another pair of shoes just as large as the first, but of the female variety. The windup comes when Clark, dressed as a Spaniard, and Lambert, as a woman, do a comic love scene. The shoes and the way Lambert manipulates them are a riot. This is great picture house meat, and is put over A1.

The eight Gould dancers, accompanied by the entire cast, closed. The number played by the band was Dutch, and the whole thing was in keeping to a Hollandish effect even to the wooden shoes of the cast.

The Kosloff outfit alternates weekly between the Harding and Senate.

"CIRCUS WEEK" (42) Stage Band and Specialties 60 mins.; Full (Special) Senate, Chicago.

What a performance! The ushers sold popcorn and peanuts up and down the aisles, while the singers, dancers, "and other freaks," paraded to the sour music of the red-coated band.

Here they come! Peanuts! Popcorn! Fritters! Whoopie!

Many circus presentations have been seen hereabouts, but none so complete. The opening, in "one," was the usual balldoo stuff with a little extra hoke by Chaz Chase and Lew Butler.

Next scene, full stage, showed the band on the stand in a typical big top "inside." Mark Fisher made his appearance at this spot and conducted the number in his original style. Fisher can certainly get a lot of music out of 15 musicians. He was in sport attire, in striking contrast to the "circus musicians clothes" worn by his band.

Lloyd and Brice, cuckoo acrobats, repeated their success at other houses. When Paul Ash starts 'em they stay started. The boys work with a serious, solemn, expression that tickles the funnybone.

The 10 Gould dancers followed. The gals were dressed in costumes of feathery material to represent a "horse ballet." Snappy and good. Peggy Bernier and her baby talk sings next. Peggy still does her daily dozen while singing. Probably if they tied her hands she couldn't. She sang typical Bernier songs with score about perfect.

Chaz Chase wowed as usual. The boy does hot stuff, such as eating matches, cigars, cigarettes, stiff shirt bosoms, or what have you? What a freak for "Circus Week."

Mark obliged with a vocal number that demonstrated his strong personal following. Applause was heavy and continuous. Fisher works up a mob enthusiasm that makes 'em eat out of his hand.

A dog act, probably recruited from vaude, fine. The dogs, wolfhound type, hurdle and jump. Weiss Trio next, supplied the thrills so necessary to a good circus show. Finale heavy. Four girls, evidently out to "outstrip" the rest, made half-hearted attempts to do tricks on the rings while everyone yelled themselves hoarse.

You've got to go some to beat this show. Bah! Bah! Circus Week! Red pop. balloons! Here they come! Hot dogs, peanuts, and crackerjack!

FREDDIE WELSH PINCHED

(Continued from page 1)

ing friends of other days who might come to his aid now. None came forth except a lawyer. The latter did much work in sporting circles then. The lawyer affected by the scene was almost unable to talk because of emotion and asked the court to dismiss the complaint.

Magistrate McQuade, well known in the sporting field, and of the New York Giants' fame, immediately assented. Freddie left, accompanied by his co-defendant, Delaney. Welsh, 41, and looking much older, gave his address as 333 West 35th street.

In the Days When . . .

The erstwhile champion's face was lined with wrinkles. It was stated authoritatively that Freddie never drank until he beat Ritchie. Fast company and dough sped rapidly.

Freddie's face was puffed and he bore a discolored optic that he received in the street brawl. Patrolman George Meyers of the West 47th street station testified he came across the pair at 54th street and 9th avenue. They were going great "guns." A crowd of over 100 gathered, little knowing that an erstwhile champ was strutting his stuff. Both were "bagged" by Meyers. A Bellevue ambulance surgeon patched Welsh's right eye. Delaney escaped unscathed.

Cronies who knew Freddie well in the days when said it was nothing for him to spend a grand a night on a party. The same spokesman said that Freddie's heart was broken when his wife and two children left him. His lawyer friend said: "They speak of Gene Tunney being a bookworm. I know for a fact that Welsh was an omnivorous reader and a student of philosophy."

"Welsh," continued the lawyer, "read classics and all heavy works. He had a friend who was a noted writer. When the latter died he bequeathed Welsh his library."

Welsh, concluded the attorney, was a real gentleman.

PICKFORD CONTEST

(Continued from page 1)

automobile picking up bundles on street corners.

Purchasers of papers from newsboys would find the vote coupon clipped, and along with it, on its back, a portion of the day's news. The public raved and cursed and complaints came pouring in to the paper. It finally ran a strip across the front page cautioning purchasers and subscribers to see that the vote coupons had not been removed. Carriers and newsboys were warned against taking the coupons.

Places of business and residences were continually annoyed by visits of men and women seeking copies of used Tribunes and coupons. News boys, interested in some candidates, had signs on their stands urging votes for the girls in question. Paper purchasers frequently were asked by the boys to let them cut out the coupons. A number of complaints relative to thefts of papers were reported to the police.

People throughout the entire city were pestered for their support. Everybody breathed a sigh of relief when the contest ended early this week.

MARRIAGES

Lois Boyd, screen actress, to Lou Erickson, orchestra director at Montmartre Cafe, Hollywood, in Los Angeles, July 9.

Joseph Stopak, first violinist, Roxey theatre orchestra, to Cella Bran, singer, in New York, July 12.

Mario Basiola, Metropolitan Opera baritone, and Caterina Gobbi, formerly of Italian Opera Co., New York City, at Church of the Holy Angels, Chicago, July 14.

Catherine Davis, actress, to Joseph H. Portugal, mining engineer, some time this month. Marriage license was obtained in New York City.

Ema Gregory, screen actress, under contract to Educational, to Theodore W. Flannery, non-professional, at Burbank, Calif., July 16. Bride has been playing feminine leads opposite Lloyd Hamilton.

Harry Delf to Jeanne Benson, non-professional, June 19, in New York City.

OPERA AS ROAD SHOW

(Continued from page 1)

formerly with the Met, will alternate in the role of Aelfrida, while Ralph Errolle and Judson House, tenors, will take turns with the lead male part of Aethelwald. Richard Hale and Henri Scott will alternate with the Edgar, and Dudley Marwick and Alfredo Valenti will handle the Marcus part.

A chorus of 50 and an orchestra of approximately the same number will be carried, making the show a heavy traveling proposition.

Opening date is in Washington late in October.

"Henchman" was given for seven performances at the Met last season and sold out each time, doing such a phenomenal business that word got around that in these seven performances, the Met got back its huge production cost.

Although the Met makes quite a point of bringing out new operas, this is the first one since "Girl of the Golden West" that has created such a demand that it had to be toured on the legit plan with eight shows weekly. Even the last Puccini work, "Turandot," created no such furore.

That "Henchman" is the first genuinely successful American opera has a great deal to do with it, for the previous tries, such as Herliert's "Natoma," Damrosch's "Cyrano," etc., didn't click.

ILL AND INJURED

Just as soon as his injured legs will permit, Arthur Bryson (Bryson and Jones), colored dancer, will join the new Miller and Lyles show, "Rang Tang." Bryson was shot in both legs at the Nest Club, 169 West 133d street, New York, June 7, by a white man who was visiting the place at the time. Bryson's partner, Scrapy Jones, is appearing with the show until his partner rejoins him.

Florence Reed, at the Biltmore, Los Angeles, in "The Shanghai Gesture," was recovering from an operation, but suffered a relapse when she was informed of the death of her mother, Mrs. Roland Reed, in New York. Miss Reed underwent a throat operation, interrupting the run of the show.

Cecil Lean (Lean and Mayfield) has recovered from his recent operation and is recuperating at Lake Sunapee, N. H.

Diane Kane, stage actress and sister of Lois Wilson, is ill at the Hollywood Hospital, Hollywood. Her illness developed from a cold, while visiting at the home of her sister in Beverly Hills.

Lila McComas is recovering from a major operation at the Good Samaritan Hospital, Los Angeles. Miss McComas was hurt in a fall from the back of an elephant last January, while working in a picture.

Chic Sale left "Gay Paree" in Chicago this week to undergo an operation for appendicitis. Senator Murphy replaces Chic.

John Garry, manager of the Clinton Square, Albany, N. Y. (films), is in the Albany hospital recovering from a serious illness. He formerly was manager of the Empire theatre at Glens Falls.

NOTES

For the eighth season in succession Lassies White's Minstrels (white) is getting ready for its tour of the south under the personal management of William Spaeth.

Few dates for the new road season are being penciled in at this time by the New York legit bookers covering the southern territory, hard hit by the flood this year.

The Shuberts, who purchased the Lehn and Fink building, which occupies a whole block at Morton and Greenwich streets, will use it to house their entire production department under one roof.

The return of Alf. Darling to the Bronx last week to manage the Royal led to the report that he was returning permanently. Alf's return is for three weeks only, pinch-hitting.

Dave Tustig, general manager for the Steiner-Blinderman chain, is resigning to become associated with the Unity Vaudeville Exchange.

Capitol stock closed at the Capitol, Albany, where they have been playing since April 1.

N. V. A. QUICKLY SIDESTEPS ISSUE ON LEGALITY OF MEMBERSHIP

Dolly Malone Selling Tickets After Girl Consulted Attorney—Lawyer Advised N. V. A. Debtor Indebtedness Apart from Membership

Chicago, July 19. Several points in the case of Dolly Malone and the N. V. A. stamp it as one of the most switchabout acts ever encountered in the theatrical profession.

Vaudeville performer and member of the N. V. A. for six years, Dolly Malone, vainly fighting an incurable illness, is selling tickets at the American theatre, 12 hours a day for \$16 a week to pay up what the N. V. A. believes to be her "indebtedness."

That is her state after she desperately appealed to an organization, supposedly beneficent, that yearly carries on a drive, the proceeds of which, so the public is informed, go for the care of sick and needy actors.

She was "given" the job to "square" an impending lawsuit that the N. V. A. did not, and still does not, relish defending.

Not in a condition to work, due to ill health, and without funds on that account, Miss Malone was some time ago so seriously affected by her illness that she required hospital treatment. The N. V. A. finally consented to pay the hospital bill, amounting to \$635, on the condition that the girl sign an I. O. U.

Following her discharge from the hospital, Miss Malone was still unable to earn a livelihood and still seemingly without relatives or friends to appeal to. She was in this destitute state when the last expiration period for N. V. A. membership came around. Despite, she managed to scrape up and borrow enough money to cover another year's membership in the club, meanwhile not with the necessary means to keep herself in food and clothing, and sent it in to New York.

Dodged Lawsuit

The N. V. A. returned the dues money, refusing to accept it and allow the girl to retain her membership until she paid her indebtedness, though she was told she "could sit around the club room if she had nothing else to do." Seeing this loss of the membership she had held for six years as an automatic cancellation of the \$1,000 "life insurance" policy, Miss Malone consulted an attorney. The attorney advised her to sue on the ground that the outside debt had no bearing on her N. V. A. membership.

The girl informed the local N. V. A. officials of her intention to sue. Immediately there was a hurried conversation with New York. It was decided that the N. V. A. use its "influence" with the Orpheum. Miss Malone was then given the charity and "squaring" job in the box office.

She accepted the position under pressure, seeing no other chance for existence, and is currently holding it down for \$16 per, out of which she "coughs up" weekly to the N. V. A.

Hannah Williams Wed; Roger Kahn's Regrets

Roger Wolfe Kahn, interviewed in reference to the marriage of Hannah Williams, one of the Williams Sisters who worked at his Perroquet and Pennsylvania entertainments, and who was repeatedly reported engaged to the son of the multi-millionaire banker, pleasantly denies that there was ever any such extent to their undenied attachment.

"I'll say this much," he adds, "I was very sorry to learn that another fellow got her. But that doesn't mean I could have had her if he hadn't."

Hannah married Charles Kaley, a Chicagoan, also a jazz band leader.

BUCK-MAHONEY SHOW

Gene Buck will start rehearsals for the musical comedy featuring Will Mahoney in August.

Preparations will follow the readying of "Yours Truly" for the road. The latter show will again star Leon Errol, although there will be some minor cast changes.

K-A Offering Bonds For Sale Around Chi

Chicago, July 19. First mortgage bonds on the Keith-Albee Chester theatre, Bronx, New York city, are advertised for sale in Chicago. A campaign is being conducted through local newspapers by the American Bond and Mortgage Company, holder of the \$750,000 issue.

This is K-A's first attempt at unloading theatre holdings in the middle west. It is looked upon hereabouts as a try at Chicago and vicinity in lieu of a lack of interest in the east. Heretofore K-A has not canvassed outside of its immediate K-A territory.

According to the ads, the Chester bonds will yield 6 1/2 per cent.

Vaudevillians in LeMaire's New Show

Aug. 7 Rufus LeMaire will open his new "Affairs" in Detroit, remaining a week and starting a Chicago run at the Woods Aug. 15.

In the company are Jimmy Hussey, Winnie Lightner, Al Herman, Harry Connolly, Deno and Rochelle, Ted Claire, Jean Lamar, Isabelle Moore, Marion Lewis, Eddie Hickey, Newton Alexander, Frances Burke, Minyon Laird, Betsy Reese, Sunny Dale, John Walsh.

The book is by Paul Gerard Smith, with Ballard Macdonald and Billy Rose the lyric writers. Dave Stamper and Jessie Greer have composed the melodies. Walter Brooks is the stager.

Moore in "Allez-Oop"

Victor Moore has shelved plans for a proposed return to vaudeville for Carl Hemmer's revue "Allez-Oop" in rehearsal.

Frank Fay had been angled for but could not get a release from his K-A Circuit route. Fay is holding over at the Palace, New York, this week, his third, and may be carried further. On original booking Fay was in for two weeks with other bookings to follow, which has since been arranged by the bookers.

"Allez-Oop" will bow in at Werba's, Brooklyn, next week and will follow into the Earl Carroll, New York, a week later.

"Just Fancy," Musical

Joseph Santley and Ivy Sawyer will play four weeks in vaudeville in Greater New York houses of the K-A Circuit preparatory to starting rehearsals for "Just Fancy."

"Just Fancy" is a musical version of "Just Suppose," which will be headed by Santley and Sawyer with Santley also figuring as producer.

Another Radio Act

WCK, the Detroit Free Press' station, is responsible for another air feature to go into vaudeville as an act.

The Red Apple Club from that station started an engagement at the Palace, Toledo, July 16.

LENTZ'S LOEW TOUR

Al Lentz and orchestra resume a Loew picture house tour following their stay at Loew's Sheridan, New York, as the Paul Ash at this Greenwich Village house. Al Lynn succeeds Lentz, booked in by Lyons & Lyons, Inc.

Lentz opens at the Aldine, Pittsburgh, in two weeks.

ITOW'S CONCERT TOUR

Michio Itow, Japanese impressionistic dancer, will embark upon a coast to coast tour next season under management of Bernice Kazanauff, concert manager.

Five solo dancers will appear in support of Itow.

MRS. BOYER TRIED TO PROMOTE PROTEGE

Rainey Boyer Remains in Hollywood, Trying to Break Into Pictures

Los Angeles, July 19.

Mrs. Mabel Lewis-Boyer, wife of Dr. C. C. Boyer, druggist in the New York theatrical district, after attempting to induct into the ranks of the screen stars a new protege, represented as her son, Rainey Boyer, without success is en route to New York, alone.

Mrs. Boyer, known in vaudeville as Mabel Lewis, some time attempted to reform Jack Jarrott, tango dancer who became a drug addict. Her endeavors were without success, with Jarrott unable to get work coming out here to do extra work in the studios.

Rainey Boyer, as he calls himself, is about 22 years old. Prior to coming here with Mrs. Boyer last April he had made a previous attempt to get into pictures. He then went to New York and worked as a double for Richard Dix in the Paramount Long Island studios.

It is understood that Mrs. Boyer's husband had set aside \$25,000 for picture making purposes, to enable his wife to put the young man in films. While here Mrs. Boyer has been writing a column of intimate notes for an alleged theatrical paper. It is said she figured this connection would give her entree into the studios as well as sufficient prestige to get work suitable to the talents of the young man.

Rainey Boyer is remaining here to fight the elements that make it possible to develop picture stars.

Sen. Murphy in "Paree"

Through a special request from the Shuberts, the Orpheum Circuit has released Senator Francis Murphy from an Orpheum route for the monologist to go with the Shuberts under a contract for one year. During that time the Shuberts guarantee the Senator at least 25 weeks' work.

Under the release Senator Murphy joined the Shuberts' "Gay Paree" in Chicago Monday (July 18), replacing Chic Sale. It had been reported Sale was dissatisfied with the show's management.

Murphy's Orpheum route was to have commenced Labor Day. He is also under a term contract to the Keith-Albee agency, booked for the Palace, New York, for the first time this week, after over 20 years in vaudeville. Some weeks ago, when given the Palace date, the Senator refused it on account of the program position assigned. This week he was to have had the No. 4 spot. K-A also consented to the Shubert-Murphy engagement.

Following the "Paree" run in Chicago, with that show not expected to last much longer out there, the Shuberts informed Murphy he would next appear for them in the new "Artists and Models" production in New York.

Sale is reported about to undergo an operation for appendicitis, something he has been stalling off for years.

Low Cantor Pays Off

Low Cantor, vaude producer, has wiped out his indebtedness with Equity by forwarding last week a check for \$350 as final payment on a claim for \$2,000 salary due members of "Sunshowers," a musical which Cantor produced in 1922.

This was preliminary to Cantor taking a half interest in "Mating Time" (legit), which opened at the Selwyn, New York, this week. Later Cantor withdrew from the show.

Astaires in Vaude

Fred and Adele Astaire will play vaudeville around New York preparatory to beginning rehearsals for the new musical in which they will be starred by Aarons & Freedley.

This will be the couple's first return to vaudeville in three years.

N. Y. PERMIT FOR BABY PEGGY

Baby Peggy will play the Greater New York houses of the Loew Circuit through special permit issued last week by Mayor James J. Walker.

The screen kiddie opens at Loew's Metropolitan, Brooklyn, Aug. 8.

'HOLD 'EM JOE' GETS VAUDE DATE AFTER ON POLE FOR 16 DAYS

Sat Through 7 Lightning Storms—Former Pro Dancer Mostly Laid Off—\$2,500 for 1 Week at Rialto, Chicago—Woman Sitter Walks Out

Chicago, July 19.

"Hold 'Em" Joe Powers, champ flagpole sitter of Chicago and the world, is in vaude at the Rialto this week, after having smashed all records by squatting 16 days and four hours on the pole atop the Morrison hotel.

"Hold 'Em" sat through seven severe electrical storms and as many wind storms. During the strongest of the latter he was blown against the pole and lost two teeth.

According to Jack Ramsdell, "Hold 'Em's" manager, the total remuneration of the long-winded sitting approaches \$20,000. This includes his \$2,500 salary at the Rialto, his wife's vigil with the plate on the hotel roof and subscriptions from the hotel and interested parties. Besides that, he received some priceless national publicity.

Sold Peeks

Others who profited by the squat are 47 racketeers who sold peeks at "Hold 'Em" from the street. One enterprising gent with nothing else in the world but three pairs of field glasses set up on the corner of Randolph and Clarke and sold looks to the curious. There were plenty of curious and a subsequent influx of peek peddlers. Prices were a nickel or a dime per peek. The boys cleaned up.

"Hold 'Em" is now looking for theatre dates and says he will ballyhoo on the flagpoles of the theatres before each performance. If the theatre hasn't a pole, he'll bring his own, says "Hold 'Em."

At the Rialto "Hold 'Em" is doing a dance which he claims is original and calls it the "Flagpole Strut." It's a cross between the B. B. and the Charleston. Before doing the bird act, "Hold 'Em" was a hooper, mostly lay-off.

Harry Santley booked the Rialto date.

Des Moines, July 12.

"French Bobbie," as Mrs. Zeva Smith of Oklahoma City is known, walked out of Cedar Rapids in quite a huff, caused by women members of the board of directors of the Merchants National Bank who stood pat on their protests against "French Bobbie's" sitting atop the flagpole of the bank building.

The bank officials had signed a contract with the woman to perch herself on the 12-story building for 31 hours, to receive \$25. The contract was cancelled when the women officials entered vigorous protests.

The stunt peddler, who is walking her way around the world, says she will "show up the men 'sitters' as they have never been shown up before," when she reaches Chicago.

MAYOR VISITS GOLDER

Watertown, N. Y., July 19.

Low Golder, Keith vaudeville booking agent, who is vacationing at his summer home on Sargent's Islands, near this place, is expecting no less a person than Mayor James J. Walker as his guest this week.

The following are at present guests of Mr. Golder: Harry Jordan, Daniel Simmons, Charles Burbower, Maurice Rose, M. Zukerman and Harold Kamp of New York City; Congressman Benjamin Golder of Pennsylvania and Samuel Golder of Philadelphia.

Keane, "Spider's" Lead

The vaude partnership of Robert Emmett Keane and Claire Whitney has been temporarily disrupted through Keane having signed with Albert Lewis for the lead of the Chicago company of "The Spider." The duplicate company of "The Spider" opens in South Bend, Ind., Sept. 12, and follows into the Olympic, Chicago, Sept. 14.

Julius Tannen as M. C. for Great Lakes, Buffalo

A deal was put through last week by Harry Padden, booker of Amalgamated Vaudeville agency, and Abe Feinberg, representing Julius Tannen, whereby the comedian opens a four weeks' engagement at the Great Lakes theatre, Buffalo, as master of ceremonies.

This will be new for the theatre and Tannen.

Padden has also booked B. A. Rolfe and his Palais d'Or orchestra of 16 men into the Great Lakes. Rolfe is there for this week with the band scheduled to return to New York for a K-A engagement at the Palace.

Doll, Now Knowing Better Sticking to Show Trade

Chicago, July 19.

Charles H. Doll, Chicago booking agent, has decided to stick to the show business.

May 6, 1927, Charles Ogden, campaign manager for candidates on the non-coalition ticket, asked Doll to get 29,000 signatures to petitions. Doll forthwith hired 103 men to canvass and obtained the necessary signatures in 45 hours.

The agent had paid off some of the men when he discovered checks he was receiving from Ogden were rubber. He is now trying to find some lawyer who will take the case for him, but no one will take the responsibility of bucking the 16 candidates, each a lawyer.

Lewis Not Sailing

Ted Lewis and his band are not going over to Paris for Edmund Sayag at the Ambassadeurs. A last minute cable Monday defers that for the time being at least. Ben Bernie was another slated for Paris and he, too, has had his plans switched, along with the Four Marx Brothers, who were another attraction heralded by Sayag.

The Lewis booking was definitely set, William Morris, Jr., broadcasting some effective publicity out of Chicago last week until suddenly everything was halted.

Nancy Gibbs' Tab

Nancy Gibbs is returning to vaudeville in "Dear Little Rebel," tabloid operetta by Edwin Burke, with music by Cliff Hess.

Support has Robert Vernon, P. J. O'Connor, Dick Trout, Albert Baker, Clarence Marks, Arthur Elkins, Joseph Brown, Franklyn Shaw, Bert Dueringer.

Combination Contest

Des Moines, July 19.

A bathing beauty contest is the only thing not included in a show to be put on at the Waukon opera house, Waukon, Iowa, this week.

The show will include contests by old-time fiddlers, musicians, hog callers and dancers, with the judges to be selected from the audience.

MILDRED KEATES' ACT

Mildred Keates, former ingenue in "Battling Butler," will head a musical act produced by George Choos titled "Her Wedding Gown." Company has Jack Henry, Ruth De Quincy, Jack Russell, Maybrey Hokanson and Tennyis Allyn.

PATSY DOYLE OKAY

Patsy Doyle has written friends he has recovered from his recent illness. He is living in Englewood, N. J.

Moran and Mack for Pan

Moran and Mack, who have been playing K-A bills since "Vanities" closed, have been signed up direct for a Pantages circuit tour.

SHOW DATES IN. VAUDE HOUSES REALLY FOR PICTURE BOOKERS

Acts in Chicago Prefer Film Theatre Dates—Vaude Takes What's Left—Everything Playing Pictures—Agents Split with Regular Booker

Chicago, July 19.

A large number of acts that in recent months have been "showing" in Ass'n vaudeville houses around Chicago have, in reality, been exhibiting themselves and wares solely for the benefit of picture house bookers.

The acts accept the vaude dates, one, three and four days, upon the expectation that some presentation bookers will catch them. The acts are aware that the picture house bookers comb the vaude theatres more vigilantly than do the vaude agents, while the latter have learned to expect nothing but what is left over after the film boys get through.

When an act is offered picture house work, vaude is completely forgotten. But when a presentation offer fails to show up, the vaude men seem only too anxious to book the unlucky act. That probably accounts for the type of vaude currently running the gamut on the Ass'n route.

Another point is that all acts, good or bad, look forward to picture houses, though not actually "showing" with that in mind. This is a result of recent bookings that have proven the adaptability of all stage fare for presentations, from animals up.

Along with the actors, independent agents representing them seem to prefer the picture house dates and the higher salaries against the small salaries vaude weeks, which appear smaller when the agent has to split with the franchised vaude booker.

OZ IDEA N. S. G.

Wanted Improvement—Now on His Back

Polly and Oz are not playing any vaude dates at present, Oz was almost knocked into a cocked hat when he tried to improve on the starting end of a "kicker" on a small boat at Stony Brook, L. I., last Thursday.

A small boy can run an Evinrude motor if the motor works, but Oz hit upon what he thought was an idea. In saving a lot of apparent needless physical energy and "put-put-put" of the "kicker" by attaching a rope to it.

The idea turned out not so good. Nobody knows what happened, but the rope didn't work or the motor worked too fast. Oz's knee was severely hurt and he will take an enforced vacation on his back at his Stony Brook home.

Meanwhile little boys are still playing with the "kickers" and making them run without any rope contraptions.

Jack Fulton, Golf Winner

Jack Fulton finished winner of the N. V. A. Golf Tournament, held at the Salisbury Country Club, Long Island, winning over Hal Forde with 3 up and 5 to go.

Fulton and Forde were tied for first place at the finish of the regular session of the tournament last week. A rubber session of 18 holes was played Monday between Fulton and Forde.

The contest had 65 entries. Winners of other events follow:

Second flight—Don Barclay, winner; Harry Jolson, runner-up, and Cecil Alexander, consolation.

Third flight—Low Loomis, winner; Jimmy Donnelly, runner-up, and Vic Milo, consolation.

Qualifying rounds contest was won by Dave Thursty; putting contest by Jack McLellan; approaching and putting contest by Raymond Wilbert; driving contest by Chris. Scholz. Ladies' flight was won by Jean Dalrymple.

CONWAY TEARLE'S SKETCH

Conway Tearle, pictures, will enter vaudeville next season in a dramatic playlet now in preparation.

BEST STALL SEASON

Despite the usual summer influx of new material for vaudeville showing dates are now scarcer than in previous years.

A check up shows that over 100 acts around, marking time awaiting the bookers to set them in a stage display window.

The waiting list includes a number of standard acts with new material as well as those which have been rotating the western circuits but are new around here.

According to performers, this is the greatest stall season they have ever encountered around New York. Many have already returned west.

Howard Edwards Get Time for Shoplifting

Howard Edwards, 32, and his wife, Sylvia, 23, vaudeville, living at the Hotel Markwell, West 49th street, were given long prison sentences in Special Sessions following their conviction of shoplifting. The man was sentenced to an indeterminate term in the penitentiary of from six months to three years, while the woman was given six months in the workhouse. Both have previous records.

The couple were arrested by detectives of the Stores Mutual Protective Association on July 8 after they had taken \$19 worth of ties from a counter in Macy's. At the time of the arrest the two told the police, according to the latter, that they had arrived in New York from Boston after completing a vaudeville tour. They said they were broke.

Representatives of the N. V. A. informed the Justices that the couple were not members of that organization nor were they known at the club house. Probation officers said the couple claimed to have been booked by Comstock. This could not be verified.

Jack Clifford, 25, actor, of 112 West 47th street, was fined \$25 in Special Sessions after pleading guilty to shoplifting. He was arrested by store detectives of McCree's June 30 after he had taken a traveling bag valued at \$30 from a counter and attempted to leave the store without paying for it.

John Schultz Married Lynn Canter in Dec.

A vaude booker who can keep a secret has been found. He's John A. Schultz, the K-A date compiler who handles the New York Hip and other houses. Seems Johnny was married Dec. 24 last to Lynn Canter (in vaude with Al Shean), and nobody knew a thing about it until the other day, when the young couple decided to go on a honeymoon to Lake George.

Miss Canter is continuing her vaude engagements, opening with Shean at the Palace, Chicago, Aug. 28 and playing a western tour.

When John Schultz told the boys he was married they thought he was kidding. Miss Canter confirmed it with the honeymoon trip arrangement.

RHEINGOLD, BOOKER, WEDS DOROTHY WOOD

Sydney Rheingold, booker of one-night stands, booked himself for matrimony last week when he utilized his usual lunch hour to hop down to the Municipal Building, New York city, walking the plank with Dorothy Wood, dancer with Billy Becker's revue.

Rheingold is of the Unity Vaudeville Exchange.



MISS LEE MORSE

"Southern Aristocrat of Song"

Still scoring a big hit at the Hollywood Club in Galveston, the rendezvous of the elite of the South. THE GALVESTON "NEWS," July 10, said:

"Lee Morse, famous Columbia recording artist, diminutive and winsome, heads the show and has scored perhaps the biggest hit of any act that has yet appeared here. Loads of personality and a wide voice range that takes in low bass notes to high soprano ones, and a large repertoire of original and exclusive numbers make this artist one of the most unique and distinctive performers now before the public."

REASONS GIVEN FOR ORPHEUM'S SLIDE

Same Trailer of 'Kings' for 2 Months at Hennepin, Minneapolis—Adv. Signs, Too

Minneapolis, July 19.

The numerous bad shows sent here and a poor grade of pictures unquestionably account principally for the terrific business slump experienced during the past season by the Hennepin-Orpheum, the Orpheum Circuit's leading house here. But local theatrical circles believe they have discovered contributing causes for the wholesale desertion of former patrons.

One of these is the manner in which the Orpheum house uses its screen to inflict advertising trailers upon its customers. Announcements relative to the ensuing bill and other underlined attractions hold interest for those in the front of the house, but when week after week the screen contains the same identical plugging matter for the Chicago Palace and for "King of Kings," and statements as to the house policy and prices, even the patient and overly indulgent public feels that it has a just complaint.

Prior to each performance for more than two months, Cecil DeMille has been shown arriving in New York and the self-same scene flashes from "King of Kings" and booster copy have been thrown on the silver sheet. Each week throughout the entire season the patrons have been enjoined by the self-same trailer to visit the Palace, "the world's greatest theatre," while in Chicago, with a picture of the building's exterior displayed.

For several seasons now the patrons have been told from the screen to attend the supper show on Sundays and avoid the crowds and have been regaled week in and week out by the same trailer announcing the prices.

Th other reason thought to account in some part for the theatre's decline in popularity is the fact that many of its acts during the past season have played at the Seventh Street theatre, the Orpheum's local Ass'n. house, a short while after seen at the Hennepin-Orpheum. In some cases, the Seventh Street has played the acts first. The top at the Hennepin-Orpheum is 50c, during the regular season and 75c, during the summer, and the Seventh Street charges 40c.

Two weeks ago the Seventh Street on a single bill had three acts which figured on recent Hennepin-Orpheum programs. These were Ted Tolan and His Tune-smiths, Tibor and Grete and Louis Louren. Last week the Hennepin-Orpheum had an act in its third spot, the Cliftoners, earlier in the season at the Seventh Street.

LOEW'S AND K-A MAY POOL ON "LOEW AND ALBEE'S FOLLIES"

New Rochelle, White Plains and Other Points Around New York Talked Over Just Now—Disastrous Opposition Clashes

Babe Ruth's Sax

The following wire was received by Paul Whiteman from Babe Ruth, the latter having received a saxophone as a gift from Paul:

Detroit, July 9.

Paul Whiteman, Paramount Theatre, New York.

Many thanks for your saxophone, received here today. I have never taken lessons but will start practicing every night and hope the hotel guests will not complain. You said you were sending book that would tell me how to play saxophone. Sorry, book not received. Best wishes.

Babe Ruth.

"Loew's and Albee's Follies," as Marcus Loew is reported to have described the opposition houses erected by himself and E. F. Albee in several suburban points adjacent to New York, may become pooled as a result of the overtures made to Loew by J. J. Murdock of the Keith-Albee circuit, from accounts.

The opposition spots are New Rochelle, White Plains and a couple of other localities.

If a pooling occurs it will be the initial attempt of the Loew and K-A circuits to jointly operate.

One report says that even with pooling there is a slim chance of the theatres making money. Wherever occurring the houses are of large capacity, with the size of the town not guaranteeing any profitable policy other than pictures, and the opening providing only sufficient trade for one picture house of the type.

K-A's Benefit

The benefit would appear to lie with K-A, which may account for Albee, through Murdock, taking the pacification course with Marcus Loew. Loew's will supply the best pictures obtainable, while the K-A circuit, as a rule, must take any pictures obtainable, and these seldom of value to the b. o.

A story in New Rochelle is that one day, Loew, landing from his yacht in the town, instructed a taxi driver to take him to "The Loew and Albee Follies." Mr. Loew had to explain it to the driver, who spread the remark all over the town.

INSIDE STUFF

ON VAUDE

A vaude agent planning a petition in bankruptcy to make it possible for him to walk up and down Broadway without a daily parade of sheriffs in the rear met one of his creditors, who said: "How about a little on account?" The agent replied: "It's on account of you that I'm going into bankruptcy."

It looks like Alf T. Wilton is finally all set in his new offices. Alf jumped into the new Bond building before he had his mind fixed on the suite he wanted to occupy for a long time and he made several moves. However, he has moved for the last time in the Bond building and has all kinds of decorators making the place fit for acts looking for a place to go. From the looks of the artificial plants a landscape gardener was also on the job. The Wilton offices, especially Alf's private suite, is a cross between a bridal chamber and a Belasco stage setting.

Mrs. Frank Tinney came into New York last week and has taken an apartment in the 80's where she will remain in seclusion while east. She came on from Hollywood, Cal., where she has a tea room.

It is said that she plans to settle a number of things including the insurance on the Tinney home at Freeport, L. I., which recently burned. The fire occurred prior to her arrival here. Insurance is estimated around \$50,000.

Frank is still in Philadelphia with no plans set for any immediate return to the stage this summer. In the fall he may again attempt a "come back." He has had several offers but the "money" was reported as away below former Tinney salaries.

W. A. Jones, hairlip vaude comic, was breaking in a new prima donna recently. In one of the towns a couple of porch-climbers went through the dressing rooms and exited with the prima donna's gowns among other things.

The songstress was in tears. It looked as if the act would break up. In walked Billy berating the girl for making so much fuss over gowns. "Look at me," he howled, "what am I gonna do. They stole my hairlip." This stopped her for a while and the act went on soon after with Billy doing the hairlip as usual. The girl kept on pointing at it in wonder and he finally had to tell her: "This is an old one I found in the bottom of the trunk. Broke it in up in Poughkeepsie when we first broke in the act."

Mrs. Harry Houdini, widow of the late magician, has moved from her former downtown residence to one of the more remote sections of New York. She found it necessary to move as her telephone and doorbell were continually ringing all day by strangers with some of wild speculative scheme or others who figured Mrs. Houdini was in the market for just the thing they had to sell.

An association (Chicago) producer, who cited his way into a b. r. in the last two years, is now riding instead of crying. He is the original Weeping Willie. Early this summer he took his wife to Europe to further the family culture. He returned with a high hat and she with a foreign-made lap dog.

The wife is so crazy about the dog and a rather glibly that she says she will name him after him.

That statement placed the producer and his wife in a very tight place, the prod. squawking that the dog was named after her. The dog also that the wife was named after the dog. It's the big laugh of the loop.

Frank Doyle's Return

Chicago, July 19.

Frank Q. Doyle, once the largest independent vaudeville agent in Chicago, may re-enter the show business. There is a possibility he will become Chicago representative for Tom Saxe.

Doyle's last theatrical position was as western manager for Marcus Loew.

Jans-Whalen Fix Tangled Contracts

Jans and Whalen, from vaudeville, have squared their contractual mix-up and will remain with "Padlocks of 1927" at the Shubert, New York, for the life of the show. Through a contractual mix-up the vaude team had been signed for two shows simultaneously, "Padlocks" and Rosalie Stewart's "A la Carte."

The contract with "Carte" was signed when the boys were in rehearsal with "Padlocks," they figuring since they had not been spotted their withdrawal would be agreeable all around.

After signing with Miss Stewart, Morganstern & Scibilla, producers of "Padlocks," exercised priority of contract and demanded the boys remain with the Guinan show.

Matters were adjusted last week when Miss Stewart agreed to release the team from contract signed with her to permit them to continue with "Padlocks."

Gallagher with Wilton

Edward F. Gallagher, Jr., 23, son of Edward F. Gallagher, of Gallagher and Shean fame, is now associated with the Alf. T. Wilton office.

Young Gallagher has been directing his own orchestra in vaudeville and night clubs. Mr. Wilton for years handled the bookings of Shean and Gallagher.

Tax Check on Agents

A Federal check-up on the income of agents, vaudeville and legit, will follow on the heels of the current "scalper" investigation, according to reports. The reported investigation is said to be aimed especially against agents exacting a 10 per cent. fee or over.

Incorporations

New York

Stillwell Theatre, New York, pictures; 100 shares common, no par value; Isaac and Nettie Katz, Charles N. Dibner, Levy, Gutman & Goldberg, 2 Lafayette street.

Productions Syndicate Corp., New York, pictures, plays; 100 shares common, no par value. Harry C. Hand, Vincent Westrup, Samuel C. Wood, Walter A. Hall, 36 West 44th street.

Orpheum Paterson Corp., New York, pictures, operas, plays, vaudeville; 50 shares Class A, 50 shares Class B, no par. A. John Eder, Charles Franklyn, I. H. Herk, Konowitz & Eder, 1440 Broadway.

Paterson Operating Corp., New York, pictures, burlesque, vaudeville; \$20,000. Henry Lederman, A. John Eder, I. M. Lichtman, Konowitz & Eder, 1440 Broadway.

American Recreation Co., Bronx, swimming pools, public amusement resorts, plays; 5,000 shares preferred, \$100 each; 10,000 common, no par. Viola Cardno, Marie S. Post, Ward R. Burns, Randall, Larson & Hawkins, 149 Broadway.

Hiller, Fiske & Co., New York, pictures, vaudeville; 300 shares common, no par value. Louis L. Hiller, Frank G. Hall, Joseph J. Fiske, Bernard H. Bernstein, 302 Broadway.

Mayfair Associates, New York, picture theatres, theatrical performances; \$20,000. Celia and Isaac Schwartz, Rose Kleinfield, Teitelbaum & Jay, 305 Broadway.

Strike Up the Band, New York, plays, pictures, restaurants; \$10,000. David J. Fox, Pincus Berner, Jacob N. Robins, Ernst, Fox & Cane, 25 West 43d street.

Mount Kisco Community Theatre, New York; 200 shares preferred, \$100 each; 400 common, no par. Robert K. Kyle, C. L. Hager, Rafael Navas, 500 5th avenue.

Unique Attractions, New York, theatre managers, vaudeville, pictures; \$1,000. Jacob Raphael, Anna Sisman, Sylvia Halpert, Korkus & Korkus, 5 Beekman street.

Poughkeepsie Exhibition Co., Poughkeepsie, amusement parks, pictures; 200 shares common, no par value. Davis Hanyan, Roy Stevens, Louis Farrier, C. W. Arnold, Poughkeepsie.

Prince Film Producing Co., New York, pictures; \$250,000. Domenico Nicassio, Vincenzo Ruta, Joseph C. Laino, 1875 Cropsey avenue, Brooklyn.

Theatre Organization of Recognized Players, New York city, build-theatres, produce plays; \$20,000. Minnie Dupree, Ada Sterling, D. O. Sprague, Richard B. Hand, Trinity place.

Connecticut

George G. Diefenbach Enterprises, Inc., of Norwalk. Authorized capital, \$50,000; to begin with \$25,000. Amusement enterprises. Incorporators: George Diefenbach, Howard D. Weed and Paul R. Connery, all of Norwalk.

Leo Hayes Retiring

The vaude team of Jack Mundy and Leo Hayes has been dissolved through Hayes' decision to go into temporary retirement.

Mundy has formed a new combine with James Hart for next season.

CHAPTER No. 3

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FACTS

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Continued Next Week

A. & H. LEAVING N. W.

Portland, Ore., July 19.

Ackerman & Harris' local Hippodrome will close this week. It is accepted as the departure of A. & H. vaude from this territory.

Joe Daniels has secured some bookings for Universal's houses in this section. He will probably add some houses formerly booked by A. & H.

A report that the Bert Levey Circuit will also abandon bookings here cannot be verified.

Chicago, July 19.

As previously reported, the Gus Sun-Ackerman & Harris agency here is sending its final show west through theatres closing.

Bert Levey's Chicago office is still booking road shows for the west with no instructions received from the home office not to.

It is understood that Mrs. Ella Weston, the A. & H. booker at San Francisco, is booking several weeks.

Scanlon-Keller Dissolution

Evelyn Scanlon and Faye Keller have dissolved as a team.

Miss Scanlon will engage in concert work next season while Miss Keller will act with Frank Daly.

Kendall-Barrish's Acts

Kuy Kendall and Raphael Barrish

have combined in a vaude producing partnership. The new firm is starting with a complement of six acts.

The new combination already has two acts practically set for showing, "Back from the Buggy Ride," with Bonita, Chet Blair and Irene Reno, and "Gems of 1927," a 10-people musical flash.

TINSEL METAL CLOTH FOR DROPS

36 in. wide at 75c a yd. and up

A full line of gold and silver brocades, metal cloths, gold and silver trimmings, rhinestones, spangles, tights, opera hose, etc., etc., for stage costumes. Samples upon request.

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VARIETY, June 22, Said:

"Will Aubrey was the favorite of the
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STAGED AND PRODUCED BY CHANEY and FOX

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Press Comment:

"CHANEY and FOX belong to the new era of dance artists."

Many Thanks to MR. J. H. LUBIN

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Apply Suite 33, Maryland Hotel, W. 49th St., N. Y. C.

Cornbleith With Morris; Others in Agency

Walter Meyers goes to California next week to establish a Los Angeles office for William Morris. Meyers will be headquartered on the coast in charge of general bookings embracing Fanchon & Marco's presentation ideas which cover 20 weeks; Pantages "names"; Vitaphone, through its proposed extensive west coast production department, etc.

The Morris Agency in addition to absorbing the Walter & Edwin Meyers Agency (the latter will as-

sist Johnny Hyde in New York in the vaudeville field), is also taking on Joe Cornbleith, one of Jack Partington's west coast importations into New York.

In the line of agency expansion, the new Lyons & Lyons, Inc., now has a staff of 10 in its New York office including A. J. Clarke, foreign, who was officially confirmed by Stanley Jones of the Piccadilly Hotel & Restaurant Co. of London as their exclusive American representative; Jerry Cargill and Paul Ross in pictures, the latter coming over from Max Hart, Inc., and Ross from Arthur Spizzi Agency, Inc., replacing Johnny Collins who is back in Chicago with Premier Attractions.

Bernie Foyer is in charge of the night club and band booking field, succeeding Harold Goldberg who was displaced following a "jam"; Nat Apple, formerly Dan Simmons' assistant in the Shubert office; Harry Lee (Hoey and Lee), and Mafly Rosen assisting Sam Lyons in vaudeville; Arthur Lyons on legit.

Robbins as Producer
John Robbins is producing a six-people flash act entitled "Howdy, Prince."

Robbins has been an independent vaude booker for 15 years, this being his first venture as a producer.

COURT PUBLICITY FOR FLAG POLE STUFF

Buffalo, July 19.

The flagpole sitting stunt of Alvin "Shipwreck" Kelly, which started off here last Sunday without much attention from the press and public, developed during the week and crashed into headlines before the end of the period for some of the wildest publicity seen here in many months. When Kelly ascended the pole Sunday the stunt got bare mention. On Wednesday, Mayor Schwab ordered the police to bring Kelly down, but the management of Loew's obtained an injunction in Supreme Court, under which the learned justice held that pole-sitting was within the rights of free-born citizens. The publicity attendant brought hundreds out to view Kelly's stunt, and when he disembarked from the pole Sunday night at 9 o'clock, after seven days, seven nights and seven hours, a crowd estimated at 20,000 blocked the surrounding streets.

Kelly is reported to be drawing \$1,000 for his engagement at Loew's this week. A 50c gate for admission to the roof to talk to Kelly netted about \$500, out of which the Loew management spent \$350 for liability insurance covering admittees to the roof. Following his arrival on dry land Sunday night, Kelly was put to bed in the show window of a Main street department store.

The local newspapers vied with each other in turning out humorous accounts of Kelly's progress on the pole, with the "News" falling hardest and changing from skepticism to belief on the question of the mayor's motives in trying to stop the stunt. The reason for the switch was given by the "News" as due to the fact that it was costing the theatre real money to hire lawyers for the injunction proceeding. The "News" slipped on that fact, inasmuch as the attorneys are on a yearly retainer, work or no work.

Frey, Relief Mgr.

Henry Frey is acting as relief manager and not general manager for the B. S. Moss theatres.

Frey formerly did a vaude single but retired a year ago to accept a managerial post with B. S. Moss.

WEDDING SPLITS ACT

Kathleen Mahoney Suddenly Marries, Leaving Helen Heibel

Matrimony has split another harmony sister team. Cupid acted with such speed that Mahoney and Heibel were compelled to cancel the last half last week at the Savoy, Brooklyn.

Kathleen Mahoney failed to appear for rehearsal Thursday as per schedule. She phoned her partner, Helen Heibel, later accounting for absence with the plaint "My husband won't let me."

Miss Mahoney and William S. Dean, realty operator of Hackensack, N. J., were married Thursday morning in the latter city with the proviso that the bride-elect quit the stage.

Miss Heibel has since formed a new alliance with Helen Gill.

JUDGMENTS

Al La Vine; A. L. Kessler, et al.; \$372.

Starlight Amus. Park, Inc.; Fred S. James & Co.; \$3,241.

Associated Exhibitors, Inc.; A. Carlos; \$3,972.

Club Pompeii, Inc.; Lee Lash Co.; \$126.

Sunset Park Recreation Corp.; Cortes-Ward Co., Inc.; \$301.03.

Frankie Van Hoven,
c/o Eddie Keller.

Dear Frankie,

Mort walked into the dressing room the other day and saw Betty sewing a tiny dress and thought for a minute he would have to go back to the single for awhile but the dress was for Mary, one of Norris Monkey Movie Stars, so everything is all right.

Happily,

MORT and BETTY

HARVEY

Still Pantageing

The Elastic Rule

Chicago, July 19.

Evidently tottering vaudeville's policies are issued for certain people. Nick Lucas, playing the State-Lake (Orpheum), is broad-casting nightly from WEBB.

Musical Tabs

Harlan Thompson and Harry Archer's musicals, "My Girl" and "Merry Merry," are being tabloided for vaudeville, produced by Sydney Phillips for Albert Lewis.

Each will carry a cast of six.

'HERB' WILLIAMS

"BIG TIME"
Reminiscences

This Week 10 Years Ago
New Brighton
Brighton Beach

1. ONRI
2. JACK WALDRON and MYRTLE YOUNG
3. SIG. FRANZ CO.
4. JIMMIE LUCAS
5. BERT KALMER and JESSIE BROWN
6. GEORGE ROSENER
7. NORA HAYES
8. "HERB" WILLIAMS and WOLFUS
9. BURDELLA PATTERSON

This Week 9 Years Ago

Keith's Washington

1. JEAN DUVAL and CO.
2. DONALD ROBERTS
3. HUGH HERBERT and CO.
4. HOMER DICKINSON and GRACE DEAGON
5. ANN GREY
6. WILLIAMS and WOLFUS
7. JONIA and HAWAIIANS

This Week 6 Years Ago

New Brighton

Brighton Beach

1. J. R. BLONDY CO.
2. MARTHA PRYOR
3. CAITES BROTHERS
4. KATE ELINORE and SAM WILLIAMS
5. CECIL LEAN and CLEO MAYFIELD
6. "HERB" WILLIAMS and WOLFUS
7. J. ROSAMOND JOHNSON and CO.

NOTE—I am still in Australia for Williamson-Tate.

BARTO and MANN

Tel. Trafalgar 7470

NICK LUCAS

"THE CROONING TROUBADOUR"

Just Concluded a Successful HEADLINE TOUR of the Interstate Circuit.

STATE LAKE, CHICAGO, THIS WEEK (July 17)

Starting a

40 WEEK TOUR TO HEADLINE THE KEITH and ORPHEUM CIRCUITS

Exclusive Brunswick Artist

Personal Representative—LEO FITZGERALD

CARL FREED AND HIS ORCHESTRA



PIANIST, HARRY BURKE

DIRECTION
HARRY ROGERS

Next Week:
81st STREET, NEW YORK

The Biggest Novelty HIT in Chicago!

"YOU DON'T LIKE IT— —NOT MUCH!"

by Ned Miller

Art Kahn and Chester Cohn

Walter D.
Master

"A"

SUND

A Vocal
Irresistible
Fox

The Surprise Hit!
OH! THE WHIPPOORWILL
SINGS IN THE SYCAMORE.)

"JUST THE SAME"

by WALTER DONALDSON and JOE BURKE

The Outstanding Waltz Hit!

"HONOLULU MOON"

by
FRED LAWRENCE

and WA

"HE'S THE LAST WORD"

The Hottest Tune In Town!
by GUS KAHN & WALTER DONALDSON

A Better Class Ballad!

"JUST WOND'RING"

by GUS KAHN and
GRACE LE BOY KAHN

You Can't Go Wrong
With Any 'FEIST' Song"

711 SEVENTH AVE.,

SAN FRANCISCO
935 Market St.
BOSTON
181 Tremont St.

CINCINNATI
707-8 Lyric Theatre Bldg.
TORONTO
193 Yonge St.

LEO F

PHILADELPHIA
1228 Market St.
DETROIT
1020 Randolph St.

Donaldson's
piece

TOWN

Gem—
stable
trot!

One-a-two-a-three-a Cheers for

"SALU-TA"

A Wow! Wow! Novelty Fox Trot Song

by Gus Kahn & Walter

Donaldson

A Solid Hit From Coast To Coast!

"IF YOU SEE SALLY"

by GUS KAHN
RAY EGAN
WALTER DONALDSON

A Snappy Novelty Song!

"THERE'S A TRICK IN PICKIN' A CHICK-CHICKEN"

by CHARLIE TOBIAS, COLEMAN GOETZ
& RUSSEL ROBINSON

A Rare Treat for Ballad Singers!

"LOVE IS JUST A LITTLE BIT OF HEAVEN"

by AL BRYAN and ABEL BAER

Everybody's Gonna Get It!

"SHE'S GOT 'IT!'"

BENNY DAVIS
L. WOLFE GILBERT
& HARRY AKST

WEIST INC.

KANSAS CITY
Gayety Theatre Bldg.
LOS ANGELES
405 Majestic Thea. Bldg.

NEW YORK N. Y.

CHICAGO
167 No. Clark St.
MINNEAPOLIS
433 Loeb Arcade

LONDON, W.C. 2 ENGLAND
138 Charing Cross Road.
AUSTRALIA, MELBOURNE
276 Collins St.

Dance
Orchestrations

50¢ FROM YOUR DEALER
OR DIRECT!

PRESENTATIONS—BILLS

THIS WEEK (July 18)

NEXT WEEK (July 25)

Shows carrying numerals such as (17) or (18) indicate opening this week on Sunday or Monday, as date may be. For next week (24) or (25) with split weeks also indicated by dates.

An asterisk (*) before name signifies act is new to city, doing a new turn, reappearing after absence or appearing for first time.

Pictures include in classification picture policy with vaudeville or presentation, as adjunct.

PARIS

This Week (July 18)

Empire
Will Cuming
Carroll
Loyal's Dogs
The Wyes
Gabriello
Two Harrys
Fournier
Maxa Anarina
Max Rejane
Marguerite Deval
Léonor & Despaux
Cléjane & R'ph'ne

Folies Bergere
Fowler & Tamara
Jack Stanford
Carol
Josephine Baker
Albert
Jane Pyrao
Castel
Roger Vincent
Rene Rudeau
Kamarova
Skilina & Gret'k'ne
Tiller Girls
Cahuzac

Marigny
Andre Bauge
Gilbert Moryn
Jean Belas
Itainu
Rauzena
Danielle Bregie
Jane Pierly
Tariol Bange
Maud Burbane
Kiriro

Moulin Rouge
Mistinguett
Earl Leslie
Andre Randall
Ceborn Norbens
Martha Berthy
Vivonne Legay
Rica Mae
Dandy Gayto & P
Jackson Girls
Nadia Keen
Floriane
Carli
Nellie Kall
Ya Wata
Fred Mele Orch

LONDON

This Week (July 19)

PINSBURY PARK
Empire
Punch Bowl Revue

HACKNEY
Empire
Cook & Vernon
Roxy La Rocca
A C Astor
Johnson & Bert Co
Three Dalmiers
Kenneth MacRae

LONDON
Alhambra
Coram
Talbot O'Farrell
Handers & Millias
Bert Weston
Flying Potters
Two Watsons
Roy's Lyricals

Coliseum
Rivels
Andre Family
Ethel Davis
Kouns Sisters
Jack Edge

NEW CROSS
Empire
By Request Revue

SHEPHERD'S BUSH
Empire
Ella Shields
Norman Long
Jean Maude
Nellie Hughes Co
Herschel Henlers
Osborne & Perryer
Edna Maude
Nellie Wigley

STRAFORD
Empire
Still Jazzing Rev

PROVINCIAL

ENGLAND

ARDWICK GREEN
Empire
Just Married Rev

BIRMINGHAM
Empire
Irish Follies

Grand
Just For Fun Rev

BRADFORD
Alhambra
Yes Sir Revue

BRISTOL
Hippodrome
Harmony Kings
Shelton Bentley
The Demetris
Syl Moorhouse
Russell Carr

CARDIFF
Empire
Wonder Show

CHATHAM
Empire
By Request Revue

CHISWICK
Empire
The Neverwks Rev

EDINBURGH
Empire
False Alarms Rev

GLASGOW
Empire
Arthur White
Pontoon Revue

HANLEY
Grand
Magical Moments

HULL
Palace
Tid Bits Revue

LEEDS
Empire
Seeing Life Revue

LEICESTER
Palace
Ghost Train

LIVERPOOL
Empire
Tell Tales Rev

MANCHESTER
Hippodrome
Jackson's Dancers
Will Hay
Harris & Griffin
Renee Reed
Cortini
Jack Stocks
Hedges & Fields

Palace
Blackbirds Revue

NEWCASTLE
Empire
The First Year

NEWPORT
Empire
Hello Cha'n Rev

NOTTINGHAM
Empire
Safety First Revue

PORTSMOUTH
Regal
Devonshire Cream

SALFORD
Empire
Show Boat

SOUTHSEA
Kings
Peggy Ann Revue

SWANSEA
Palace
Surprises Revue

WOOD GREEN
Empire
Contracts Revue

Picture Theatres

NEW YORK CITY
Capitol (16)
William Robyn
Sylvia Miller
Joyce Coles
John Trisnault
Serge Leslie
Cap Ballet Corps
Chester Hale Girls
"Gingham Girl"

Paramount (16)
R & C Schulman
Gretchen Lawrence
"Rolled Stockings"

Rialto (16)
Paramount 1

Emil Roda
"Way of All Flesh"

Rivoli (16)
Leonora Cori
"Camille"

Roxy (16)
The Troubadors
Maria Gambarelli
Marion Keeler
James Melton
"Blood Ship"

Strand (16)
Margaret Schilling
Richard Bold
Gus Mulcahy

De Marcos
"Poor Nut"

BROOKLYN
Mark Strand (16)
Art Landry
Joe Penner
Patterson 2
Walter Smith
Harry Breuer
Fubiano
Suscha Kinder
"Naughty but Nice"

Art Landry
Chas Bennington
Margaret McKee
Lilly Kovacs
"Prince of H'dw'trs"

CHICAGO
Capitol (18)
Kid Show
Chas Wilkins
Wells Three
Master Gilbert
Hart's Kids

State (18)
Phil Spitalny
Nora Hoffman
"C'il'h'ns & M'phys"

BUFFALO, N. Y.
Buffalo (18)
Kid Days
Huston Ray
"Better Ole"

Ben Bernie Bd
Great Lakes (17)
B A Rolfe Co
"Black D'mond Ex"

Lafayette (17)
Longtin & Kenney
Mary Duncan
Lee & Cranston
"Mismates"

CLEVELAND, O.
Allen (17)
Vitalie Bd
Sonny

Edward F. Gallagher, Jr.
Son of
EDWARD F. GALLAGHER
of
GALLAGHER and SHEAN
FAME
Is Now Associated with
ALF T. WILTON
Inc.
1560 Broadway Suite 509
Bryant 2027-8

Oleman Kids
Del Delbridge Bd
Vitaphone
"Colleen"

Chicago (18)
Warings Penns
Roy Cropper
"Lost At Front"

Granada (18)
Ben Moroff Bd
Madelyn Colleen
Victoria & Dupree
Eliz O'Donnell
Frank Bernard
8 Fortune Tellers
Vitaphone
"Night of Love"

Harding (18)
Mark Fisher Band
Al Belasco
Billie Glason
Spangler & Bro
Mertz Boyd
Gould Dancers
"Manpower"

Marbro (18)
Chas Kaley Band
Joe Allen
Lymco & Farmen
Jimmy Ferguson
McGrath & Trav's
Pennsylvania Four
Vitaphone
"Night of Love"

Oriental (18)
Paul Ash Band
Milton Watson
Peggy Bernier
Gordon & King
Paul Small
Tony Hillis
Zina Feller
Abbot Dancers
"Mod'n Com'dm'ts"

Senate (18)
Lou Kostoff Band
Eddie Lambert
Ann & Jenn
Myrtle Gordon
Billie Randall
Clem Dacey
Gould Dancers
Vitaphone
"Rookies"

Stratford
2d half (20-23)
Ted Leary
M Hillblom Band
Hager & Milstead
Maybelle Oakley
Versatile Three

Tivoli (18)
Bennie Krueger Bd
George Reilly
Lang & Voelk
Paul Howard
"Rookies"

BALTIMORE, MD.
Century (18)
Suntley & Sawyer
"Frisco Sally Levy"

New (18)
Jack D'Sylvia
"Colleen"

BOSTON, MASS.
Metropolitan (16)
Tietro Harbini
Rodemich Co
"Metropolis"

WHEN PLAYING PHILADELPHIA

John's & McIntosh
Peggy Warren
Levey & Downs
"Fire Brigade"

Carthy Circle
(Indef)
Carl Elinor Orch
Laughlin's Paris
Marietta
B & N Hanson
Octava
Scottell Co
Kostoff Co
Baby Tip
Broadway 3
Lauretta DuVoll
Don Thraill
Steve Savage

Delancey St.
1st half (25-27)
Marie Racko Co
L & C Sponsler
Gates & Clare
Gary & Baldi
Moran & Warner
Clay Crouch Co
Chas Deighan

Seamur & Clifton
Wilson Sls & W
J Byron Totten Co
Armond DeVare 3
(One to fill)

Grand
1st half (25-27)
Alberta Lee Co
H & G Ellsworth
Bob Capman Co

'Way of All Flesh'
Figueras (15)
2 Jordans
Billy Mack
Clare Bryan Co
Ates & Darling
Loretta's Co
"Monte Cristo"

Forum (20)
Yascha Zorowsky
Serge Oukrainsky
"When a Man Lives"

Loew's State (15)
Lynn Cowan Bd
Frachon & M Idea
F & L Berkoff
Jean Winslow
Freda Weber
"12 Miles Out"

Metropolitan (14)
Rube Wolf Oech
Fanchon & M Idea
Bankoff & Cannon
Trusper & Maret
Bobby Gilbert
Baby Nannette
Nell Kelly
"Service for Ladies"

Million Dollar (15)
Leo Forbstein Or
Frank Newman Co
"Chang"

Uptown (15)
Dave Good Co
Eddie Moran
Taylor & Lake
Stadler & Duffin
Frank Stever
"Framed"

Westlake
2d half (20-23)
Prof. Moore's Bd
Cliff Nazarro
Clyde Hagar
Bert Prival
Virginia Pilman
Myrtle Pierce
"Fire Brigade"

NEWARK, N. J.
Brantford (16)
Tom Christian's Bd
Manhattan 4
Country Co
Arthur Hall
"Framed"

Mosque (16)
Parlan Redheads
"Man Power"

PHILADELPHIA
Fox (17)
Pauline Alpert
Julius Bledsoe Co
Cy Landry
Jack North
"Colleen"

Loew

NEW YORK CITY
American
1st half (25-27)
Zeller & Wilburn
Calvert & Irwin
Taylor & Bobbe
Hungarian Classics
Toonerville 4
McC & Wallace
Dotson
(One to fill)

2d half (28-31)
Heer & Minetta
Hayw'd & Morrison
Tom Mahoney

Raymond & Caverly
Hollywood Bound
2d half (28-31)
The Andressens
Kosonak
Kelly Jackson Co
Smith & Allman
Jack Donnelly Rev

Greeley Square
1st half (25-27)
Chas Deighan
Potter & Gamble
Briscoe & Rauh
Jerome & Evelyn

ARTISTS
FOR NEXT SEASON
Bookings
SEE ROEHM & RICHARDS SEE
216 Strand Theatre Building
B'way & 47th St., N. Y. C.
Lackawanna 8095

7 Stylish Steppers
Fluence Chin
Grey & Byron
Raymond & Caverly
Irma Balmus & M

Avenue B
1st half (25-27)
Gwinell & Brooks
Savoy & Mann
Tom Mahoney
Cantor Rev
(One to fill)

2d half (25-31)
Francis & Frank
Jones & Hull
4 Dancing Demons
(Two to fill)

Boulevard
1st half (25-27)
France & Milliken
Fay & Milliken

Pillard & Hillier
The Alabamians
2d half (28-31)
Paul Kodak & Sis
DeCampe & S
Fay & Milliken
Chas Mack Co
Marie Stoddard
B DeGrave Co

Lincoln Square
2d half (25-27)
Peters & LeBuff
Sonia Lambert
Kent & Harrigan
B DeGrave Co
(One to fill)

2d half (28-31)
Alberta Lee Co
Ray Traynor
Lew Wilson
Lew Wilson Co
(One to fill)

JACK L. LIPSHUTZ
TAILOR
908 Walnut St.
MONDAY; FINISH SATURDAY

National
1st half (25-27)
Paul Brachard Tr
Meehan & Shannon
Chester & De Vere
Chas Mack Co
Bobby Heath Co
Jean Upham Co
2d half (28-31)
Marie Racko Co
Edith Bohlinan
Gary & Baldi
Pillard & Hillier
Lester Lane Co

Orpheum
6 Orellia
Jack Langer
Kelly Jackson Co
Sid Lewis
Chaney & Fox Co
2d half (28-31)
Genaro Girls
Potter & Gamble
Jones & Lee
Bobby & Mayo
Chappelle & S Co

State
(25)
5 Maxellos

Stanley (17)
Vadie & Gyg
Maryon Vadie Co
Carolina Diamond
"Tillie the Toiler"

PITTSBURGH
Aldine (17)
Yale Collegians
George Lyons
Ann Garrison
"Unknown"

Jan Garber's Bd
"C'il'h'ns & M'phys"

Grand (17)
Stepanoff Co
Dina & Vosari
"Prince of H'dw'trs"

PEV'DNCE, R. I.
1st half (25-27)
Tiebor's Seals
Officer Hyman
R Barrett Co
Smith & Allman
Colonial 6
2d half (28-31)
Roman Tr
H & G Ellsworth
Evans Wilson & E
Packard & Dodge
Mexican Romance

Gates Ave.
1st half (25-27)
Jerome & Newell
Grant & Dalley
Jones & Lee
Packard & Dodge
Geo Shelton Co

2d half (28-31)
Tiebor's Seals
Officer Hyman
Clay Crouch & Co
Moran & Warner
Nathane & Sully

ST. LOUIS, MO.
Ambassador (17)
H Rawlinson Bd
"The Poor Nut"

Missouri (17)
Brooke Johns Co
Vogue 3
Minor & Root
Jack Riano
Arthur Nealy
"World at Her Feet"

W'SH'GTON, D. C.
Palace (17)
Isham Jones Orch
Harriman Pres
Tom Cannon Co
Dick Leibert
Harriman Pres
"Unknown"

Rialto (16)
Beauty Contest
Rox Rommel Pres
Riville Rennie
"Prince of T'mpt'rs"

Beauty Contest
Rox Rommel Pres
"Painting the T'wn"

Once a Guest Always a Patron
HOTEL MANHATTAN
157 WEST 47th ST.
NEW YORK CITY
TO THE PROFESSION
We offer more for the money than any hotel in New York

Melba
1st half (25-27)
Schepp's Cir
H'yw'd & Morris'n
Grit & Hyron
Oit & Morgan
Chapelle & Stinette
(One to fill)

2d half (28-31)
Frank Evers Co
Jerome & Evelyn
Gertrude Moody Co
Toonerville 4
Little Jim
(One to fill)

Metropolitan (25)
Selina's Cir
Will J Ward
Morgan & Sheldon
Gordon & Pierce
White Wy Gaieties

Palace
1st half (25-27)
Francis & Frank
Gordon & Odell
Coogan & Carey
Rosemont T'bad's
(One to fill)

2d half (28-31)
4 Ballottins
Rubin & Malone
Maxey & Mann
Cantor Rev
(One to fill)

Premier
2d half (25-27)
Paul Kodak & Sis
Kosonak
Chas Keating Co
Joe Terminal
Little Jim
2d half (28-31)
Schepp's Cir
Travel Winners Co
McC'm'k & W'llce
Will Aubrey
Jean Upham Co

ATLANTA, GA.
Grand (25)
Kitaro Japs
Manley & Baldwin
Wheeler & Potter
Howard & Lind
"Castle of Dreams"

NEWARK, N. J.
State (25)
Joe Fanton Co
Johnny Herman
Page & Shaw
Lander Bros & L'ry
Hasutra

N. ORLEANS, LA.
State (25)
Downey & McCoy
Myrtle Boland
Nell Roy Co
Ritz Bros
Al LaVine Co

NORFOLK, VA.
State (25)
Gautier's Dogs
Arthur Lloyd
Harry Clifford Co
Jean Grancee
Midget Pastime
(One to fill)

FALSADES PARK
(25)
3 Longfields
Lunette & Mitchell
Curran

TORONTO, CAN.
Yonge St. (25)
Patty Rest & Bros
McDonald & Oakes
Teck Murdock Co
Pisano & Landauer
Barbette

WOODHAVEN, L. I.
Willard
1st half (25-27)
Genaro Girls

B'MINGHAM, ALA.
Temple (25)
Billy LaMont
Mme Pompadour
Thony Grey & Co
Rich & Cherie
Bill Hamilton Bd

BOSTON, MASS.
Orpheum (25)
Maud Elliott Co
Freeman & Sym'ur

Winnie Baldwin
Franklyn D'Amore
Roscoe Arbuckle
Anita Diaz' Monks

BUFFALO, N. Y.
State (25)
Eileen & Marjorie
C'r'y Ellsworth & M
Ralph Fielder Co
Castleton & Mack
Holland Dockrill Co

CLEVELAND, O.
State (25)
4 Gaertners
Tucks & Cinas
Lionel Mike Ames
Simpson & Dean
Adler Well & H
Phil Seed Co

DALLAS, TEX.
Melba (25)
Aussl & Csech
Maxon & Morris
LaFollette Co
Harry Hines
Saranoff Co

EV'NSVILLE, IND.
Tivoli
1st half (25-27)
Joe Mendis 3
Hudnut Sls & S
Geo Broadhurst Co
Carr Lynn
Buzington's Band
2d half (28-30)
Dick Hoshi
Emmett & Lind
Reed Hooper Co
Geo P Wilson Co
La Tell Bros & A

JACKSON, MICH.
Capitol
2d half (28-30)
Holland & Oden
Lancas'r & Leam's
Georgials Three

JANESVILLE, WIS.
Jeffria
2d half (22-24)
J P McIlina Co

JAMAICA, L. I.
Hillside
1st half (25-27)
Romas Tr
Wilson Sls & W

Loew Western

CHICAGO, ILL.
Rialto (25)
Hager & Milstead
Aaron & Kelly
Emily Darrell &
Rialto Mus Co

EVANSVILLE, IND.
Victory
1st half (24-27)
Joe Mendis Three
Hudnut & Schwars
Geo Broadhurst Co
Carr Lynn
Buzington's Band
2d half (28-30)
Dick Hoshi
Emmett & Lind
Reed Hooper Co
Geo P Wilson Co
La Tell Bros & A

JACKSON, MICH.
Capitol
2d half (28-30)
Holland & Oden
Lancas'r & Leam's
Georgials Three

JANESVILLE, WIS.
Jeffria
2d half (22-24)
J P McIlina Co

Day Sis
Venetian Four
Art Linick
(One to fill)

KENOSHA, WIS.
Orpheum
1st half (25-27)
Wells Three
2d half (28-30)
Hemstreet Singers

MILWAUKEE
Modjeska
1st half (26-28)
Juban & Taylor
2d half (29-30)
Jack Kates

Oriental
1st half (26-28)
Dally & Dixon
Dave Schooler
A & L Walker

OSHKOSH, WIS.
Oshkosh
1st half (24-25)
Jack Kates
2d half (26-28)
H & U Swan

Pantages

NEWARK, N. J.
Pantages (25)
Fargo & Richards
Barker & Wynne
(Three to fill)

BUFFALO, N. Y.
Pantages (25)
Knox & Stetson
Corner Drug Store
Fred Henderson
4 Petteys
(One to fill)

NG'RA FLS, N. Y.
Pantages (25)
Lee & Cranston
Longtin & Kinney
Mary Duncan
Nicholson & R'kert
(One to fill)

KITCHEN'R, CAN.
Capitol
2d half (28-29)
Parish & Peru
Fid Gordon
Sybil Bowhan
Jack Strouse
Passer Rev

HAMILTON, CAN.
Pantages (25)
Jules Fuerst
Rice & Newton
Filtrations

LONDON, CAN.
Loew's
1st half (25-27)
Lucas Sls
Wells & Woolsey
Fantasy & Holland
2d half (28-31)
Preston & Isobell
Burr & Elaine
LaVarr Sls Co

MEMPHIS, TENN.
State (25)
Francis 3
Kennedy & Kramer
Hayden Mang' & H
Ryan & Lee
Cantor's Revels

MONTREAL, CAN.
Loew's (25)
3 Nitos
Jessie Miller
Mack & Lang
Chase & Collins
Bert Walton
Whirl of Splendor

NEWARK, N. J.
State (25)
Joe Fanton Co
Johnny Herman
Page & Shaw
Lander Bros & L'ry
Hasutra

N. ORLEANS, LA.
State (25)
Downey & McCoy
Myrtle Boland
Nell Roy Co
Ritz Bros
Al LaVine Co

NORFOLK, VA.
State (25)
Gautier's Dogs
Arthur Lloyd
Harry Clifford Co
Jean Grancee
Midget Pastime
(One to fill)

FALSADES PARK
(25)
3 Longfields
Lunette & Mitchell
Curran

TORONTO, CAN.
Yonge St. (25)
Patty Rest & Bros
McDonald & Oakes
Teck Murdock Co
Pisano & Landauer
Barbette

WOODHAVEN, L. I.
Willard
1st half (25-27)
Genaro Girls

B'MINGHAM, ALA.
Temple (25)
Billy LaMont
Mme Pompadour
Thony Grey & Co
Rich & Cherie
Bill Hamilton Bd

BOSTON, MASS.
Orpheum (25)
Maud Elliott Co
Freeman & Sym'ur

BOOKED
THIS WEEK
McDONALD and OAKES
RAYMOND PIKE
KENNEDY and KRAMER
Direction MARK J. LEDDY
226 West 47th St. Suite 901

Stone & Ioleen
Brown Bowers
Empire Comedy 4
Janowsky Tr

MINNEAPOLIS
Pantages (25)
Caterpillars
Neet the Navy
Dauntion Shaws
(Two to fill)

SPOKANE, WASH.
Pantages (25)
Welby Cooke
Russell & Marconi
Modena's Rev
Burt & Lehman
4 Blerios

SEATTLE, WASH.
Pantages (25)
Norman Telma
Roy Byron Co
Allen Reno
Sunbeam Dancers
(One to fill)

VANCOUVER, B. C.
Pantages (25)
Paul Gordon
Aleko
Mme Aldrich
Clifton & DeRex
Calif Nite Hawks

Slamene 2
(One to fill)

OMAHA, NEB.
Pantages (25)
Paula & Paquita
Florence Rayfield
Barber & Sims
Hazel Green Bd
4 Karreys

KANSAS CITY
Pantages (25)
L. Thetion
H L Willard
Broadway Rev
Vaudeville Ltd
Downing & Down's
Pekin Tr

MEMPHIS, TENN.
Pantages (25)
Collins
Webb & Hall
Fred Bowers
Kemper & Bayard
Ben Bernie Bd

ATLANTA, GA.
Pantages (25)
Mme Wells
Rosa Mas Singers
Janne Dillon
C'ngham & Bennet
Weldanos
(One to fill)

Association

CHICAGO, ILL.
Englewood
1st half (24-26)
Lynch & Lockwood
(Others to fill)

2d half (27-30)
Bonnie Lloyd Co
(Others to fill)

Majestic (24)
Gaynor & Foster

T & B Romaine
Tad Tieman Co
(Others to fill)

DAVENPORT, IA.
Capitol
1st half (24-26)
Rody Jordan
Birdie Reeves
Lovers' Lane
Robbins' Three
Musical Clowns
2d half (27-30)
Bob, Bobbie & Bob
Pittsman & Florrie
(Three to fill)

DES MOINES, IA.
Orpheum
1st half (24-26)
Libby Co
Fitzsim's & Florrie
Bob Bobbie & Bob
(Two to fill)
2d half (27-30)
Birdie Reeves
Musical Clowns
Lovers' Lane
(One to fill)

MADISON, WIS.
Orpheum
1st half (24-26)
Carnival Capers
Stan Kavanagh
(Three to fill)
2d half (27-30)
Rene Riano Co

Music Conservatory
(Three to fill)
2d half (27-30)
Stan Kavanagh
George McLennan
Carnival Capers
(Two to fill)

ST. LOUIS.
Grand O. H. (24)
L & E Christenson
Oliver & Van
Rice & Cady
Clair Downey Co
(Others to fill)

ST. PAUL, MINN.
Palace
1st half (24-26)
Rene Riano Co
Carlson & Ballen
B & J Creighton
Kafka, St'ney & M
(One to fill)
2d half (27-30)
Wm Kennedy Co
Shirley & Gregory
Davis & Nelson
Banjo Land
The Youngsters

SIoux CITY, IA.
Orpheum
1st half (24-26)
Shirley & Gregory
Davis & Nelson
Wm Kennedy & Co
Banjo Land
The Youngsters

Luster Bros
Cavanagh & Cooper
(Two to fill)

Tower
1st half (24-26)
Ray & Harrison
Jean Adair Co
Kukuta Japs
Geo McLennan
(One to fill)
2d half (27-28)
Frank Reckless
Joyce Lando Co
Pauline Saxon Co
(Two to fill)

DENVER, COL.
Orpheum (24)
Four of Us
Afterpiece
Burns & Allen
Ann Coder
Belmont Bros & J
The Caninos
L. ANGELES, CAL.
Hillstreet (24)
Norman Phillips Co
Rosita
(Others to fill)

Orpheum (24)
Miller & Corbett
Fleasom & Folsom
Six Rellys
Lilly Fitzgerald
Our Gang Co
(One to fill)

MILWAUKEE
Palace (24)
Frank Farron
Dodge Two
Winifred Bird
Maddocks Tricks
Naughton & Gold
Odds & Ends

MINNEAPOLIS
Hennepin (24)
Norman Fresco Co
Sheldon Heft & L
Mittly & Tillie
Murray & Oakland
(Two to fill)

ST. LOUIS, MO.
St. Louis (24)
A & P Gypies
Elliot Dexter Co
4 Clevelly Girls
Tom Smith
Richie Craig, Jr
(One to fill)

BROOKLYN
Albee (18)
Tom & B Waters
Cardini
Treasureland
Barry & Whitel'ge
Vancesi Co
Marino & Martin
Mr & Mrs Coburn
Yates & Lawley
A & J Correll
(25)

Bushwick
2d half (21-24)
Ruth & Dehaven
Florida Four
Friendly Co
Adrian
A Walters Rev
1st half (25-27)
T & A Waldman
Becho & Rubysatte
Lady Magaret
Ritz Four
Dorothy McNulty
(One to fill)
2d half (28-31)
Boyle & Dulla
M Stein Co
Paula
Trent Benton Co
Anderson & Baum

Orpheum (24)
Eddie Nelson
Frank De Vos
Frank McGlynn
Daniels & Eames
(One to fill)

Eddie Martin
Tracy & Elwood
(Two to fill)

Gordon's Olympia
(Wash. St.) (18)
Teddy Joyce
4 Casting Stars
Earl & Mathews
The Florrie
V Lane & Veronica
(Two to fill)

Keith (18)
Thrillers
Hope Vernon
Wm Harrigan
Stute & Bingham
Claudia Coleman
Ina Alcoa
Cole & Snyder
Bob Emery Rev
(One to fill)

Bridgeport, CT.
Palace
2d half (21-24)
Frank Mura
Hick & Row
Rodero & Malley
Aaron & Violet

Wanzer-Palmer
Homer Lind Rev
Zelda Santley
Harry Wolf Co
Carrie & Eddy
(25)

Morton Downey
Coscia & Verdi
O & P Magley
The Florrie
Aerial Smiths
(Two to fill)

Uptown
2d half (21-24)
Gregg Co
Jean Southern
Hilly House
Powell & Rhineht
(One to fill)

EASTON, PA.
State
2d half (21-24)
Robin Beckwith
J & M Harkins
(Others to fill)

KINGSTON, N. Y.
Kingston
2d half (21-24)
Cliff & Rodcliff
Novari Sisters & J
Jack Hooley
Ross & Rose
(One to fill)

LOCKPORT, PA.
Palace
2d half (21-24)
Wm Morrow Co
Rokoma & Loretta
Klinger Revue
Billy Beard
Donahue & Barrett
(Two to fill)

LOUISVILLE, KY.
National
2d half (21-24)
Osaka Boys
South & Girls Co
Wm Sully Co
Moore & Powell
Itahman Bey
1st half (25-27)
Frank Shields
Bennet Two
Saki Snow & Col
(Two to fill)
2d half (28-31)
Mildred Peeley
Gerbers Sisters
Jack George
(Two to fill)

Fortunello & Cir
(Three to fill)

PERTH AMBOY
Majestic
2d half (21-24)
Cosmopolitan Four
Gene Costello Co
M'Man's & Kn'wies
Jack Mundy
Tokio

PHILADELPHIA
Earle (18)
Teddy Clair Co
Five Malaya
Wm Kent Co
Tommy Reilly Co
John I Fisher
(Two to fill)

Nixone
2d half (21-24)
Music Box Rev
Van & Belle
Julia Curtis
Two Shells
(One to fill)

Abbott & Blain Co
Howard Co
(One to fill)
2d half (21-24)
Lloyd Brice
Greggy Co
Ward & Dooley
Wells & Fays
Powell & Rhineht
(One to fill)

TORONTO, ONT.
Hippodrome (18)
Thelma Arline
Ernie & Ernie
Franklyn Ardell
Artie Mehlinger
Dor Rae's Co

TRENTON, N. J.
Capitol
2d half (21-24)
Jazzmania Revue
Mary Rocco Co
Hutchinson & Ross
Arthur Jarrett Co
Frank Melino Co
(One to fill)

TROY, N. Y.
Proctor's
2d half (21-24)
Irving & Chaney
Marty White
Larry DeVoe Co
(Two to fill)

UNION CY, N. J.
State
2d half (21-24)
Jazzmania Revue
Mary Rocco Co
Hutchinson & Ross
Arthur Jarrett Co
Frank Melino Co
(One to fill)

UTICA, N. Y.
Gaiety
2d half (21-24)
The Newmans
Hope Vernon
Jack & J Waller
James Lee
(One to fill)

EXCLUSIVELY DESIGNED
GARMENTS FOR GENTLEMEN

BEN ROCKE

1632 B'way, at 50th St., N. Y. City

Musical Co
B & J Creighton
Levola & Reed
(One to fill)

MILWAUKEE
Majestic (24)
At Supper Club
Laddie & Garden
Louis London
P & P Garvin
Steppe & Pierce
(Two to fill)

2d half (27-30)
Libby Dancers
Kafka, St'ney & M
(Three to fill)

SO. BEND, IND.
Palace
1st half (24-26)
Ray & Dot Dean
Joyce Lando & Co
Karl & Rowin
(Two to fill)
2d half (27-30)
Zelays
Frank Wilson
(Three to fill)

Keith-Western

CLEVELAND, O.
Read's Hipp.
1st half (24-26)
Warren & B'kway
C R Four
Billy Pearl Co
Louis Hart Co
(One to fill)
2d half (27-30)
Welford & Newton
Ernest Hall Co
J & M Mason
(Two to fill)

FT. WAYNE, IND.
Palace
1st half (24-26)
Gus Edwards Rev
(Others to fill)
2d half (27-30)
Chas Chase
Five Cardinals
Coon Sanders Co
(Two to fill)

AKRON, O.
Palace
2d half (21-24)
Wm Morrow Co
Elsie Clark
Jimmy Burhill
Johnny Dooley
Sandy Lang
(One to fill)
1st half (25-27)
Dance Vagues
Fleming & Wales
Clara Morton
G & L Gardner
(Two to fill)
2d half (28-31)
Marone & La C Co
Danny Murphy Co
Nawahl
Carr & Parr
Gaby Bros
2d half (27-30)
Villa & Strige
Bert Swor
Louis Hart Co

CANTON, O.
Lycum
2d half (21-24)
Clara Morton
Marone & La Costa
Bobby O'Neil
Four Valentinos
Pearson & Ander'n
CHARLES'N, W.V.
Kearse
2d half (21-24)
Frank & Britton
Marko & Jerome
Reed & Duthor
Rome & Wood
Lee & Bergers
CHARLOTTE, N.C.
Broadway
2d half (21-24)
Jack "Rube" Clifd
Merlin
Ramsey's Co
Helen Higgins
(One to fill)

THIS WEEK
ANTHONY and ROGERS
Melba and Gates
MELODY SISTERS
Tivoli and Palace
JACK MUNDY CO.
State, Trenton
Direction
CHAS. J. FITZPATRICK
160 West 46th Street, New York

2d half (21-24)
Eckert & Francis
Sensational Togo
Paul Irene Murdock
(Two to fill)
1st half (25-27)
Ed Hodges Co
(Others to fill)

ERIE, PA.
Erie (18)
Nat Burns
Mutual Man
Rayes & Speck
Raymond Speck Co
(One to fill)
2d half (21-24)
Wm Sully Co
Fenns & Ellis
Grace Ooro
Sorrentino Four
(One to fill)

MONTREAL, CAN.
Mobile
2d half (21-24)
Chas Wilson
Bert & Ray Goman
Wilson & Aubrey
Grace Biro
Arthur Astell Co
Dolcan & Davis

MORRISTON, N. J.
Proctor's
2d half (21-24)
Stanley Co
Holden & King
Jack McGowan
White's Doggone In

PLAINFIELD, N.J.
Proctor's
2d half (21-24)
T & A Waldman
Larry Stoutenberg
Martini & Crow
(Two to fill)

PLATTSBURGH, N. Y.
State
2d half (21-24)
May Alvin Co
(Two to fill)

Interstate

ATLANTA, GA.
Keith-Albee (24)
The Kirkaloes
Kaye & Saurie
Billy Taylor Co
Emil Boreo
The Voyagers

Gifford & Holmes
Toby Wilson Co
Loos Bros
2d half (27-30)
Milt Dill Sis
Goode & Leighton
Radio Fancies
Newhoff & Phelps

NEW YORK CITY
Broadway (18)
Gerald Miller
Miss Marcelle
Tom Howard
Butler & Parkes
Eddie Mayo
Jones & Rae
Four Nightons
Demarest & Doll
(One to fill)

ASHEVILLE, N. C.
Plaza
2d half (21-24)
Carlton & Tate
Ward & Dooley
(Three to fill)

ATLANTA, GA.
Forsythe
2d half (21-24)
The Parisiennes
J C Mack
Jean Boydell
Saul Brilliant
Chas & B Walsey
(One to fill)

ATLANTIC CITY
Earle
2d half (21-24)
Behee & Rubyatt
Ryan Sisters
A & M Havel
Barto & Mann
Marion Harris
Freda & Palace
Pacco Cassino & J
Young's Pier (18)
Bondor & Rayer
Schwartz & Clifrd
Ballet Caprice
Watkins' Circus
Gilbert & May
(One to fill)

ATLANTIC CITY
Palace
2d half (21-24)
Carlton & Tate
Ward & Dooley
(Three to fill)

ATLANTIC CITY
Palace
2d half (21-24)
Carlton & Tate
Ward & Dooley
(Three to fill)

ATLANTIC CITY
Palace
2d half (21-24)
Carlton & Tate
Ward & Dooley
(Three to fill)

ATLANTIC CITY
Palace
2d half (21-24)
Carlton & Tate
Ward & Dooley
(Three to fill)

JOHN J. KEMP
Theatrical Insurance
551 Fifth Avenue, New York
Murray Hill 7838-9

CHICAGO, ILL.
Diversity
1st half (24-26)
Frank Reckless 3
Geo Lloyd Orch
Zelays
Honey Boys
(Two to fill)
2d half (27-30)
Kukuta Japs
Flo Hodges Co
(Others to fill)

Rome & Gaut
Baldwin & Blair
Hines Synchronators

TULSA, OKLA.
Orpheum
1st half (24-26)
Klarke & Baze
Jimbe & Mack
Lucille Enderly Co
(Two to fill)
2d half (27-30)
Chappelle & C
Reed & Duthers
F & M Heiton
Green & LaFell
Alexandria & Gang

BALTIMORE, MD.
Hippodrome (18)
Brooks & Rush
O'Connor Co
The Mayokas
Gardner's Champ's
Foster & Seamon
Burke & Burke

BIRMINGHAM, ALA.
Majestic (18)
The Voyagers
Boreo
Kirkillos
Kaye & Sayer
Billy Taylor

DAYTON, O.
Keith's
2d half (21-24)
Jim & Flo Harkat
(Others to fill)

HARTFORD, CT.
Capitol
2d half (21-24)
Seymour How'd Rev
Bob Anderson
Jack Lee
Ruby Latham
Dora Maughn
(One to fill)

NIAGARA FALLS
Bellevue
2d half (21-24)
3 Good Knights
Carney & Joan
Harlequins
(Two to fill)

NORFOLK, VA.
Norva
2d half (21-24)
Marcus Revue
(Others to fill)

NO. ADAMS, PA.
Empire
2d half (21-24)
The Ralstons
Joe E Bernard Co
Mack & Roshter
(One to fill)

Orpheum

CHICAGO, ILL.
Diversity
1st half (24-26)
Frank Reckless 3
Geo Lloyd Orch
Zelays
Honey Boys
(Two to fill)
2d half (27-30)
Kukuta Japs
Flo Hodges Co
(Others to fill)

Six Lelands
Yvette Ruel
(Three to fill)

Hippodrome (18)
Boganny Troupe
Margaret & Jean
Pat Henning
Countess Sonia
Hawthorne & Cook
Ponzini's Monks
(25)

FAR ROCKAWAY
Columbia
2d half (21-24)
Carter Waddell
Hap Hazard
Bert Erroll
Louis Mann
Shaw & Lee
Robbins Co

DETROIT, MICH.
Temple (18)
Gaby Bros
Mickey Feeley

DETROIT, MICH.
Temple (18)
Gaby Bros
Mickey Feeley

DETROIT, MICH.
Temple (18)
Gaby Bros
Mickey Feeley

DETROIT, MICH.
Temple (18)
Gaby Bros
Mickey Feeley

DETROIT, MICH.
Temple (18)
Gaby Bros
Mickey Feeley

DETROIT, MICH.
Temple (18)
Gaby Bros
Mickey Feeley

BIRTHS
Mr. and Mrs. Arthur West, at Good Samaritan Hospital, Hollywood, July 12, daughter, Father, formerly in vaudeville, is now musical conductor and master of ceremonies at West Coast Boulevard, Los Angeles. Mother formerly Lucille Harmon, stage actress. Mr. and Mrs. Ed. Earl Repp, at Sylvan Lodge hospital, Los Angeles, July 13, son. Father is press agent for Los Angeles theatre.

William Pelham Linton, former Pathe film salesman, is returning from London the latter part of this month.

MUTUAL DROPS DAMAGE SUIT; HERK, SCRIBNER AND FUTURE

**Surmise Renewed Friendship Will Make Itself Seen
Next Season in Operation of Columbia and
Mutual Wheels—Paterson Peaceful**

The Mutual Circuit's \$1,000,000 damage suit against the Columbia Circuit was withdrawn in the Supreme Court, New York, when Justice Townley signed an order of discontinuance.

The quashing of the suit comes on the heels of the renewal of friendship between I. H. Herk, head of Mutual and Sam S. Scribner, head of Columbia. Both had not spoken to each other since pitted as competitors until two weeks ago when both indulged in a milt-grabbing contest followed by a secret confab and mutual agreement to bury the hatchet.

Despite denials by both principals that the making up had no significance other than renewal of friendship those in the know are doing considerable prophesizing that the newly cemented friendship will figure more than is admitted in the workings of both circuits next season.

The dropping by Mutual of the \$1,000,000 against Columbia is seen as a friendly gesture on both sides and is calculated to abrogate previous annoyances which obtained through opposition.

The dropping of the suit, however, seemed a foregone conclusion some months ago when Billy Watson, Paterson theatre owner, swung over from Columbia to Mutual. Watson was named as one of the defendants with Scribner and the Columbia Amusement Company. The complaint alleged unfair competition and restraint of trade.

STOCK MEN HAVE KILLED THE RACKET

Fewer stock burlesques will be in operation in New York and nearby spots next season according to early season check-up.

Last season's losses around New York have convinced that the burlesque field is not a hit and run racket.

New York City which held seven stocks last season will have but two next season with both operated by Minsky Brothers and spotted as previously at the Apollo, Harlem, and National Winter Garden, on the lower east side. Both houses will reopen August 29.

Brooklyn which held three this season will have none next season.

The stock shows are credited with having killed the racket through going the limit, figuring police attention following would be very much opera bouffe and that the publicity would help.

The cops stepped in and proved they meant business by gaining convictions.

GOLDBERG'S COLORED SHOW

Among the new shows on the Columbia next season will be an all-colored troupe to be known as "Darktown Scandals."

It will be produced by Jack Goldberg.

MUTUAL AT GAYETY, K. C.

Mutual wheel attractions next season will play the Gayety, Kansas City, instead of the Empress as formerly.

Curtin, Gen. Mgr.

James H. Curtin, former manager of the Casino, Brooklyn, N. Y., has been advanced to general manager of the H. C. Miner enterprises, and will act as supervising manager of the four houses operated by the Miner interests.

Harry Dicht will manage the Casino next season.

Joe Wood will manage "Jazztime Revue" (Mutual).

CALL!

ALL LADIES AND GENTLEMEN

CALL!!

HARRY (HELLO) FIELDS

AND

MRS.

"SUGAR BABIES" CO.

Kindly Report for Rehearsal Monday, July 23, 10 A. M. Sharp
At LAUREL GARDENS, 75 E. 116th St., Near Madison Ave., N. Y. City
Can Use a Few More Chorus Girls—Show Opens August 14
Kindly Acknowledge to Harry (Hello) Fields or Johnnie Goodman
Mutual Burlesque Association, 723 Seventh Avenue, New York City
People living on the West Side take I. R. T. Subway, Bronx train, get off at 116th Street and walk three blocks west. People living on the East Side take I. R. T. Subway, Lexington Avenue train, get off at 116th Street and walk two blocks west.

MUTUAL'S 37 WEEK OPENING AUG. 29

**35 Full Weeks—2 Weeks of
One-Nighters' on Mutual
Burlesque Wheel**

Mutual Burlesque Circuit has set Aug. 29 as official opening date for next season. The circuit will have 37 shows and as many weeks, with the latter split into 35 full weeks and two weeks of one-nighters.

Several of the Mutuals will play preliminary dates prior to the official opening of the Mutual season. Among these are "Sugar Babies," which plays Montreal Aug. 15 and Boston Aug. 22; "Girls From Happyland, Toledo Aug. 15 and Cleveland Aug. 22; "Bowery Burlesquers," at Toledo Aug. 22, and "Kandy Kids" at Pittsburgh Aug. 22. All are full weeks dates.

The route of the Mutual Wheel's opening week is:

"Social Maids," Yorkville, New York city.
"Night Hawks," Route No. 1.
"Step Lively," Wilkes-Barre, Pa.
"Naughty Nifties," Scranton, Pa.
"Follies of Pleasure," Paterson, N. J.

"Moonlight Maids," Olympic, New York city.

"High Flyers," Union City, N. J.
"Parisian Flappers," Newark, N. J.
"Step Along," Gayety, Brooklyn.
"Girls of U. S. A.," H. & S's, New York city.

"Sugar Babies," Springfield Mass.
"Hollywood Scandals," Boston.
"Land of Joy," Montreal.
"Stolen Sweets," Schenectady, N.Y.
"Record Breakers," Rochester.
"Banner Burlesquers," Buffalo.
"Girls From Happyland," Akron, Ohio.

"Bowery Burlesquers," Cleveland.
"High Life," Toledo.
"Laffin Thru," Detroit.
"Band Box Revue," Chicago.

"Girls From Follies," Chicago.
"Carrie Fennell Show," Milwaukee.
"Fox & Kraus Revue," Des Moines.
"Bathing Beauties," Omaha.
"Speed Girls," Kansas City.

"Big Revue," St. Louis.
"French Models," Indianapolis.
"Night Life in Paris," Cincinnati.
"Kandy Kids," Dayton, O.

"Tempters," Pittsburgh.
"Jazz Time Revue," Route No. 2.
"Hello, Paree," Baltimore.
"Happy Hours," Washington.

"Ginger Girls," Philadelphia.
"Bright Eyes," Star, Brooklyn.
Route No. 1.—Monday, Allentown; Tuesday, Lebanon; Wednesday, Williamsport; Thursday, Mahanoy City; Friday and Saturday, Reading, Pa.

Route No. 2.—Monday, York; Tuesday, Johnstown; Wednesday, Altoona; Thursday, Cumberland; Friday, Uniontown; Saturday, Beaver Falls, Pa.

When a Joke Isn't

What started out as a joke may still be a joke or a good ball club when the season ends. That was the formation of the Pantages agents' baseball club. To make

John McGraw's golden jubilee look like second childhood has been the purchase of new suits. Just who will pay for them hasn't been computed in the income tax recapitulation but they say Sam Bernstein picked them out and it was some pick. Real green and white are the combination.

The team found out it was so good that practice was ordered Saturday. Among the players subject to change are Arthur Silber, 1b; Dick Henry, 2b; Ed Dawson, 3b; Jack Bell, short stop; Johnson, rf; Harold Ward, cf; Jack Jordan, lf; Sammy Smith, p; Fred Nevins, c, with relief pitcher and coaches, Ernie Gordon and William Weston.

The first day the new suits were put on the Pan team hopped from a fleet of taxis (every man for himself on the clock) in Brooklyn when a bunch of plain looking ginks asked the flashy-suited ball tossers if they wanted a practice game.

Later the Pan bunch found out that they had been playing against one of the crack semi-pro teams of Brooklyn, the Shamrocks.

The Pan nine learned that the Shamrocks had a game later with the Flatbush team and were on their way to don their uniforms.

Claims "Rabbit" Patent

St. Louis, July 19.

It begins to look like that electrical racing hare out at the new Ramona Park greyhound race track hasn't any more chance than the rabbit.

The hare landed in the United States District Court via a suit based on alleged patent infringement, filed by Mrs. Hannah Smith, of Miami, who claims exclusive ownership to the patent. She wants an accounting, to determine in just how far, financially speaking, her patent has been infringed upon since Ramona Park went dog. Only recently an injunction suit prevented the rabbit from running at Ramona, but something happened and the regular rabbit is running again.

Now looks like some sort of a settlement may be in the air so the boys and girls can once more dope 'em out and—try and beat 'em.

WILLS, BROWN PANTHER, FELLED BY PAULINO

**Hammer - Throwing Spaniard
Surprises Fans with Sock
to Chin**

By JACK PULASKI

Just nine months after Jack Sharkey stepped in where others sidestepped, Paulino Uzudun, the Spanish woodchopper, also known as the Bounding Basque, knocked out Harry Wills last week at Eb-bets Field.

Wills, most formidable colored fighter since Jack Johnson, has probably made his last big time appearance. He was supposed to have "chased" Jack Dempsey, and his manager, Paddy Mullins, demanded a match with Tunney. But that seems long ago, maybe a year. Wills' eclipse is a certain raiser to the Dempsey-Sharkey match this week.

It looked as though Jack Fugazy who staged the match had pulled a prize boner. In the first place, the ball park was used for baseball on the afternoon of the night boxing event and it happened to be an 11-inning contest, ending six o'clock. The workmen did not start putting up the ring until 7:30. It was 9:40 when the electricians got some of the arcs wired. In the second place if there had not been a couple of quick knockouts the bugs would have been detained until after midnight. The gate was saved by the admission scale, \$7.70 top. At that the fans were liberal with the bird and for good reasons. The main bout was terrible until the sudden and surprising termination.

Sharkey saw the one-time "Brown Panther" go down for the count in the fourth round. He was probably one of the few men who figured Wills was on his way out of the fistful limelight. Wills was not actually knocked out by Sharkey but was given a pretty bad lacing and forced his own disqualification by continuous foul tactics. If that had not happened Wills might have been sent to sleep a year ago and naturally would have missed collecting \$15,000 for that Paulino sock.

Wills Hung Round

The Spaniard hit Harry with one of those overhand rights that he exhibited at Madison Square Garden last winter. But heretofore every time Paulino tried that hammer-throwing fling his opponent was no way near. The very first time he threw it toward Wills it landed and down the big colored man went. He took a nine count and arose; but it was only fighting instinct. He was out on his feet and after going down a second time, Louis Magnolia, the referee, caught Harry around the waist, holding him up until the seconds could climb through the ring. Wills had been knocked out only twice before, both times by Sam Langford, once famed as the Boston Tar Baby and now blind.

Wills did not seem able to keep his arms up. Previously his defense would have easily stopped the wood chopper's wide slam, maybe anyhow. Always considerable doubt as to Wills' ability as a fighter. After seeing him in many exhibitions during the past 15 years it was always a wonder he did not show more ring power than his powerful physique indicated.

After the bout Paulino did his acrobatic stuff on the canvas, nipping up and so forth. That's his way of celebrating a victory. In fact, he does not have to win to

6 CHI DOG TRACKS AWAITING DECISION

**Gambling Alleged—20 Days
Granted to Prepare Defense
—Town Wild Over It**

Chicago, July 19.

Operators of the six dog tracks running wide open in and around Chicago are enjoying a 20-day respite in which to prepare answer and defense against gambling charges instituted by State's Attorney Crowe. Circuit Judge Friend granted the extension at the request of attorneys for the track owners.

Master-in-Chancery Dellenback had previously been ordered to report his findings on the rebuttal testimony by today.

The charge against the tracks is that the sponsors permit and take part in betting on the races, though under guise of an "out."

The alleged "out" is defined by the track owners' attorneys, who answer the charges with the explanation that the tracks neither allow betting or partake in it, but that patrons may "contribute" toward the prize money of each race.

"Contributions"

The so-called "contributions" are received in the same manner that bets are handled by the pari-mutuels at horse races. One may "contribute" \$2, \$3 or \$5 on either straight, place or show, and there are \$6 and \$10 combo tickets.

The tracks run nine races an evening, eight dogs to a race, and prize money varies from \$250 to \$500 for the win.

If the dog toward whose benefit and upkeep you "contributed" happens to get in the money, you are awarded "interest" on your money, plus the original kick-in. The "interest" is regulated by an established track handicapper, as are prices on a horse race. There are three readings before each race, these readings posted on a large and discernable board in the infield, also not unlike the procedure at pony tracks.

Picking Winners

Greyhounds are raced exclusively. Before each event the pups are lined up in the paddock, where the kindly "contributors" pick out the one they think needs the "contribution" most. It is incidental that the most consistent winners are recipients of the largest "contributions."

Prior to issuing the 20-day extension, Judge Friend was petitioned by the track operators' attorneys for a 60-day stay. This he refused to grant when it was pointed out that by that time the season would be over and the tracks, ready to close voluntarily. The pending action was entered two weeks ago and the additional 20 days will carry the litigation into a second month anyway.

Clashing legal interpretations of the word "contribution" in this case have kept the tracks from the hands of the law until now. They have been running at a huge profit all season and now stand as the chief diversification for Chicagoans with a yen for betting, which means Chicagoans of all classes and a resultant loss of trade for Chicago theatres.

It is estimated that the six tracks' combined weekly turn-over on the "contributions," or betting, exceeds \$1,000,000 with a profit of about one-third to the tracks.

show off. The young man is known as a cather for any half-way decent boxer. He seems to be afraid of Ed Keeley, a portside socker from Way Down East, and he ran out on Ed lately.

Wills is washed up, having gone back since last year except for one thing—the desire to hold and sock, besides hitting at the breakaway. The referee called him plenty in the first round. Some thought that might have taken the spirit out of Harry, but not to the extent of forgetting to block the squat Basque's first try.

The semi-final, which went on last because of the badly bungled arrangements, was a fast and lively go between two heavies, Ernie Schaff of Jersey, and Benny Touchstone of Florida. Ernie is a gob and tough, but Benny is no slouch and he punched his way to a draw; in fact, could have been given the decision.

BECKER AND "SACRIFICED"

BELBA TREBA'S VILLAGE DANCE IN COURT

Golden Panel Inn Dancer, with Others, Held for Trial—Cop Held Costume in Hand

Her demonstration of an "original" dance, mixture of the hula-hula, tango, one-step, etc., which she gave for the benefit of Magistrate George W. Simpson in the Tombs Court, did not assist Belba Treba, 23, of Paterson, N. J., cabaret dancer, charged with giving an immoral exhibition in a Greenwich Village cabaret. At the conclusion of her court room dance, part of the evidence in the case, she was held for trial in Special Sessions.

Miss Treba was arrested early Wednesday morning, following a raid by the police on the Golden Panel Inn at 249 Sullivan street. Detectives McGown and Cooney testified they had witnessed the girl go through various writhing motions on the floor of the cabaret in the presence of 20 or 30 patrons. The girl was decked out in "a few beads," according to the police. Her "costume" was exhibited in court. Cooney held it in the palm of his hand.

Miss Treba denied the dance was indecent, declaring that she was the inventor of it, as the result of long study of Oriental gyrations of ancient times and modern dances. She offered to don the costume for the Magistrate, but the latter, after glancing at the few beads, decided to forego the display.

Although it was very warm in the court room, Judge Simpson consented to Miss Treba giving a short display of the dance. The detectives declared her court room debut was exceedingly mild to the one she gave at the cabaret.

Magistrate Simpson decided that he had seen enough to warrant holding the girl in \$500 bail in order that she might give the Justices of Special Sessions the experience of viewing Oriental terpsichore. At the same time he also held for trial John Strasser, owner of the Golden Panel, and Raymond Hines, trap drummer and master of ceremonies at the place. Strasser declared the officers had caused the arrest to "get even" with him for having ejected them a few nights previous because of being boisterous.

L. A. POLICE SHAKE-UP

Los Angeles, July 19.

One of the biggest shakeups in the history of the Los Angeles police department came with the sudden resignation of Isadore N. Birnbaum, president of the commission, and the refusal of city council to confirm Commissioner Thomas W. Foss for reappointment.

The resignation of Birnbaum and the action on the Foss appointment marked one of the final steps in a complete overthrow of the machine which is alleged to have dominated police politics prior to the June 7 last election.

Birnbaum has long been known as friendly to theatrical interests and has been one of the broad-minded members of the commission.

'ROUND THE SQUARE

Reynolds Panics Long Beach

Senator William H. Reynolds, who founded Long Beach, Long Island, also has given the seaside resort its greatest wallop, and recently. The Senator has advertised and sold at auction his realty holdings in that place. An extensive publicity campaign carried on in and around Greater New York foretold the Senator's intention and is said to have created a realty panic, sub rosa, in Long Beach property. Confidence immediately evaporated by prospective investors and current holders around Long Beach when it became known Senator Reynolds intended to desert the town he created.

On top of the agony the Senator is exploiting another land development, Lido Beach, just adjacent to Long Beach. The rush to follow Reynolds to the new sub-division has been the paralyzer for the Long Beachites.

Senator Reynolds is claimed to have been given a pretty raw deal by his townspeople of Long Beach through local politics. If the Senator timed his real estate sale in retaliation, he is plenty hunk, from accounts by unbiased Long Beach citizens.

LOITERERS DISMISSED

Capt. Lennon Trying to Cleanse Broadway of Idlers

As a result of orders issued by Captain Edward Lennon, West 47th street station, to patrolmen on Broadway that no loitering be permitted, Policeman Graham approached six men standing outside Lindy's restaurant and directed them to keep moving.

The cop said the men paid no attention to his orders, when he arrested them on charges of disorderly conduct. Later in West Side Court Magistrate McQuade, after hearing the evidence, dismissed the case.

Graham stated that numerous complaints had been received that women were being molested and other pedestrians had to step into the roadway at times to pass. Deputy Chief Inspector Bolan has assigned a number of his plain clothes men to patrol Broadway with orders to arrest anyone found loitering.

POKER GAME AT HOME ALLEGED 'THE WORKS'

Joe Cohen Called on Claire Gilbert—Played Table Stakes—Claire Lost \$2,500

Joseph Cohen, 34, salesman, 100 Columbia street, was enjoying breakfast in a restaurant at 86th street and Broadway when Detective Elwood Divver, West 65th street station, entered and arrested him on a charge of grand larceny on complaint of Claire Gilbert, insurance broker, 245 West 71st street.

Miss Gilbert told the detective that on April 22, last, Cohen, and two men friends of his came to her apartment. With Miss Gilbert was a woman friend. A short time later a poker game was suggested and table stakes. One of the men was not supposed to know the game so well and his chances of winning were not considered favorable.

After the game had progressed some time one of the members of the party decided it was time to stop. Cohen and his friends left. Miss Gilbert took an inventory and discovered she was minus \$2,500 and her woman friend was loser of \$1,000.

After discussing the game for a while the two women concluded that they had been victimized and decided to notify the police. Detective Divver was assigned to the case and started a search for Cohen. Early Saturday morning Miss Gilbert was passing the restaurant when she observed Cohen seated at a table near the window. She passed unobserved to Cohen and phoned the detective.

Cohen admitted, the sleuth said, that he had played cards with Miss Gilbert but insisted that the game, so far as he was concerned, was strictly on the level. His fingerprint record showed several previous arrests on various offenses.

When arraigned before Magistrate McQuade in West Side Court Cohen pleaded not guilty and was held without bail for a further hearing.

'BIG TIM' FOR 1ST TIME MENTIONED

Henry H. Klein's Book on Becker Case Declares Dead Man Innocent—Alleges Police Lieutenant Framed for Chair—Followed Instructions, Volume States—500 Pages

SENSATIONAL STORY

For the first time the name of the late "Big Tim" Sullivan, leader of Tammany in the Tenderloin and the East Side from 14th street, south, is publicly mentioned in connection with the notorious and never-solved murder of Herman Rosenthal, super-gambler.

What thousands of "insiders" whispered during the good old days of 1912 is now property of him who runs as he reads, by virtue of a subsidized book titled "Sacrificed," by Henry H. Klein, attorney, investigator and former First Deputy of the City Comptroller's office of New York city. It is a tome of 500 pages, selling for \$2.50, and obviously costing more than that to produce.

The answer seems to be that the turbulent and mercurial hatreds and feuds of those hectic times have not yet died.

The lengthy book, written in dignified and far from "yellow" spirit, sets out that Lieut. Charles Becker, head of the grafting and oppressing "Strong-Arm" squad of the Manhattan police department in the heyday when prostitution and gambling were "protected," when Charlie Murphy and the late "Big Tim" Foley were beginning to advance their foothold on Tammany (which means New York political control) were adjusting themselves to the new conditions which eventuated in prohibition, "pull" and church domination.

"Sacrificed" is a screed attempting to establish, and very credibly accomplishing it, that Lieut. Becker was "framed" to the electric chair for the assassination of Rosenthal just outside the Metropole Hotel (Broadway and 43d street), via a "double cross."

Klein's volume, with exhaustive records, quotes, affidavits and logical arguments, maintains that Becker was sold out to save the lives of the actual conspirators—Schepps, Vallon, Rose, "Bridgie" Webber (all still alive)—and to satisfy the ambition of District Attorney Whitman to be Governor, which he became in time to turn down Becker's last plea for clemency.

Uncomplimentary to Goff

The verdict of the book is most uncomplimentary to the late Recorder Goff, the jurist of the first trial, and the findings of the Appellate Court in the original reversal are quoted to effectively back up the contentions.

It is set forth that the four gunmen who did the actual killing were "tools"—that "Dago Frank" knew nothing of it and was not present, and that the remaining three—"Gyp the Blood" (Horowitz), "Lefty" Louis and "Whitey" Lewis (Levy)—were doped and drunk; that "Bridgie" Webber "dared" them, and that Vallon (Vallinsky) fired the first shot. Rose, chief conspirator, Webber, Vallon and Schepps stipulated with Whitman, turned State's evidence, were freed, and are today at liberty.

It details a remarkable "inside story" of the Times Square and East Side days of that period, with the record and unofficial expose of gangs, vice, intrigue, official oppression, police connivance and inter-coterie warfare. Probably no more sophisticated, big-town, "low-down" has ever been put between covers.

In the Epilog

Only in the final chapter, an epilog, is "Big Tim" named. He, whom all the knowing ones whispered about, is made the principal

RICH CHEESE CLUBBER

Neilly Kingsley Goes to Summer Home—Has Yacht and Wife

Wee Neilly Kingsley, raconteur, one of the shining lights of the Cheese Club, is missing from his haunts on Broadway. Kingsley left Times Square for his summer home, "The Kneel Inn," Fairfield, Conn., to spend his vacation.

He is in the theatrical advertising business for a big Metropolitan daily. Recently he bought the Inn that had been the property of Baron Kane of Bavaria.

Nell a few weeks ago paid off the second mortgage. He made a ton of dough betting on Paulino Uncudum. He has some left, he told friends, that he is going to wager on Jack Dempsey to beat Sharkey.

The first Saturday night is "Celebrity Night." This fete is for Frank Hughes, one of the heads of the Muller Advertising firm. Hughes is Kingsley's chief alibi man, and probably rates the best "yes" man in town—to Mrs. Kingsley.

The rest of the week will be devoted to fishing and cruising excursions on Kingsley's yacht. Kingsley will conclude his sojourn by giving a monster dinner at the Bridgeport hotel. Perry Charles, broadcaster of station WJAP, Palisade, will present Kingsley with a gift.

Roxy's as Stimulant

Horn & Hardart are opening a new automat near the Roxy theatre. The 7th avenue district around "the cathedral" has taken a pronounced sprint since the opening of the big theatre.

This was recently evidenced through the Shuberts turning dressing room and stage space of the Winter Garden into stores.

factor behind the scandal, though, strangely, it is contended that the fading and ageing Tammany leader, losing his grasp and grip to rising younger and stronger powers worked and strived to save the life of Rosenthal.

It is claimed, without reservation, that "Big Tim" loaned Rosenthal \$12,500 to go into the gambling house business at 145 West 45th street, with Becker advancing the additional \$1,500, on which the lieutenant took a \$1,500 chattel mortgage. To give himself additional protection, Rosenthal lived in the place, thus adding the privilege of making it a "residence."

Webber sent letters to Commissioner Waldo and Deputy Commissioner Dougherty, being jealous, it is alleged, because Rosenthal was the first "Ghetto" gambler to "make" the rich Times Square territory. That caused Waldo (perhaps with the added influence of Sullivan's waning power) to cause a raid and station a "harness bull" (uniformed policeman) in the place. Becker was helpless. Rosenthal was furious. Rosenthal "squealed" to the newspapers, first failing to get interviews with Mayor Gaynor, Governor Sulzer and Commissioner Waldo.

Becker "Turned Over"

It was the rival gamblers who saw the peril, rather than Becker. It is maintained. To save their lives they dealt with Whitman, who saw in the potential conviction of Becker a big feather in his cap. They put it over.

Becker was thus "turned over" by his own workers.

He was ordered to stay "mum" about Sullivan, who, this book states, guaranteed to get him out. Sullivan had ordered him to protect Rosenthal. When the other "gangs" had Rosenthal slain, Becker stood pat on his promise. The point is made that had he (Becker) "squealed" on Sullivan he would have beat the extreme penalty by demonstrating that his principal motive was to save Rosenthal for Sullivan—besides which he wanted to prosecute him for criminal libel for his affidavit.

But Becker kept the faith, refused to "squawk," and went to the chair for it.

This is the most sensational Times Square document ever set in type.

EASY MONEY 'BOOKIE' SLIPPED AWAY ONE DAY

B'way's Wise Money Went Where It Looked Soft—Became Hard Boiled Though

Broadway's "wise" mob were taken for several grand last week with the sudden appearance and mysterious exit of a new bookie, whose grosses began to swell as soon as it was known he was giving bigger and better odds. He operated from 46th to 49th streets.

In addition to offering better odds the out-of-towner began to take "post" bets. This means that if a horse was scheduled to leave the post at 2.15 he would take bets at that time. Meantime the bettor could call the track on the chance that the race started at 2.13 and being over would give him to bet on a sure thing before the bookmaker got the flash.

The word passed round quickly that "sucker" money was to be had for the asking. Instead of collecting the boys parleyed and redoubled the bets.

Everything looked lovely in the racket when the visitor suddenly disappeared from his usual hunting grounds. A visit to his hotel on 49th street resulted in the unsatisfactory information that a pal had sneaked his grip from the room sticking the hotel people for the bill.

COPS GOT SMOKER

Saw Daniel Colonna Sitting on Bed at 167 W. 71st Street

After perching on a narrow fire escape outside the sixth floor of an apartment house at 167 West 71st street, Detectives Addy and Reilly, Narcotic Squad, detected the fumes of opium and looking through the window observed Daniel Colonna, 27, sitting on the bed, smoking.

After observing the man several minutes the detectives leaped into the apartment and seized the pipe from Colonna's mouth. Colonna, who was not the least bit agitated by the intrusion, declined to make any statement.

An investigation by the detectives revealed a can of yen shee. While Colonna was changing from his silk pajamas to his street attire preparatory to a trip to police headquarters, a well dressed woman entered the apartment.

The detectives questioned her but she declined to reveal her identity and said she was merely paying a social call. Satisfied that she was in no way connected with the place the officers permitted her to leave. At headquarters Colonna told the detectives he had been a smoker and was trying to break off the habit.

Addy and Reilly said they had received a tip that opium was being smoked and they succeeded in tracing it to the 71st street house, which is directly opposite the Alamac Hotel. They arrived at the house after midnight and secreted themselves on the rear fire escape. It was about three hours later that they detected the fumes.

When Colonna was brought before Magistrate McQuade in West Side Court he was found to have a criminal record of six previous arrests, most of them convictions. He waived examination and was held in \$1,000 bail for trial in Special Sessions.

Poker Player Only

Jack Holt, 27, of 251 West 122d street, who claims to be an actor, was acquitted in Special Sessions of maintaining a room for gambling.

Holt was arrested following a raid by the police on the basement of 2237 7th avenue April 10 last. The police testified they found 13 gathered around a table in the place playing poker and that Holt was collecting a "kitty" on each pot.

Holt denied he ran the place but was only a player.

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GRAY MATTER

By MOLLIE GRAY
(TOMMY GRAY'S SISTER)

At the Palace

Returning aviators can still beat cooling systems that haven't too much backing. Voices echoed at the Palace Monday.

Wally Sharples does afford some chances to "Smile Awhile," as the program suggests. Two pages announce the numbers first in green velvet and later in scarlet silk coats, white lace jabots and black hats. They also danced, better than they sang, in white silk patterned with circles and angles of many colors. A pink satin lace trimmed negligee worn by one of the other girls was pretty, as was also a frock of green crepe with bolero bodice. The operatic version of "Sally" was really well sung.

Elsa Newell's nicest costume was a red shawl draped to good advantage, the deep fringe being white.

Nancy Gibbs made the "Dear Little Rebel" enjoyable. In per pink taffeta, chiffon hoopskirt and tight bodice almost covered by the deep bertha, she seemed really of the old South they sing of. Her voice is pleasant and her manner charming.

Rosa Low's fine voice received proper appreciation. She made a picture in white crepe and lace, the only color being a pink ostrich fan. Rosa is evidently fond of pearls, wearing them at wrists as well as ears and several ropes around her neck. One large ring was worn on the index finger of the left hand.

Paul Tisen has a feminine pianiste with his orchestra. She also wore the white silk blouse with gold cord girdle that the men wore, but with a black satin skirt. Holland and Barry are clever dancers. The girl is a beautiful blond and wore all her costumes to her ankles. The first was black velvet with vestee patterned in silver spangles; a crepe was white to the bottom of the skirt where it became yellow, matched by her large fan, and then to the tune of "Stars and Stripes Forever" she danced in star spangled blue satin lined with red and silver stripes which showed when she whirled all over the stage. A coronet of shining stars also adorned her hair, but all the applause at the finish wasn't for the flag.

The hole in Frank Fay's handkerchief was too obviously cut there to elicit the sympathy and new handkerchiefs he seemed to expect.

The Monarch of the Menus

"The Prince of Headwaiters" shows plainly what the man who starts out in life to be an artist can make of himself in New York. We may judge a painting by the quantity of oil in it but we know how to express our gratitude to the high and mighty Monarch of the Menus. When such a ruler is also a concoctor of delicious concoctions—the chef episode of his past wasn't mentioned—the world is his, also a limousine and a couple of valets.

Maybe it was the Art of Cuisine he wore the smock and tam for in Paris before discovering how well he looked in a cutaway.

But there's no explaining what a man cheated of his wife will do. Some people drown their troubles. Pierre poured out his heart in sauces, hence fame and fortune and the chance to save his son from the wrong woman. Ann Rork, Lilyan Tashman, who would be the wrong woman even if she was right, and Priscilla Bonner all came under the guiding hand of Lewis Stone, "The Prince of Headwaiters."

The Misses of "Young America"

"Young America" at the Paramount, has some promising talent among its dancers, "Miss Detroit" and "Miss Des Moines" particularly and one good but with room for improvement voice. Their costumes were nice ones of blue an silver using hats with long yellow feathers for one dance and tri-corner silver ones later. They were announced by an aviatrix in silver and the map the drop made revolved in narrow sections each bringing a girl with it. "Miss New York" doesn't have to promise as much as the others, she is already well on her way.

The Hippodrome screen calls the attention of its patrons to the fact that there is no cheap summer policy there. It wasn't necessary to call attention to the lack of a cooling system which was as conspicuous as the lack of entertainment in the show.

Exits Rolls Roycingly

"Dance Magic" shouldn't have been released until the winter when people wouldn't care so much what they saw if they were out of the cold, but with the heat and this absurdity it's too much.

A born dancer in a community of bigots who send women to the pulpit to confess the sin of "thinking about dancing" would seem a hopeless situation.

But she went to Broadway, "made" the handsome money fan of a big producer, made a hit, a big hit, made a mistake—first sign of being really human—made the trip back and made her confession from the pulpit.

But swearing on the Bible didn't convince her father, so she wandered to the brook side and there the hero found her.

Exits Rolls Roycingly.

Some time ago the Capital announced an organ recital every noon preceding the first showing of the feature. It started quite impressively this week, perhaps every week, with a few strokes of a bell by the organ then a very snappy bugle call from the back of the house which was followed by the "Star Spangled Banner."

And the rest of the recital consisted of some few strains from old songs and the "Miserere" from "Il Trovatore." It was certainly disappointing after the start.

Swatting the Irish

Whoever does the cheering for "The Callahans and the Murphys" it won't be the Irish. Not so much because of the coarseness of it, since that type was common enough once, but that a daughter of one of them could do what Sally did without her mother aware of it. Any daughter of any mother of course but especially the Irish.

And would any girl accept all the help Sally did from her brother at that time and yet not tell him she really was married? But of course that would have eliminated the cause of another fight.

The only thoroughly enjoyable portion of the picture were the facial expressions of Marie Dressler and Polly Moran. The rest was irritating, including the titles which were away beyond the intelligence of the people using them, and not at all in character.

And quite evidently there is no censor.

"Modern" "Faust"

"Sinners in Silk" is giving the public another look at the modern version of "Faust." That is if 19 inches of skirt can be called modern. The sinners are the same today without not so much silk, except in the stockings. "Sinners" is a novelty despite its old fashioned clothes—almost a continuous wild party and not once do knees knock or hands slap for blackbottom. Adolphe Menjou, Eleanor Boardman and Conrad Nagel were all acquiring experience in "Sinners in Silk."

At the American

The blonde member of Rubin and Malone at the American at least makes a fair attempt to dance but the brunet who sings should not. Their opening sport dresses were pretty ones of crepe de chine, short coats and skirt hems of printed and pleated white skirts. The blonde

The Bob, Long Haired Actress; Wig—Camera!

Portland, Ore., July 19.
Bill McCurdy, Northwest manager for Henry Duffy, is the super-diplomat.

Jeanne May, leading woman for the Duffy Players at the local Hellig, was instructed by Forrest Cummings, stage manager and director, to bob her hair for the leading role of "If I Was Rich." She refused.

The day before the play was to be presented, McCurdy showed up, and the matter of Miss May's b b was put to him by Cummings. He solved the question by supplying the actress with a short-haired wig.

FOOLIN' 'ROUND

(In Hollywood)

BY MISS EXRAY

Thursday.

Dear Mazie:

Out at Metro-Goldwyn-Mayer the other day found an unexpected treat. Saw Lillian Gish work before the camera. Her natural expression is something that most of the leading lights of the films strive for and then fail to get over.

Lillian was being directed by Fred Niblo, who in a quiet, soothing voice gave orders that really sounded like requests. Entire atmosphere of this set made one feel like they were spending an evening in an old-fashioned "parlor."

What a difference on another set but the same lot, where Robert Leonard in his basso profundo was asking Aileen Pringle to do the most trying stunt of registering great anxiety over a man having gone overboard into an ocean composed of mattresses and other soft things to fall on! Rather difficult, too, Maz, with no man and no ocean.

Quite grown up is Jackie Coogan, working on the set next to Leonard's. This youngster has outgrown his chubbiness and is now tall and slender. He is sharing honors with that very handsome Swedish star, Lars Hanson, in the picture now in the making.

Over on the other side of town, at Fine Arts, visited with Tom Terris, who is making his first picture for that outfit. The activity on this lot was really surprising. All stages were working in full blast. The extras were having an inning. There was at least 100 on the Terris set. Carmel Meyers, attired most extravagantly as a senorita, was being put through the throes of a Spanish dance.

As far as dressing of the parts in this picture is concerned, Miss Meyers will indeed have to strut her stuff, as the extra gals were very well dressed and sported the most beautiful and unique melange of Spanish shawls I have even seen.

Dorothy Jardon's Husband

Friday.

Dear Mazie:

Just returned from the station after watching the choo-choo leave for dear old New York.

Got some news for you, Maz. Saw Dorothy Jardon, looking as fresh as a daisy, boarding the train on the arm of a newly acquired hubby. He's a dashing-looking Englishman. Tall and slender, with one of the best looking brushes adorning his lip that I have seen out here.

Saw Edmund Breese the other night. He said that he was going to take a try at vaudeville for four weeks in his act, "The Walter," which he gave the night of the Mike Donlin benefit.

Talk about petty jealousies. This one is the berries. One of the foreign ladies pulled it the other day. She objected to second place on an

add, which was merely the usual palaver that announced "Among those present." The squawk was settled by omitting her entirely. To tell the truth Maz, she was not entitled, if it came to a show down, as far as popularity was concerned, to be placed in the spot she had picked for herself.

Clay Crouch has two clever and attractive dancers in his company. They were in silk shawls over simple grey costumes that had touches of pink here and there. White georgette gowns with solidly beaded bodices and skirts covered with long white ostrich plumes shading to red at the tips and matching fans looked good on both girls, while the rhinestone studded purple velvet costumes for the finish had a little silver fringe draping the sides. Another girl wore a ruffled orchid crepe frock for her few lines.

Raymond Barret has an unfunny sketch but any suggestion of a domestic battle is as sure-fire as the flag on the West Side. The young bride's frocks were of course the nicest, her taste not yet being guided by a budget. One was pink taffeta, the other pale yellow chiffon draped with lace. The other's 10 years' experience had taught her the value of black for regular wear, but she decided to spread herself for evening and she did in green with many spangles.

NELLIE REVELL IN HOLLYWOOD

By NELLIE REVELL

Every time a discussion starts on "Why do good plays and stories so often turn out to be poor pictures?" I think of a story. The wife of a poor immigrant was in the hospital. Each day when he went to inquire about her, he was told there was a "great improvement." Day after day the anxious husband heard the same bromidic reply. Finally one morning they told him she was dead. Later, when asked by a friend what she died of, he replied: "Too many improvements."

The situation in the picture industry as regards stories is about the same. First a producer buys a novel or a play which has been acclaimed as good. Then he turns it over to someone to make a treatment of it. After that the scenario writer works on the treatment and a continuity writer follows this by improving the scenario. Then it goes to the director who does what he wants with it and to a supervisor who grafts his ideas onto it. And finally it lands in the cutting room where it is shaved and bobbed until even the author can't recognize his child.

Each one of these technicians is put on that story to "improve" it. Thus when a story that was live and well in the beginning turns out to be a sick picture, there can be only one answer, "too many improvements."

It is disappointing enough to acquire fame and find that it is fleeting. But it is even worse to think you have acquired fame and find that it has never arrived. John Barrymore can tell the world all about it just now. Before the death of his uncle, John Drew, Mr. Barrymore went to San Francisco that he might be with the great thespian in his last moments. And behold—this dispatch came back from the Bay city:

"Attending Mr. Drew during his last few days was a nephew, John Barrymore."

A nephew! He might be the John Barrymore in New York and Hollywood, but he's a nephew in the city by the Golden Gate.

It seems that Milton Sills is to contribute to the screen something even finer than his acting. For Dorothy Sills, his daughter, has arrived out here for a visit with her father and her stepmother and with the express intention of starting a film career. She has overcome the parental objections and will make the First National lot the scene of her initiation into pictures.

Los Angeles may be settled and populated by Iowans. But San Francisco must be filled with Chicagoans. The Golden Gate city had a murder every 12 days during the fiscal year, just ended. We knew that Frisco was jealous of Los Angeles—but we didn't know she was going to try to outstrip Chicago, too!

Bill Rogers, I notice, says that since he's been in the hospital he has figured out that the Republican Party maybe isn't so bad after all. He intends to quit saying mean things about it—but just the same he is going to watch it.

Bill isn't the first man who was reformed in a hospital. Perhaps those surgeons were Republicans and when they opened Bill up they let the light into him.

The airmail and the picture present an interesting angle of two infant industries coming to each other's aid. Each began to come into its commercial heritage about the same time, around 18 years ago. The picture, of course, far outstripped the forces of the air, since sitting in a theatre isn't considered nearly so dangerous as sitting on a cloud. But the pictures were still slaves to time and space. There was needed some faster way of getting films—especially newsreels—from the laboratories to the exhibitors. Along came the airmail to solve that problem and the response of the picture industry has aided materially in solving the flying postmen's troubles, the main one being lack of patronage.

According to airmail officials, the newsreel agencies are spending over \$1,000 a day to distribute their films by plane and it is not unusual for a news event to be seen in theatres all over the country within 48 hours after it occurred.

Hear Ye! Hear Ye! Hear Ye! All those who would like to "dunk" their bread in gravy when they are out in restaurants, but are afraid of what the waiter might think! We've discovered an answer to the difficulty.

Order a hot roast beef sandwich—and the bread will come to you already "dunked."

add, which was merely the usual palaver that announced "Among those present." The squawk was settled by omitting her entirely. To tell the truth Maz, she was not entitled, if it came to a show down, as far as popularity was concerned, to be placed in the spot she had picked for herself.

Saturday.

Dear Mazie:

Went swimming last Sunday down at one of the nicest clubs that line the Pacific ocean. I felt like one hundred and one when I paraded the beach in an eastern bathing suit. Stockings are out and as far as the suit, within the law and that is all. The long-haired sisters drew much attention and the crowning glory is returning fast out here.

Try to swim in the Pacific, Maz. What a phoney name for this ocean. One would have to be a "Trudy" to get anywhere in these

waters. Noticed the even David Butler "bucked" on taking chances. What a pair of shoulders this baby has. The height of a heavyweight with shoulders of a "understander."

Jackie Saunders' husband, a Mr. Cohn, is the big boss down at this club, "The Gables." If the food comes under his supervision I'll say he's there; it was a feast fit for a king. Jackie was at home taking care of her new arrival, a baby girl.

Sunday.

Dear Mazie:

The Montmartre is still in the swing, although the summer is here in all its glory and heat.

Saw Claire Windsor of the winsome face sitting at one of the tables surrounded by a bevy of beauties, all of different types. They sure made a picture that any artist would love to paint. Claire was attired in a simple white sport dress and hatless.

Evelyn Brent looked very attractive in a light green afternoon frock and large black hat. Lunched with a gal whom I didn't recognize, Maz, but her blazing outfit would make anybody sit up and take notice.

Lowell Sherman and monacle entertained his wife, Pauline Garon, with a lot of quiet conversation. She must have jumped in from some studio for a bite. As her costume was a pearl gray satin maid outfit, with the necessary cap and apron of white organdie trimmed with lace. Gee, Maz, she looked fetching.

One table is set aside for the bachelors, that is, Maz, they consider themselves such for the time being. George Jessel, Harold Lloyd, Lawrence Gray and Marshall Neilan were engaged in the most secretive conversation.

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15 YEARS AGO

(From Variety and "Clipper")
The 44th Street theatre nearing completion was understood to be set as the new home of Weberfields music hall pieces. Marie Dressler, Jack Norworth and Nora Bayes were to be the nucleus of a new company on the style of the old music hall organization.

"Big Time" began to interest itself in growing small time vaudeville. The United Booking Offices were vaguely reported to have put out feelers as to the possibility of buying in with Loew or one of the other big interest. Bert Levey and Pantages on the Coast had just completed a booking arrangement and a further alliance of Webster and Fischer with Levey gave small time a solid front from the Missouri to the Pacific coast.

Chris O. Brown was one of the first Broadway notables to wear horn rimmed library spectacles or "cheaters."

Richard Harding Davis and Besie McCoy were married in New York. Wallace Eddinger was reported engaged to marry Mrs. Ivy La Grove.

"Turkey Trot" and "Texas Tommy" dances were on the wane and the new "Tango" was becoming popular.

Charles Warner, who had made the role of Copeau in "Drink" famous in tabloid form, committed suicide.

William Fox announced stock burlesque at the Academy, New York. Jack Mason was preparing a series of revivals of the old Weber and Fields pieces.

Charles Frohman had an ambitious scheme for a performance at the Duke of York's, London, in which three playlets especially written by G. B. Shaw, James M. Barrie and Sir Arthur Pinero, would be given.

40 YEARS AGO

(From "Clipper")

The managers were having their troubles about railroad regulation. Augustin Daly, Palmer, E. E. Rice and other managers made up a fund of \$5,000 with which they offered to pay the fine of any trunk line railroad prosecuted for granting a special theatrical New York-Chicago rate, newly declared illegal.

The metropolis was suffering in a heat wave and only four houses remained open. "Erminie" prospered at the Casino and Richard Mansfield was doing well in "Prince Karl" at the Lyceum. The other survivors were the Union Square and Bijoux (at 29th street, now demolished).

Those bare-knuckle prize fights didn't always go 40 rounds apparently. Sam Blakelock and Tom Euston met near London for a finish fight with the "raw uns." After seven and a half minutes Euston quit cold, announcing that he had had enough, although he was still on his feet waiting the bell for the next round.

Putnam's Music Hall, Saratoga, appears to be ahead of its times. The house announces in the Clipper that its owner has invented and put in use a device to keep the auditorium cool by artificial means.

Morgan J. O'Brien, newly installed as New York Corporation Counsel, published a ruling that bicycles had a right on all park roads open for pleasure vehicles. (Later on the same fight was made on automobiles, with like result.

GOING VAUDEVILLE?

Everybody in all show business asks, "Where are pictures going to?" No one in all of the show business can answer.

But a good deal of it seems to be going vaudeville.

Daily may be seen the evidence. Before the new season shall have gone many weeks there will be hardly any type of act or turn that the picture house can not find use for. It's a repetition of course to mention that vaude appears very new to the picture house audiences. That accounts for the ease with which acts get over on the picture house stage. No. 2 acts in the vaude theatres can become next to closers in the film palaces. And then return to the No. 2 spot if going back to vaude.

The strength of the stage act in picture houses may be seen in the theatre's billing. That on the film theatre stage for which the house is paying the most money for the week will receive the heavy featured billing. It may be the picture or it may be an act.

An endless discussion could be carried on upon this phase of picture house exhibition. But it could only conclude with the ever ready question: "What can we fill the house with?"

It has been long since proven that the picture can not fill the de luxe houses. A picture here and there may do it, but there are so few heres and theres alongside 52 weeks every year that are bound to show up. Hence the vaude or stage attractions.

Tom Mix in his unusual and illuminating article in this issue of Variety on the trouble with the film industry, says no picture is worth over 50 cents in any one's theatre. Tom may be right as to the picture but how many pictures does Tom know of that will fill a de luxe theatre week after week. And when Tom comes east to see the big fights, and also gets a flash at some of the Broadway picture performances running two hours, with what they show besides the picture, he may admit that from the 50 cents for the picture to the 75c gate charge, in the majority is big value for the difference.

The admission price will never fill a de luxe theatre. That may also be detected by Mr. Mix and right on Broadway when he gets here. A picture can fill any theatre if it's the right picture. So a stage drawing attraction might do the same, if strong enough. And whether for 75c or 99c or \$1.10. The Ziegfeld, at 6th avenue and 54th street with a musical production costing \$5.50 to see has played to the largest grosses of any legit house in New York ever since it opened. When the Imperial was opened at 7th avenue and 59th street, people groaned; when B. S. Moss built the Colony at Broadway and 53d street, they said he was crazy. And there's the Ziegfeld, over at 6th avenue and 54th street, doing \$17,000 weekly. The people will pay where they believe the show is, in pictures, vaudeville or the legit. That has been known ever since Noah took out the first menagerie.

Meanwhile it looks like all vaudeville for pictures and vaudeville; for vaudeville and pictures. It's going to be the same old cry, where can we get the acts as it is now, where can we get the pictures, that is for those who can't get them.

When it is calculated the millions upon millions of Americans who most evident have not seen vaude, don't know and don't care for vaude, such as it is and was, but love vaude without knowing it when seeing the same thing in the picture house as a Presentation, will continue to patronize the picture theatres, perhaps take as long to tire of vaude as the vaude patrons did when they were not catered to, what possible substitute can be found for the stage portion of a film house performance?

Not two feature pictures in place of one and the stage show. That has never worked out satisfactorily. Nor one feature and shorts to fill out in a de luxe house, for they won't fill it week in and out.

It may be very well to theorize but a theory will never convince an exhibitor that wants his house kept out of the red. He becomes too practical, even feverish in the desire to do business. That's his only ambition, to do business. He's no picture patriot and no theorist. What he finds will draw him the most money he'll play as a policy. The more theatres, the more worry.

Joe Schenck has a sound and logical idea on pictures, it would seem. He says that no producer should make over 24 full length features a year. His United Artists doesn't do it. But Mr. Schenck says they must be all good pictures, and that if enough money is intelligently spent on a picture, it's almost a guarantee of a return of production at least. By enough money Mr. Schenck means to say \$400,000 to \$500,000. In this plan U. A. may spend more for 24 pictures a year than Paramount spends for its entire program features.

Other big producers, like Metro, Fox, First National and Universal say they couldn't be tied down to 24 a year; that they must make more. Each man unquestionably knows his own business. Mr. Schenck and his contemporary producers, but the Schenck idea right now looks to be the only solution of keeping a picture house pictures. Then would come the wall of the exhibs against the increased rentals they would have to pay for heavy cost film productions, and so on with the other end of the argument likely just as substantial as Mr. Schenck's sounds.

Meanwhile in all of the east perhaps five straight vaudeville theatres will be open next season. Those are the houses that play vaudeville only, without pictures excepting the two shorts Keith-Albee have a piece of. In the west there will not be over six straight vaudeville weeks.

So if vaudeville find itself flopping to the extent that it has had to add pictures, why should pictures which is not flopping, decay vaudeville? It isn't so much what the picture house may play as it is not to commit the error of vaudeville—kill off its trade.

Vaudeville's error was in believing it knew better than the public what the public wanted. Let the public decide the policy of any theatre, for the public pays, and the public is very apt not to pay when the theatre doesn't give what it wants.

The last thoroughfare to be opened to motors was the Harlem River (Speedway).

Two showmen, William Stanhope, formerly of the New Dime Museum, Chicago, and George McCormick, formerly of the John B.

Doris shows, opened the Extra Dry, Atlantic City cafe, still known to seashore visitors.

Thatcher, Primrose & West were rehearsing their new minstrel show which had a \$10,000 first part production staged by Ben Teal.

JOYS AND GLOOMS OF BROADWAY

By N. T. G.

The friendship and intense loyalty to each other among the stars of the theatrical profession, rarely noticed among movie players, is a beautiful thing. Most of the truly important stage stars place personal friendship for each other above money or managerial obligations.

Texas Guinan can gather about \$1,000 a week for herself from any of several sources for playing just Sundays. She refuses, yet has repeatedly given up her only day of rest to appear at Woodmansten Inn or Pavillon Royal or Castilian Royal merely for the sake of friendship. Eddie Cantor can get \$1,000 an appearance alone any time he wants to, but invariably refuses. Yet when Van and Schenck, his friends of years, asked him to come down to the Pavillon Royal, where they are working, he not only made an appearance, but went through an hour of work more strenuous than he ever did in the "Follies," which included a burlesque acrobatic act with Bert Wheeler. That not only netted him a few bruises, but completely ruined a suit of clothes.

Cantor played 157 benefits during one season while in "Kild Boots" and could have made at least \$100,000 if he had devoted that same time and energy to playing club dates.

Ad Libbing

Bert Wheeler has developed into a great ad lib clown as a result of his appearances at the road houses Sunday nights, particularly with Van and Schenck at the Pavillon. The knowledge in the minds of the audience that something is done without rehearsal makes for added laughs. Few actors can do it. We have been ad libbing for 15 years and have appeared on the stage with practically all the great comedians. To our mind Will Morrissey is the best ad lib comedian we have ever seen. Johnny Hines has developed into a wonder. The best sustained piece of ad lib work was the night Eddie Cantor and this writer conducted the Will Hays movie charity fund show at the Palace theatre. It was a midnight show. Cantor never stopped from 12:30 until 4 a. m. At the finish, when he started chasing the audience by telling them the show was over, they stood up and cheered him, while he started undressing and going to sleep on the stage.

Broke Up a Singer

Al Jolson was a wow at ad libbing during the selling of Liberty Bonds in 1918, when we worked with him at the Casino theatre. Will Rogers was on the Ziegfeld Roof at that time, but had not developed a gift of swift thought on the stage. George Jessell got his first appearance as an ad lib star announcing benefits. The funniest night of ad lib comedy we remember was Jessell, Cantor and myself working with Raymond Hitchcock at a benefit at the Central eight years ago. They worked in a house set and some famous prima donna was singing. Cantor and Jessell crawled on to the stage through the fireplace. The warbler never finished.

When Cantor and Bert Wheeler worked with us at the Pavillon Royal Sunday one of the big wows was scored when Joe Schenck started giving away the two clowns' discarded undershirts, ties, shoes and socks as souvenirs. They had a hard time getting dressed after the act.

Bert Wheeler told us he will marry Bernice Spears next summer. Which reminds us that we are responsible for the romance. Bert was guest of honor at a party at the Silver Slipper one night. We brought Bernice Spears over and introduced her. Later we gave a swimming party at our house and Bert brought Bernice. Now—wedding bells. And there may be more we have to answer for.

Everyone in the theatrical district is familiar with the sight of a youngish looking man, apparently blind, who creeps along tapping his cane loudly, as the crowds leave the theatres. He barely moves forward through the throng. Lately he is supplementing the cane tapping business by calling out "Good by, pencil." And when he wants to get from one show house to another he walks plenty fast.

Feon Vanmar Now

We were opening the Lexington Opera House as a Loew theatre. Ziegfeld had sent 10 of his cleverest little girls to appear and do a specialty. Liked all but one, and didn't want to put her on, because we didn't think she was clever enough. She did her bit, however. Later on she worked hard and developed. Played the night clubs, the greatest experience in the world for an ambitious girl. A few weeks ago we saw her at the Strand. Sensation. Her name is Feon Vanmar.

Hotsy Totsy Hard to Handle

Hotsy Totsy is back in town again working at the Frivolity Club. We found her about three years ago in the Everglades chorus. We predict she'll be a star within a year or two. Now never gets anywhere. Managers say she's hard to handle. Good natured, happy-go-lucky kid, who needs someone who understands her to put her over to a tremendous hit. We believe she can step into any revue in town, including the "Follies."

Ziegfeld is again recruiting girls from the night clubs, this time for the "Follies." When he opened "Betsy" and "Rio Rita" he took about 18 girls from the Silver Slipper and Frivolity Clubs. Girls now rehearsing with the "Follies" include Jean Murray, Barney Blind, Mickey Siden, Jean Woodward, Norma Taylor from the Frivolity Club and Doreen Glover and Polly Luce.

A youngster joined one of our current revues. He was palpably trying to hide the fact he was an amateur, but spilled the beans when he asked another boy:

"Does the manager furnish the paint for our faces, too?"

We understand that an actor in Detroit first made the crack that a prize was offered for the first non-stop flight around Paul Whiteman.

Popular Aviator Killed

When Lindy was here we had the pleasure of entertaining our friend, Major Tom Lanphier, head of the squadron of scout ships which escorted him about the country. We gave several parties for the flight officers at the night clubs, and invited several of the girls from the "Merry Go Round" to join the young aviators at the Frivolity. One in particular made a hit with the girls. Everyone liked him. A few days later one of the girls read in the paper that Lieut. Thad Johnson had been killed with his squadron in Ottawa. Same boy.

Farms Are Best

Actors and producers are following the "Back to the Farm" movement. William Hodge has had a magnificent model farm near Greenwich, Conn., for many years. Fred Stone's ranch at Amityville, L. I., and now in Connecticut is well known. Many others own farms. Actors and managers are falling in line. They have discovered that a farm with ample land and room to play, to raise chickens and vegetables, is far better than a tiny plot of ground in a theatrical colony, with no opportunity for getting close to nature and enjoying the real country.

SHUBERTS' DEALINGS WITH TICKET MEN AND TREASURERS DETAILED BY LONG

Anything from 5c Up Taken by Shuberts, Their Former General Mgr. Declared on Witness Stand—Made Treasurers Come Across Also—Arthur Hammerstein's Seeming Retailatory Testimony

Pro and con views of the proposed Consolidated Ticket Agency were aired in District Attorney Tuttle's investigation of Broadway's theatre ticket situation Thursday. Arthur Hammerstein spoke in favor of the central office, while Ralph W. Long expressed a counter opinion.

When Hammerstein took the stand and said his say, ticket brokers ventured the idea that maybe the investigation was a ballyhoo for the central office, but after Long was examined the brokers appeared to have wasted a squawk.

Hammerstein was called as the result of his letter to Tuttle, saying that if Leonard Bergman was called downtown he could tell of the big money that was supposed to have been split by Erlanger and Ziegfeld. Bergman did testify and to the effect that Erlanger never got a penny of the gratuities paid box office men by the brokers. After Hammerstein was finished there was little doubt that he was attacking the Erlanger group for their refusal to participate in Joe Leblang's central office.

Long, now working for Erlanger and Dillingham, made an excellent witness. After he explained the manner in which the Shuberts collected money from ticket brokers and from their own box office people, he was asked an opinion of the consolidated office and brokers.

The witness doubted the sincerity of the managers in attempting to form a central office. He said if the managers wanted to, they could wipe out the ticket agencies over night by simply not giving them tickets. Long further stated that the brokers are of no value to a successful show, which does not need them.

Long stated the case of "Lucky," a Dillingham attraction, presented at the Amsterdam this season. Although the agencies bought 450 tickets a night for eight weeks, yet the show failed to show a profit during a single week of the engagement.

How Shuberts Collect

Tuttle wanted to know how the Shuberts collected money from the brokers when Long was general manager for them, a post which he resigned from last winter. Long stated that money paid in advance by the agencies monthly on the basis of 7½ cents per ticket. At the end of the season the number of tickets sold by each broker was computed, and if he paid more than required a refund was made. Previous to last season 5 cents per ticket was collected in the same manner, and during one season there was no collection or so-called "concession."

Long confirmed the testimony of agency employees that during last season the Shuberts collected \$55,000 on the basis of 7½c. per ticket. They also collected one-half of the gratuities given box office people by the agencies. Long thought that collection amounted to only about \$5,000.

Asked why the Shubert bothered with such a comparative small amount, Long replied: "I supposed it's because of their Imperialistic policy of reaching out and grabbing for everything."

Ben Mallam, the Shuberts' own secret service man, ordered the box offices to "kick in" with half of their get, said Long. The money from box offices was turned over to either Jack Morris or Miss Houser, Leo Shubert's secretaries, Long said, but he had no idea of how it was accounted for on the books.

Long Explains

Explaining his doubting of the sincerity of the managers in forming a central office, Long said it would mean the collection of a vast sum from the public. He estimated that there would be some 3,000,000 lower floor tickets sold by the agency, and if the box office price was around \$4, it would mean 40 cents

on each ticket. He thought that if the managers wanted to create such an agency they could sell without extra charge, merely taxing each patron \$5 per year for the privilege—and then that would amount to a lot of money. As a matter of simple arithmetic if a million people paid \$5 it would mean \$5,000,000, whereas if 3,000,000 tickets were sold at 10 per cent, or an average of 40 cents over the price, the total would only be \$1,200,000.

What Long meant to imply was a moderate charge to cover costs, while the promoters of the central office plan are not quite confident it could successfully operate on a 10 per cent. basis.

In explaining how money would be paid the Shuberts by the brokers, Long said McBride's might pay anywhere from \$1,000 to \$2,500 each month, this money being deposited in the Shubert Special Ticket Account. The ticket allotments to each broker would be from 4 to 75 tickets nightly, with each house disposing of from 200 to 600 tickets nightly.

Long thought it was the bad order of shows rather than ticket agencies that was the matter with the legit business.

William Klein, the Shuberts' lawyer, sat in to listen to Long's disclosures. When he had concluded, Klein sprinted for a phone to tell Lee Shubert all about it.

George Buck, brother of Gene Buck, who produced "Yours Truly," mentioned several times because of direct premium payment of \$1 more, smilingly told of collecting \$1.50 on each ticket during the early weeks of the engagement. He lost his smile when the prosecutor said: "I would advise you to consult the revenue law and then pay the government one-half of the money you collected."

Later Tuttle said to Buck: "You had better consult with your lawyer and if he tells me you are settling matters with the tax collector, I will not hold it against you for not doing so before."

Because his name sounds like money and because he made the collections from the brokers, during the early weeks of the run of "Yours Truly," he was humorously referred to as "George Buck and a Half." But he was not the only manager and showman who did likewise during the past season.

Buck's Collections

Buck said he collected \$1.50 a ticket from some agencies. Others paid 75 cents and so on down to 15 cents a ticket. Such tickets were all within the first nine rows, he said. The witness estimated he had collected from \$5,000 to \$6,000 in that manner. When shown an accounting slip from McBride's showing that agency had paid him \$1,000 alone, he was not certain of the exact amount but stated McBride's sold many more tickets than other agencies.

Buck declared he got the top money from the gyp agencies and said there were about 10 such places. Buck stated he was not on salary and did not divide the money with Gene or anyone else.

It was reported when Gene Buck booked "Yours Truly" into the Shubert that he was to have complete say about the tickets. For that reason the Shuberts were not in on George's collections.

Buck denied that because of his \$1.50 per ticket collection that the show's chances were hurt. Tuttle asked if the high prices charged for "Yours Truly" didn't shorten the run, and whether the show was not a failure. The witness couldn't see it that way, saying any show that ran 16 weeks could hardly be rated a flop. In telling of collection from the brokers he said he got \$1.50 from those brokers who charged patrons \$9 or more a ticket.

The rancor of Hammerstein, who probably represented others of the Shubert managerial group, was shown in his attack on Bergman.

The manager declared that Bergman got \$1 a ticket for the hits at the New Amsterdam, meaning about \$500 nightly. Hammerstein said he got that information from Louis Cohn, a ticket broker, who died about a year ago. Bergman had stated the total amount he received was between \$12,000 and \$15,000 per year. He said he never got over 12½ cents a ticket for himself when treasurer of the New Amsterdam, and that is virtually confirmed by the brokers.

Hammerstein's Surmise

Hammerstein's "disclosures," treated in the dailies as the first real low down on ticket gyping was a surprise to Broadway, even to managers associated with him in the proposed United or central ticket office. The opinion seemed to be that he knows less about the inside of the ticket business than most other managers. That may be explained by the fact that he has not conducted a theatre himself. At present he is building one but his successes have been staged in houses operated by others, generally the Shuberts.

There was no doubt about Hammerstein talking hearsay, but in an investigation such as Tuttle's there is no cross examination, the purpose being fact finding. That his references to Bergman and the allegations of ticket grafting by Erlanger, Ziegfeld and Dillingham is libelous may be shortly reflected in damage actions against him. He blamed Erlanger, Dillingham and Ziegfeld for holding up the central agency idea four years ago but failed to mention a number of other well known managers who also refused to subscribe to the plan. It is true that these managers and others now refuse to pass over control of their tickets to other hands.

Ziegfeld Testifying

Ziegfeld is expected to appear at the investigation today (Wednesday) and counter by positive denial every allegation made against him by Hammerstein.

Hammerstein stated in answer to Tuttle's query if theatre managers generally accepted graft from the ticket brokers, that he doubted if that were so except by those he

Mgrs. and B. O. Men Summoned by Tuttle

More "sensational" testimony is expected to unfold today (Wednesday) at the resumption of the ticket investigation conducted by U. S. District Attorney Tuttle before Commissioner Cotter. Flo Ziegfeld has volunteered to appear and is due to refute the statements of Arthur Hammerstein who charged Ziegfeld with accepting money from the ticket agencies.

Joe Boynton and Benny Bennett of Madison Square box office have been subpoenaed and Tex Rickard may also be on hand. Tuttle expressed a desire to learn what disposition of fight tickets not only for the Dempsey-Sharkey affair but for other major events.

Rickard is said to have a list giving the names and addresses of all persons who received ringside locations. Many such persons are stockholders. He is expected to explain that he has placed tickets for the fight not only in New York, but in Boston, Philadelphia and Chicago and in fact uses every avenue to market the tickets.

Mike and Jake Jacobs, specialists in the past for fight tickets have also been called. In the past tickets for big sporting events are alleged to have been distributed through the Jacobs agency to other brokers and "at a price."

George White is also reported having been called downtown by Tuttle and may appear today. In addition several box office men are slated for the stand.

It is understood that Tuttle has finished with investigating the ticket brokers and will now examine managers and box office men.

Agreement by Ticket Agencies to Hold Down Price of Tickets

At a two-hour conference held Monday afternoon between representatives of the ticket agencies, their counsel, and U. S. District Attorney Tuttle, a plan to curb high prices of theatre tickets was virtually agreed on.

It appears that the prosecutor has somewhat changed his views as to gyping, having likely discovered that money so derived does not only go to the brokers, but is split up among managers and box office men.

The brokers proposed and Tuttle is said to have agreed that the agencies sell tickets for 50 cents over what it costs them. That is, if 12½c. is paid in the way of a concession or gratuity, it is to be allowed for. It was conceded also that 25 cents per ticket might be paid by brokers. Also that 25 cents be charged for delivery of a set of tickets. In addition a charge of \$1 per month was agreed on for carrying accounts.

This arrangement will be placed before a conference of some 22 well-known leading ticket agencies this Wednesday afternoon.

Not included are McBride's and Equity offices, which do not charge over 50 cents premium in total.

The plan is to continue in effect until such time as the U. S. Supreme Court rules on the law levying a 50 percent. tax on premiums over 50 per cent. That cannot be passed on until sometime next fall or winter.

The 12 agencies held for the U. S. grand jury in New York are to be indicted and they will plead guilty, being fined, but the payment of the fines are expected to be deferred until the high court ruling is obtained.

Can't Stop Custom

Tuttle asked in what way payments to box office men could be stopped. He was frankly told it could not be done because there always will be a demand for choice locations for successes, of which there are comparatively very few.

The fines that would follow pleas of guilty under the expected indictments have nothing to do with the claims of the government against the brokers for one half of excess taxes. It was reported Tuesday that the assessment against the Broadway Theatre Ticket Office amounted to \$100,000, not counting the penalty that the revenue department might impose. Another agency had \$34,000 chalked up against it, including penalty. The basis of settlement with the tax collector is another matter and the final assessments and penalties are expected to be very much lower than the figures set by the investigators for the collector.

Meanwhile the sentence of the Alexander brothers, the first brokers to be convicted, has been postponed until next Monday, at which time the plan of the brokers to limit premiums to 50 cents over the actual cost will be made public.

mentioned (Erlanger, Ziegfeld and Dillingham). "If they did," he said implying the Shuberts, "I must have lost a lot of money during the long run of my 'Rose Marie' at the Imperial theatre." Hammerstein had said he never got any ticket graft.

A few minutes later Long testified to the Shuberts getting big money from the ticket brokers annually. The Shuberts operate the Imperial and other houses in which Hammerstein's attractions have played. He has said nothing about the matter since then but Long's testimony should have given Hammerstein something to think about.

In the verbatim testimony carried in this issue Hammerstein tells of having been told by Cohn that Ziegfeld got more from the agencies "than I can make on a sensational success." He figured it would amount to \$5,400 weekly on the basis of \$1 per ticket.

Tuttle asked about the English system of theatre ticket control but the explanation was far from clear, in fact failed to describe the British idea. He said the central office idea used there was to be tried out here by the managers but failed to say that the English central office was conducted by the agencies or libraries. An outline of the English library system is carried elsewhere in this department.

Tuttle did not quite agree with the idea of selling in the central office for 10 per cent over the box office cost. The prosecutor thought tickets might rather be sold for a discount. He also suggested that some representative of the public be made a director of the central office.

Tuttle's Idea

Judging from Tuttle's action following the Hammerstein and Long testimony, it was indicated that he doubted the outcome of the central office plans. The prosecutor issued an invitation for a "round table" discussion to managers, actors, box office men and ticket agency owners to meet in a large room in the federal building. The aim of the proposed conference, he explained, was to formulate "some constructive protection for the public, the theatre and its employees." He announced that his suggestion was that as a citizen rather than a public official, and that he was impelled to call the conference because of the revelations as to ticket gouging, which are injurious to the theatre and a reflection on the box office men.

He stated that the present system of ticket selling "plunders the public" and "I can see no real obstacle to the formation of some plan if all theatrical interests would unite in public discussion."

Ziegfeld agreed to attend such a conference, but he doubted anything could come of it. He said:

"So far as getting theatre managers and producers together, that has been tried before on important matters and has failed."

"With the Shuberts on one side and Erlanger on the other, there isn't a chance they will agree on anything. The central office idea is ridiculous to start with. We would practically put all our tickets in the hands of the Shuberts. Then who is going to prevent the scalpers buying all the tickets they want at the central office?"

Ziegfeld said he believed the public would buy tickets at the box office if properly treated. He claimed \$1,000,000 in tickets had been sold at the box office for "Rio Rita" in 22 weeks and placed that in his daily ad.

Ziegfeld said his books were open to Tuttle if the latter cared to check up in the Hammerstein charges. The latter had taunted newspapermen and others to try and buy tickets for "Rio" at the box office and reiterated his charges that Ziegfeld had collected heavy money from the brokers at \$1 per ticket. Hammerstein even welcomed a libel action. He suggested the prosecutor examine the books of Tyson's, McBride's, Cohn's and other agencies to find out the truth of the matter.

Cohn's Partner

Hammerstein "regretted" the death of Cohn. Peculiarly enough he failed to mention Samson Mayer, partner of Cohn, who is conducting the Cohn agency and who must be aware of the assertions. Ziegfeld said about Cohn:

"On many occasions Cohn, who was a better friend of mine than he ever was of Hammerstein's, said to me: 'You are a sucker that you don't get this money that we pay to certain people.'"

Ziegfeld said he knew that money was paid by agencies and that Bergman had so testified but defied anyone to prove that he had ever received any himself or Erlanger either, from such sources.

Louis Ohms, treasurer of the Henry Miller, Julius Schleisstein, treasurer of the Liberty, Johnny O'Neil, former treasurer of the Shubert, and Ray Callahan, formerly treasurer of the 46th Street, were called but had not been served, the investigation being adjourned until Wednesday (today).

Harry Fender Off Stage

Harry Fender, former Ziegfeld tenor-lead, has retired permanently from the stage. It is said that he will marry a wealthy Connecticut girl as soon as he returns from Rochester, Minn., where he has gone to be operated on by the Mayors for sinus trouble. He will go into brokerage.

ALEXANDER'S CONVICTION ONLY PRELUDE TO TEST OF TICKET TAX ON APPEAL

Eleven Other Agency Defendants Ready to Plead Guilty, Take Fine and Abide High Court Ruling—Marshall to Fight Out Cases on Point Revenue Law Provision Is Confiscatory and Illegal—Sentence Next Monday

The Alexander Ticket Agency, Inc., and Oscar and Edward Alexander who own it, were found guilty of failure to report to and pay the government a levy of 50 per cent on excess premiums July 13 in the federal court, New York. Conviction was expected by defense attorneys, in fact welcomed, since the Alexander case will test the validity of the law, held to be unconstitutional by eminent counsel.

Under a tentative understanding between U. S. District Attorney Charles Tuttle and counsel representing the 11 other ticket brokers held for the grand jury, indictments will be sought and if handed down the other defendants are to plead guilty, accepting a fine, pending appeal which would rest on the result of the Alexander case in the Supreme Court.

Sentence was reserved until Monday at the request of the prosecutor, who told the court that the ticket brokers were preparing a statement that should be of public interest.

To the surprise of the court, Tuttle agreed to a motion to again reserve sentence until next Monday (July 25). The second postponement followed a conference between the prosecutor, a committee of brokers and their counsel, discussing a plan whereby tickets would be sold at 50 cents over the cost to the agencies.

When Judge William H. Atwell ruled out virtually all the defense contentions, it was a certainty that the jury would convict. It was intended to show that there is no fixed established price of a theatre ticket—that a ticket may be purchased at box office prices or for resale purposes it may be bought by brokers either at reduced rates or a premium may be paid by the brokers.

The defense thereupon made no address to the jury, the contentions they wanted to have ruled on having not been presented to the jury. Tuttle, in his summation, stated there was wilful procedure to conceal the prices at which tickets were sold and the verdict was brought in after a half hour's deliberation.

Established Price

Judge Atwell ruled that the established price was that which was printed on the ticket and posted

outside the box office. He did not care to entertain the ruling of the Internal Revenue Department on cut rate tickets, which is that the tax be based on the price paid by Joe Leblang to the box office.

It is contended that the rule must work both ways and if it cost premium agencies more than the box office price that amount should be the basis of the tax. Witnesses in the persons of box office men and from the cut rate agencies were on hand to explain the variance in price.

Matty Zimmerman, from Leblang's, was placed on the stand, but after a few questions objected to by the prosecution, he was excused and the case then quickly terminated. The defense points, however, went into the record for ruling in the higher courts.

Points by Defense

On appeal the defendants' case looks a great deal stronger than the government's, because of the points in opposition raised by the patriarchal Louis Marshall and former Congressman Nathan Perlman.

These points are that the 50 per cent levy on ticket premiums over 50 cents has the purpose not of collecting tax, but to regulate business and therefore illegal.

Mr. Perlman brings a new slant on the law itself which states that if more than 50 cents premium is charged, half of the total premium must go to the government. That is, if only 50 cents is charged, the government gets 2½¢ tax, but if 60 cents is charged, the government would get 30 cents, or if a \$1 premium was secured the government would get 50 cents, and so forth.

Heretofore it has been understood that one-half of the excess over 50 cents premium was to be split with the government. Mr. Perlman also adds that the law reads that the ticket broker should pay the five per cent tax on 50 cent premiums, of which 47½¢ is his, and 2½¢ the government's. The brokers, however, are collecting the 5 per cent from the public.

Further defense contentions are that a criminal law cannot be ambiguous. As there is no set figure named as an established price, the law is illegal; that the 50 per cent levy is confiscatory, and that it is price fixing; that the government is not empowered to make a direct tax on intra state business and that any

such direct tax must be divided among the states.

Marc Klaw's Remark

The history of the admissions tax law discloses the intent of Congress to attempt regulation of the ticket business. A revenue bill to collect eight billions was being considered at the time the armistice was signed. Orders from the President were that it be reduced to six billions. The bill had reached the Senate and the admissions tax matter was considered.

Marc Klaw was questioned by the senatorial committee as to the high prices of theatre tickets. High prices had reached Washington and the law makers were vexed. Klaw first explained that the increased cost of living had led to the advance in ticket prices.

Then Klaw said, the records show, that the real reason for high prices in theatre tickets was the ticket agencies and that they should be taxed 100 per cent. The committee replied they would accommodate Klaw and make a levy of 50 per cent on everything above a 50-cent premium.

The brokers knew of the ruling on cut rate tickets. They might have secured a favorable ruling or could have tested the law in court long ago, but they failed to cling together.

There were 14 counts in the Alexander indictment, the jury convicting on all. That is explained by the fact that Tuttle charged incorrect returns to the tax office for 14 months, ever since the revenue law of 1926 became effective. So far as the 50 per cent levy is concerned, the same provisions are in the present form of the law as in the original revenue act of 1919. In 1926, the exemption on tickets of admission was raised to 75 cents.

Judge Atwell, from Texas, was fair in his charge to the jury. He said that the government made no rigid rule as to how a man should conduct his business, but that if the jury felt the law had been evaded they could convict.

Charles H. Griffiths was the defense trial lawyer, with Mr. Marshall active, principally in interposing objections. Mr. Perlman, Francis Kohlman and Samuel Berger advised.

HELEN LEE WORTHING MARRIED TWICE TO DR.

Los Angeles, July 19.

Helen Lee Worthing, former Ziegfeld "Follies" girl and now picture actress, figures that the double matrimonial knot is the safest. June 28 she went to Tia Juana with Dr. Eugene Nelson, where a civil marriage ceremony was performed. This week Miss Worthing left for Mexico City with her husband, where a religious ceremony will be performed Wednesday (today).

The marriage of Miss Worthing to the physician was a surprise to the show colony here. It is said that Nelson saved the life of the actress, who was seriously ill with pneumonia last winter with the romance following.

\$47,000 "Castles" Show Sold at Auction, \$678

Part of a \$1,000 judgment for breach of contract was satisfied in John Meehan's favor with the sale at public auction of the scenery, costumes and properties of "Castles in the Air" in Boston last week. The \$47,000 production investiture brought \$678 at auction, following the closing of the musical comedy in the Hub.

Meehan's claim against Castles in the Air, Inc., was for services rendered.

DEMPSEY'S COUNT-UP

William Norton, manager of the Music Box, and Spencer Bettelheim at that theatre's box office, have been appointed to represent Jack Dempsey in the count-up of the gate at the Dempsey-Sharkey fight to be held at the Yankee Stadium Thursday night.

Dempsey is to receive a percentage, with his guarantee said to be \$250,000.

Patricia's Dowry

Patricia Ziegfeld, young daughter of Ziegfeld and Billie Burke, is to have a handsome nest egg when she becomes of age. She is receiving one per cent of the receipts of the Ziegfeld productions, or at least she will get that money, since Sam Harrison is trustee of the fund being amassed in that way.

Sam sees that it is collected and banked. The dowry has been in process of growing for the past several seasons.

SHUBERTS GOING IN FOR DRAMATIC PLAYS

Reviving "Lonely Heart," Out Briefly Six Years Ago—'Denbigh' Another

The Shuberts, who have already made extensive plans for the production of dramatic stuff next season, will also present Basil Sidney and Mary Ellis in an Edward Sheldon play, "The Lonely Heart." Sheldon is best known as the author of "Romance" and "Lulu Belle."

This play, while new to New York, was tried out by the Shuberts about six years ago with Sidney. It played a week in Providence and a week in Baltimore, then folded. It is a dream proposition in which a wayward boy is continually protected by the spirit of his mother, a spirit which was, at the time of the first production, played by Margaret Mower.

Another play to be done by the Shuberts is "Denbigh," by Theresa Helburn, executive director of the Theatre Guild. Lee Shubert acquired the play when it was shown for a single performance at the Triangle. Alice Brady played the lead for that single performance, and has been engaged by the Shuberts to play the lead in their production.

In the past the Shuberts have been notoriously unsuccessful with their dramatic ventures, and the present activity is taken to indicate that they realize the necessity of having plenty of stuff on hand next season to keep their houses open.

Woods Asked to Account For May Tully's "Ankles"

The late May Tully's farce success, "Mary's Ankles," produced in 1919 by A. H. Woods, is the subject of an accounting suit by Rosalie Stewart and Mrs. Nancy Steffen, executrix of the Tully estate, against Woods. The action is predicated on a joint 25 per cent interest in "Mary's Ankles" held by Miss Stewart and Miss Tully.

They were paid various sums of money off and on but for the last few years the moneys accruing from stock royalties, etc., have not been accounted for. Miss Stewart and Mrs. Steffen are suing through O'Brien, Malevinsky & Driscoll. It is estimated that the total amount involved is \$10,000.

The last letter sent by Martin Herman to Miss Stewart in 1923 was the statement that the death of the Woods' auditor halted further accounting.

Malevinsky Returning

M. L. Malevinsky of O'Brien, Malevinsky & Driscoll is expected back in New York Aug. 1. The theatrical attorney has been in Baden-Baden for several months recuperating, and is now touring the Continent.

International Publicity

Will A. Page has started an international publicity bureau, for American professionals going abroad.

Page says he has made connections in London, Paris and Berlin, through which his clients will be met upon arrival in either city, with interviews and pictures planted in the foreign press. Stories will also be sent back to New York for publication.

It's an innovation, claims Page.

PASSING ON CONTRACT OF LEBLANG'S PLAN

Meeting Tuesday Night for Final Decision—10-Year Clause Objected to

A meeting of Broadway managers was held last night to decide whether the central ticket office would be organized. A letter sent to managers stated the matter must be decided affirmatively or negatively.

Several obstacles and objections to the proposed consolidated ticket plan had cropped up during the past week. At the time of going to press the meeting had not been called to order.

Aside from the central office, which, if it is organized, will be officially known as the United Theatre Ticket Office, U. S. District Attorney Charles H. Tuttle's call to showmen and ticket brokers for a "round table conference" to better conditions in the theatre as far as ticket selling is concerned, will also be discussed.

One clause in the contract laid before the managers favoring the central office in principle threatened to cause withdrawals. It concerns the tying up of each theatre to the United Office for a period of 10 years. The clause was framed to give permanency to the central agency, but must be ironed out before acceptable to the bulk of the theatre owners.

In its present form even if a manager sells or rents his theatre, it can only be with the provision that the theatre turn over its tickets during the life of the contract. One who agreed to control of ticket sales as outlined in the general plan declared himself as opposed to be dictated to as to how he should dispose of his property. Another, strong for the idea, wavered, too, and turned a copy of the contract over to his attorneys.

The other terms of the agreement creating the United Theatre Ticket Office provide for the establishing of authorized branches, to be decided on later. Joe Leblang is to see that no branch operates without such authority. Leblang is to act as general manager and supervisor.

No tickets from theatres other than those subscribing to the contract are to be handled.

Sole Ticket Agent

Tickets are to be delivered directly to the United from the printer, the United office being the sole and exclusive agent, charged to see that tickets do not get into the hands of brokers or others for resale.

Tickets priced less than \$2 are to be sold at regular prices, all above that figure will carry a fee of 10 per cent. Tickets will remain in the United office until 1 p. m. on a matinee day and 7 p. m. for evenings. Box offices at theatres will also sell during the day but will issue slips after phoning the United office to secure the location. By issuing slips, tickets sold at the box offices are expected to be kept out of the hands of speculators.

Stringent provisions are made against discrimination at the United office and the motto is to be "first come, first served." Clerks will not be permitted to accept tips. Nor may box office men at the theatres accept tips or other emoluments but must agree that their entire compensation shall come from the manager.

Box office men will be required to post a bond of \$1,000 payable to the United to abide by the rules.

Vigilance Committee

There will be a vigilance committee of three managers to check up on the United office, guarding against discrimination and keeping tickets from the hands of speculators. There would be a board of directors also.

Strong provisions for arbitration are set forth. In case of complaint, a manager can appoint an arbitrator who will act with one appointed by a supreme court justice.

Should a manager signatory to the contract attempt to take his tickets out of the United office, any other manager could bring him up on charges. He would be ordered to deliver tickets to the United and although there appears to be no fine or penalty in such a case, injunction proceedings would be started to prevent him from selling the tickets anywhere else.

In case of a manager alleging discrimination the arbitrators could award damages against the United office.

English Ticket "Library" Plan

The English "library" system of theatre-ticket sale and distribution has come up in New York's ticket investigation, but showmen concerned with the Leblang Consolidated Ticket Agency (now called the United Theatre Ticket Agency), appear to know little about the British scheme, despite the fact they claim their project is patterned after it.

First, there are no printed tickets for London theatres. There is a central agency, but it is conducted by the agencies, or "libraries," as they are called. Each theatre turns over to the central "library" an allotment of seats. When any of the branch "libraries" desires to sell tickets, the central agency is telephoned and the number of the seats given. These numbers are then marked off on a diagram. The "library" selling the tickets makes out a slip, similar to the blue slip used by McBride's on telephone orders. The difference is that the slip has the location of the seats marked on by the "library" clerk.

When the patron reaches the theatre, a stub is detached and put in the ticket box. At the end of the day, each theatre is advised of the seats unsold. For selling tickets the "libraries" receive a discount of 25 cents per ticket from the theatres and collect 12½ cents additional per ticket from patrons. That is just about 12½ cents more than goes to the New York agencies selling at 50 cents premium.

Nearest to the English system was that used by Mrs. Couthoul in Chicago, who received tickets at 25 cents under the box office price. The proposed New York Consolidated office appears to have little in common with the library system of London.

London's system is said to involve about five times the work required in the ordinary large ticket office here. There clerk-hire is cheap and haste is a rarity. For the ordinary American theatre ticket buyer, who wants possession of the tickets and wants them when he wants them, it is doubtful if the system could ever be successfully installed here.

Another thing, England's "libraries" are not only ticket offices. There are on sale pianos, sheet music, disc records and the various accessories and gim-cracks. Ticket selling is a side issue. On Broadway it is a highly specialized and centralized business.

ABNORMAL RISE DEMANDED BY MUSICIANS

300% Increase Wanted in
Legit Scale—Trying to
Protect House Orchs.

Interest of Broadway managers in the ticket investigation and plans for a central ticket office of their own, was somewhat diverted this week when the demands of the musicians union, local No. 802, were placed before them Monday night. From the managerial viewpoint the musicians appear to have thrown away all previous scales and agreements. Their demands for next season amount to what is approximated to be a 300 per cent. increase.

At present musicians in a dramatic house receive \$53 per week, with \$65 the scale for musical houses or attractions. The union asks for a flat rate of \$91 in both types of theatres. In addition if no substitutes are used the men in the musical comedy orchestras ask \$26 weekly more. Extreme scales apply to those houses not usually using an orchestra and for such theatres the union asks \$132 per week—with the contractor to get \$273 weekly.

The idea of that is to force all houses to use orchestras. The union contends that in imposing such a scale, musicians in houses usually not engaging orchestras will average up approximately the same annual wage as in other houses. Contractors for musical comedy orchestras are to get \$136.50 weekly, if the demands go through.

Working Conditions

Working conditions asked are such that the scales would be higher than indicated in the demands. The union demands that orchestras for musicals, say of 40 men, shall not be cut within the first four weeks. Should the orchestra be reduced to 30 pieces, it must remain intact for the balance of the engagement. Shows are limited to three hours, with the men to receive \$6 per hour or fraction thereafter and the contractor \$8 per hour.

The Labor Board of the International Theatrical Association, after several sessions with the committee of No. 802, turned over the matter to the managers. A committee of the latter will attempt to adjust matters with the union Friday afternoon. On the managerial committee are J. J. Shubert, A. L. Erlanger, Arthur Hammerstein, Sam H. Harris, Irvin Chanin, Lawrence Schwab and Russell Janney. Leonard Bergman will act for Erlanger, the latter still being confined to his home.

There is no change in the road scale, the contract for which has another year to run.

KRAUS' \$1 CIRCUIT

Montreal, July 19.

Inspired by the astonishing success of the Orpheum stock plays, David Kraus, of New York, has given out through the Orpheum management that he intends to operate a dollar theatre circuit in Canada in conjunction with a similar circuit in the United States. Plans are now under way for the establishment of a circuit of 36 houses, he said, is to be visited in turn by companies requiring the services of around 400 players.

Coast Productions

Los Angeles, July 19.

Belasco, Davis & Butler have signed Alan Brooks and Mary Duncan for "The Harem," which they intend to present at the Belasco here this fall, following the run of "Love in a Mist," starring Madge Kennedy, which comes here from San Francisco at the close of the current local run of "The Great Necker."

The producing firm has completed selection of the chorus that will appear in support of Elsie Janis in "Oh Kay," scheduled as the opening attraction of the new Mayan. No leading man has yet been signed.

Saw Another Star

St. Louis, July 19.

There was a novel and brilliant scene and one that probably would not occur more than once in a theatregoer's lifetime during the second act of the production of "The Red Mill" by the Municipal Opera in Forest Park Saturday night. A meteor flamed across the sky, high over the heads of the thousands in the big outdoor amphitheatre, broke into two parts and disappeared in a pyrotechnic display far in the northwest. The meteor had crossed the western sky above the limited horizon of the theatregoers, who caught sight of it four distinct times as it passed between the clouds. The mundane stars, who included Myrtle Schaaf, Allan Rogers, Dorothy Seegar and others, took a temporary back seat in the attention of the big audience while the celestial star held the mental spotlight all to itself.

MACLOON'S MUSIC BOX LEASED FOR NEW REVUE

Fletcher Billings Takes It—
Makes Affidavit for Equity
—Macloon Is Out

Los Angeles, July 19.

Fletcher Billings has leased the Hollywood Music Box from Louis Macloon, and is presenting Will Morrissey and Midgie Miller in a revue, "Exposures," scheduled to open July 20.

The company is 100 percent Equity, the actors' organization having affidavits to the effect that Macloon is in no way interested in the production or theatre other than that the house is in his name. Billings was formerly general manager for Gleason & Boothe and was company manager for that concern's Pacific coast tour of "Is Zat So?"

Cast of "Exposures" includes Roy Cummings, Hugh Herbert, Perry Askam, Marie Wells, Paisley Noon, Earl Askam, Ray Mayar, Myrtle Pierce, Four Frolikers, John Duval, and Richard Twins, Charlie Cunningham, Vivian Ingram and Harry Shutan, with a chorus.

Variety's recent story that Macloon was seeking to lease the Music Box was emphatically denied by the producer, but his recent difficulties with Equity and the enforced closing of the musical show "Peggy Ann" left him no out.

The theatre continues to bear Macloon's name but indications are that it will be dropped in the near future.

New Play Without Title Liked in Indianapolis

Indianapolis, July 19.

A new mystery play without a title was tried out here at English's Opera house Sunday night, creating a favorable impression among the critics and first nighters. The play was written by Robert St. Clair, of the Berkell Players (stock), and he appears in the cast. The title is to be selected by a local contest.

The piece is unusual in that it is a mystery drama without a murder or gruesomeness. Despite that St. Clair appears to have put enough stuff in to create spinal shivers among the audience.

The final act is staged in a room different from that of the main action and the happenings in this secret room are supposed to occur 15 minutes before the close of the second act.

There is no doubt about the factor of suspense and with some changes it figures to have a very good chance for regular presentation. The play has to do with the cult of tiger worshippers of northern Africa and the plot has to do with the theft of a necklace from the sacred tiger.

Woods' First

A. H. Woods started immediately on two new productions.

The first to get under way is "Mr. What's His Name," which will feature Lynne Overman. It starts rehearsals Monday. The play is an adaptation of Seymour Hicks from the French.

'PADLOCKS' \$15,000; TEXAS' \$1,500 CUT

Reported Shubert Office Advanced \$5,000 Saturday to Pay Off

"Padlocks," at the Shubert, New York, is reported to have received assistance from the Shuberts, up to \$5,000 to pay off last week. Despite the show dropped off \$6,000 from the week before, doing \$15,000 last week, its tickets had not been placed in cut rates up to last night.

It is said that "Padlocks" asked a cut in salary from Texas Gulan's \$3,500 weekly and that Tex clipped off \$1,500, either outright or as deferred payments.

The show is reported paying \$4,000 rental for the house, with the Shuberts getting theirs through taking first monies at the box office. Most of the business is over the theatre's counter, with but little call at the agencies. Saturday afternoon \$480 was said to have represented the gross for the matinee.

Ballard Macdonald, one of the show's authors, is reported to have filed a complaint against "Padlocks" with the Dramatists' Guild, alleging unpaid royalty and failure of the management to furnish him with a statement, since the show started out.

Macdonald stated this week the report was in error that Rufus Le-Maire owes him anything for "Affairs" royalty. He has been paid in full, said Macdonald.

GUILD'S 1ST IN N. Y. SHAW'S 'DR. DILEMMA'

Chicago Engagement Opens
at Studebaker Sept. 19—
'Porgy' Opens Season

The Theatre Guild has advanced the date of its Chicago engagement this season, now planning to open at the Studebaker there Sept. 19, with "Pygmalion."

The New York company goes out. This will be played two weeks, after which will come "The Guardsman," "The Second Man" and "The Doctor's Dilemma," the latter play being another Shaw comedy which will be rehearsed in Chi and presented there before New York. It will be the first bill of the Guild's Acting Company in New York next season, although the regular Guild subscription season starts Oct. 3, with "Porgy," which will have, with the exception of three whites, an all-Negro cast.

Prior to the Chicago engagement, the Guild will play a week in Cleveland with "Pygmalion." This makes the opening date for this short tour Sept. 12. Since it was announced, organizations in several cities have made bids to the Guild to bring the company to their town, but the necessity for maintaining a New York schedule has prevented this.

The Guild's touring company, which opens in October with a repertoire of four plays, "Arms and the Man," "The Silver Cord," "The Guardsman" and "Mr. Pim Passes By," is fully booked for the season and plays its first engagement at Dartmouth College, Hanover, N. H.

Tickets as Collateral

Chicago, July 19.

It is reported that one of the ticket brokers on Randolph street, who for years boasted of his political pull with the First Ward Alderman, is once again ready to quit. For his last financial gasp to obtain "Scandal" tickets he went to a money lender, borrowing the money to take out the tickets, then turning over the tickets to the money lender and paying a premium of 5c. on each ticket, the procedure being to tell the customer to leave the money and the tickets will be there within an hour.

The spec then sends one of the boys around to pick up the tickets from the money lender, who is holding on to all the tickets to protect his loan.

Producers Not Paying Off

A couple of New York producers, heavily in debt to theatrical merchants and equipment firms, are not paying off, from reports. It is creating endless embarrassment for the creditors.

Meanwhile, one of the producers is reported living at the rate of \$1,000 a day.

It is said the joint indebtedness of the two men will reach \$750,000. One is reported still owing for his third production, back.

Most of the creditors, according to accounts, prefer not to press their claims, fearing future loss of the producers' business, while it is stated that several firms dealing with producers have closed their credit charges against one of the duo.

JOHN DREW'S ASHES SILENTLY BURIED

Kin Interred Urn in Phila. a
Day Before the An-
nounced Hour

The ashes of John Drew were interred privately at Mt. Vernon cemetery, Philadelphia, last Thursday. The immediate family desired to avoid the curious and effectively succeeded.

The urn containing the ashes was brought east by Louise Drew and her husband, Jack Devereaux, from San Francisco, where the famed star passed away. For some reason the urn was placed in the ground instead of a crypt. Present only were the Devereauxs and Ethel Barrymore. There was no ceremony. Friends who had planned to be present had been advised the burial would take place 24 hours later than it actually did.

It is understood the Players' Club, of which Drew was president, plans a memorial service early in the fall.

Mob in on "Mating Season"

"The Mating Season" opened anonymously Monday at the Selwyn, though numerous showfolks could have had the producer's billing on request.

Low Cantor "walked out" Monday and went to "catch" a vaudeville act instead of attending the premiere. He "presented" it upstate and has considerable money still with it. Dave Chasen, one-time assistant to Joe Cook, comedian, was announced to "present" in New York, but didn't. He is a partner. Davey Jones, nephew of the late Sam Bernard, also a comic, has a bit of currency on the nut.

The Earl Carroll contingent, too, are in a measure interested. Jim Carroll and Chris Scaif are in on the management. It is said Carroll would have produced the farce had he been at liberty. The author, William A. Grew, who also plays the lengthy and gravy-laden lead, has a financial hook-up as well. He was Carroll's staff author.

Lillian Walker was engaged as a "name" for the road, but Grew is said to have balked at her being featured. He staged his book and is one of the board of directors of "Mating Season, Inc.," which owns it.

The piece is not rated a strong hit probability, but the backers are optimistic about stock and film chances.

The investment to date is in excess of \$10,000.

Cantor, the vaudeville producer, stepped in on "The Mating Season" and stepped out again after seeing a try-out performance. He suggested the premiere be delayed for changes, but the author, William Grew, who is playing the lead, rejected the advice.

TENT SHOW INSIDE

Los Angeles, July 19.

The Belmont, former dramatic stock house, and recently operating with pictures and vaudeville, has booked Murphy's comedians, first while tent repertoire show, for eight weeks.

The house, under direction of Ruth Helen Davis, reverts to dramatic productions after that.

K-A STOCK, SYRACUSE, LOST \$25,000 IN 15 WKS.

Three Leading Ladies—One,
Irene Homer, in
Court

Syracuse, N. Y., July 19.

The first leading woman was let out after two weeks or thereabouts.

The second quit in a huff, charging the management with failure to provide her with the right sort of play.

And the third succeeded in gaining the newspaper spotlight on the last day of the company's season Saturday via attempt to avoid service of an order directing her to appear in Municipal Court, New York, this week, to show cause why she should not be adjudged in contempt of court.

If ever there was a local stock company that led a hectic existence it has been the Keith-Albee Temple Players, housed at the Cahill Temple here. It passed out Saturday night after rolling up a \$25,000 loss in 15 weeks.

The climax of a long series of troubles and difficulties came in the contempt of court proceedings against Irene Homer, half-sister of "Oakie" O'Connor, Syracuse University crew athlete.

Papers were served on Miss Homer Friday at the theatre. At least Deputy Sheriffs William J. Ford and Sarte Major assert they were served. Miss Homer denied it.

According to the papers, Maurice Aisen, New York consulting chemist, waited for money due him until he grew weary. Then he sued. Miss Homer entered no defense, and a judgment for \$535 was recorded against the actress. Supplementary proceedings were instituted. Miss Homer was ordered to appear in court in New York a week ago. She did not, and the contempt of court proceedings followed.

The local deputies ran into a stonewall when they sought to effect service. All day long, they reported, they trailed the elusive leading lady in vain. Then they sought to enter the theatre via stage door, only to be informed that it couldn't be done. There were hints that maybe they wanted to see the show for nothing.

So they paid at the box office and entered. Meanwhile, word had been passed, the deputies reported, to the players not to use their right names off stage. But the sheriff's trusty aides studied the program and then forced their way back stage and approached the actress they had identified as Miss Homer.

Jumped on "the Papers"

The young woman denied her identity, denied she had ever heard of Irene Homer. But the deputies tossed the papers into her lap. She hurled them to the floor. Then she stamped up and down on them, the deputies reported.

Miss Homer joined the Temple troupe three weeks ago, succeeding Kay Strozz, who in turn had replaced Mimi Lehmann. Miss Homer, it developed, was not intended as a permanent lead; she was to have been followed by another, possibly Minna Gombel, former local stock idol.

Three members of the Temple company stepped into new berths without delay. Sumner Gard, comedian, joined the local opposition company, the Wilcoxians, at the Wieting.

Lucia Laska, ingenue, joined the Garry McGarry stock in Buffalo this week. She jumped to Buffalo last week for rehearsals, returning for night performances here. Frances Brandt, character woman, signed for an unnamed musical comedy, slated for early rehearsals in New York.

The majority of the others will remain in Syracuse and vicinity for the rest of the summer. Fred Jordan, company manager, reports to Arthur Hammerstein in New York on Aug. 15.

"Cyclone" Rehearsing

"The Baby Cyclone" went into rehearsal last week, under direction of Sam Forrest. George M. Cohan figures as the author-producer of the piece. It opens at the Apollo, Atlantic City, Aug. 8, and will go to Boston for a run.

Cable to E. J. Connelley, Mitchell, Joseph Allen, William Morris, George Cohan and others.

VERBATIM TESTIMONY AT TICKET HEARING

(Arthur Hammerstein and Ralph Long Testifying)

United States v. Alexander Theatre
Ticket Office et al.
New York, July 14, 1927.

Present:

Mr. Tuttle, for the Government.
William Klein, Esq., for Arthur Hammerstein.

Arthur Hammerstein, called as a witness on behalf of the Government, being first duly sworn, testified as follows:

Direct examination by Mr. Tuttle:
Q. Mr. Hammerstein, you are a theatrical manager and producer and have been so for a great many years? A. I am and have.

Q. Here in the City of New York? A. I have.

Q. I have asked you to be here today because I thought you could probably throw some light on the matters which we have had under inquiry here. In the first place, with reference to the last hearing, I notice that after the hearing you gave to the press a letter which had been written to me on June 15, 1927. A. I did.

Q. And that letter contained this expression: "I think if you subpoena Mr. Bergman you may learn where the money went." I think, and I want to be frank about it, that the publication of that letter rather gave the impression that I was calling Mr. Bergman because of some suggestion that the letter may have contained and possibly that was not the thought which you had in mind in publishing the letter. A. Not at all.

Q. The fact was that long before the letter was written, even at this hearing, we had brought out payments regularly being made by some of the agencies to Mr. Bergman. A. I read it.

Q. So your letter was not published with that purpose in mind? A. No thought of that at all.

Q. Is there anything you wish to add to the letter so far as money going to Mr. Bergman is concerned? A. In writing this letter—it came to me a couple of years ago that Mr. Bergman was obtaining money, turning it over to Mr. Ziegfeld and Mr. Erlanger at the New Amsterdam Theatre, and it was told to me by Louis Cohn. He was an agent on 42nd Street.

Q. He was head of the Louis Cohn Ticket Agency? A. Yes, sir. Q. He is now dead and that agency is now being run by his widow? A. Yes, sir. He told me that they were getting enough, that is, the New Amsterdam, from the "Follies," to pay him a bigger profit than I would make on a sensational theatrical success.

Q. Let me see if I understand you; you mean that Cohn told you that they, Mr. Ziegfeld and Mr. Erlanger, were making enough out of that one box office to pay them more than you would make on an outstanding success, is that it? A. He did.

Q. What plays or shows were being run at that time? A. The "Follies," Ziegfeld's.

Q. That is a yearly production under that name? A. Yes, sir, annually.

Q. Mr. Bergman has testified here that although he did receive such money that he retained them all to himself; have you any other information on that subject than what Mr. Cohn told you? A. I have not. A theatre like the Amsterdam, which has about 870 or 880 seats on the lower floor, when a dollar a ticket is extracted, as Mr. Cohn told me then, for a performance, for each orchestra chair, it amounts to 880 or 900 dollars a performance, and we will put that into six performances. That makes \$5,400 a week. I eliminate the matinees and holidays. That was what Louis Cohn told me it was necessary to pay to Mr. Bergman to obtain the tickets which eventually went to the public at a tremendous figure.

\$1 a Ticket

Q. So that the amount being paid then to Mr. Bergman was on the basis of so much a seat and not just an arbitrary round sum? A. A dollar a ticket or they would not get the tickets, and that prevails today in the George White show, and has during his entire run. The hotels paid a dollar a ticket for each ticket for the lower floor. I don't know how much upstairs, but I know from hearsay they paid a dollar a ticket and there are 740-odd seats on the lower floor of the Apollo Theatre a performance.

Q. Now you are saying the hotels paid; we haven't heard of that before? A. The hotels are the agencies I am talking about. They are controlled.

Q. You mean branches of the agencies in the hotels? A. Bascom, McBride and Tyson have offices in the hotels. They receive the tickets at the central office and distribute those tickets to the hotels they control.

Q. And it has been, right straight along, so far as the Apollo Theatre is concerned, from time to time paid by the agencies? A. Yes, sir.

Q. May I ask, while we are on that, this acquisition by the agencies covers the whole ground floor of the "theatre"? A. In the George White Scandals, yes.

Q. How many rows would that be? A. About 22.

Q. And for how long in advance would that whole orchestra floor be sold out to the agencies? A. Usually from four to eight weeks.

Q. Then if a member of the public should come to the box office at any time within that four to eight weeks and ask for seats on the ground floor, the box office would have to either turn them away or refer them to some agency? A. They turn them away and usually refer them to the agencies.

Q. In other words, they turn them away and refer them, they do both? A. Yes.

Q. In referring them to the agency will they name a particular agency? A. That is not told unless the customer asks where, what agency.

Q. Suppose the customer does ask, does the agent—does he then get a name given to him? A. Usually, yes.

Giving Names

Q. It is very important then for some agency in town to have the privilege of having its name mentioned to a member of the public who goes to the box office and is turned away, isn't it? A. Sure, because they usually, outside of the dollar that they paid to a theatre owner for the ticket, they paid twenty-five cents to the man at the box office for each ticket for the allotment.

Q. I was wondering how, inasmuch as there were a dozen or so large agencies in town, the man at the box office, we will say at the Apollo Theatre, simply by way of illustration, because you have mentioned that theatre, is induced to name some particular one out of, we will say, the twelve, if he does; do you know how that is accomplished? A. Only through close association—that's all.

Q. I was wondering whether for a financial consideration, the box office man would have certain pet agencies which he would give the name to the member of the public who found he could not get seats. A. That I could not answer. I know for a fact that the agents usually at nine o'clock in the morning are around the box offices of successes. Why they are there I cannot answer.

Q. So in the morning at the time when there is a theatrical production being given in the theatre, these men are around there in effect looking for a member of the public—A. No, to make the settlement of the night before, the tickets they send over with slips.

Q. In practically all the theatres in town where there happens to be a success there is this practice of selling out the better seats, we will say—for fourteen rows—to a number of agencies for four weeks in advance? A. True; if you do not you are out of business.

Never "In"

Q. You, however, I gather from your answers, do not share, do you, the propaganda that is going around that the public is to blame for all these evils we now know about? A. Not since I have been in the business have I received one dollar from a broker.

Q. You didn't understand my question; in view of the answers which you have already given I rather gather that you do not endorse or further the propaganda that is going around that the public is to blame for all these evils about the sale of tickets, ticket evils. A. They are not to blame. They cannot control it. If they want the tickets they pay for them. I must let you know this; the theatres in New York City must aggregate in number over one hundred million dollars. They are controlled absolutely by the gougers and the ticket brokers. If you have a play and they don't get the tickets I dare you to have half a house, no matter how successful your play is. They again control the people because the people have been taught to stay away from the box office by the gougers. Take the case of Gene Buck and "Yours Truly." He came into town with one of the biggest things played outside of New York. In Pittsburgh, I understand, he played to \$72,000 in one week; in Detroit larger. When he came to New York he thought he had the biggest thing that ever came here. I am a little ahead of my story. A producer very seldom gets anything paid to the box office. He isn't in it at all. He cannot find out, even, where this money goes to. Mr. Buck, I understand, went to Mr. Shubert and said, "I am going to handle the tickets for the show; I want to know what I get out of it," and he went to the agents and instead of getting a dollar a ticket he asked for a dollar and a half. They had to pay it because before the show came in it was such a big success they figured they had to

have it, and that is why the saying went up and down Broadway calling Mr. Buck "Buck and a half." Now what happened? They made that show a failure. That show could not exist. What they did and how they did it from the inside I don't know, but the people did not pay for it, probably because it was five dollars and a half, fifty cents to the Government, a dollar and a half extra. Mr. Buck charged seven dollars and they went 21, 22, 23, 24 and 25 dollars for each ticket which made it impossible. It has to be a terrific success or a Dempsey-Sharkey fight to have them give up \$500 for nine seats which I read of and which knocked me cold.

Q. I am particularly interested in what you say because one of the representatives of the agencies testified the other day, and he referred to this very show, "Yours Truly," that what killed the show was not the action of the agencies, but the action of Mr. Buck himself in demanding such a high premium per seat from them, but you take the other view, do you, that it was the action of the agencies in sort of getting square? A. That was part; they were assisted by Buck's own greed.

Q. Then you think both sides were to blame? A. Absolutely. Q. And the root of the disease was the overcharge made by the Buck management to the agencies? A. True.

Q. Then of course, as I understand it, you frankly say that inasmuch as the agencies buy out or the management sells out to them in advance for a period of eight weeks, the better seats in the house, that the public really have no redress under the circumstances? A. None whatsoever.

Q. There is no use of their going to the box office because the box office has nothing to give them? A. Nothing to give them for four or eight weeks. Take the case of "Rio Rita." Mr. Ziegfeld advertises "come to the box office." I will guarantee you cannot buy a seat for four to eight weeks. I will guarantee you cannot buy it. They are all in the hands of the agencies. It is all a bluff. The most interesting thing about this, and it is fortunate you took it up, that four years ago we tried to form this organization, before you got to be District Attorney, to stop this sort of thing, and everybody went in except Erlanger, Ziegfeld and Dillingham. There must have been a reason for this, and you have proved that Mr. Bergman, who represents Mr. Erlanger, got something out of it. When we were trying to advance this new Central Ticket Office Mr. Bergman said the only way we will go in it is that every other row of the orchestra chairs should be left in the box office. We know what that means.

Q. And every other row placed with the Central Agency? A. True, but the other rows would never be in the box office. That is the thing we are going to eliminate by bringing them in to the Central Ticket Office which we have been working on for six years.

Q. Mr. Bergman gave some testimony here the other day that one of the causes of the evil, so far as the actions of the box office men were concerned was that they were not paid a living wage, that they got about \$1,500 a year, and as he used the expression, he used the word "forced," himself, that that forced them to try and make a competence by other means; what have you to say on that? A. As I understand it, and I do not pay the men in the box office, the least paid is sixty dollars a week.

Q. He said it averaged fifty dollars. A. He figures on a season of thirty weeks.

Q. Yes. A. Thirty weeks is about the lowest season possible—forty weeks we figure and I think the Shuberts figure forty in their rent, so that a theatre stays open forty anyway, and a success never closes.

Q. Why wouldn't it be wiser to pay these men more as a matter of business efficiency so they would not be under the same pressure or temptation? A. Let me answer that, in regard to paying them more salary.

Q. Suppose I read you the testimony and then that will refresh your recollection. Let me call this to your attention, Mr. Hammerstein, and let me say I am not trying to create any issue at all between you and Mr. Bergman, but having obtained his opinion I am now trying to obtain yours as to the right of this matter. A. I shall give it to you.

Small Salaries

Q. After saying that the average salary at \$50 a week for thirty weeks would make \$1,500 he answered as follows in response to my question: "Well, I will ask you again then, isn't this the fact, that this admitted inadequacy of salary is an invitation to graft? A. It forces them to do so—that is, the box office men, to do so, that is, to graft. Then I asked: "why it is the employing

theatre, the producers and managers in this city, do not pay their box office men an adequate salary and expect honesty, rather than pay them an inadequate salary and in your own terms force them to graft," and his answer was, "They (the managers) are too short-sighted." A. I agree with the shortsightedness, but I do not agree with the man obtaining graft because his salary is low. That man obtains that position and knows what his duties are, because as long as I have been in the business, and I have been in it all my life, they have always been receiving and have sought to be bribed by the gyps, so it is a fact that when they take this job they know they are taking it at that kind of salary for the purpose of being in on the spoils. I had a man meet me a month ago. I am building a new theatre called the Hammerstein, and he offered to work for me for nothing if I would take him as the box office man.

Q. "Do you think it would be possible," I asked Mr. Bergman, "to employ honest box office men?" He answered, "I think that every man in our theatres would willingly get along without accepting a penny from anybody if their salaries were livable." Do you think that statement has a general application? A. It is absolutely ridiculous because temptation would prevent it, no matter how much they get, because of what is forced on them.

Q. Don't you think it would be possible to find honest men—the community isn't quite as corrupt as that—to supply honest men for the box office? A. No, I don't think it is possible. If you bring in a new crowd of men, men that do not know the graft end of it, it would not be long before a gyp would be at the window passing him a one hundred dollar bill. It is impossible. The only way to cure it is a Central Ticket office.

Q. Now this money that is passed to the box office men, don't the managers get some of that in the end? A. I doubt it very much. I couldn't answer that question. Some of the theatres have an agreement with the ticket speculators, receiving so much a year, for the right to sell their tickets. In my opinion I think that is legitimate.

Q. That is called a concession charge? A. Concession, yes, but in regard to the rest of it, the receiving so much a ticket, I doubt whether that exists—only the ones I told you in my first statement.

Q. This concession charge, isn't that in the end figured on the number of seats or on the number of tickets? A. No, I think it is a concession charge that is for the privilege, not how many tickets are sold.

Q. Let me ask you this: The concession charge is paid customarily monthly, isn't it, periodically? A. So I understand.

Q. In a round sum by check to the manager? A. To the owner of the theatre.

Q. Isn't there then later on a settlement date or period when that is adjusted to the number of tickets so that the actual payment at the end of the period is so much per cent—we will say seven and one half cents or twenty-five cents; isn't that your belief? A. That I never knew. If I knew that then I would have lost on my whole run of "Rose Marie" at the Imperial Theatre my interest in each ticket that the manager received.

Q. In view of your answer that you have just given let me ask you whether you agree with what Mr. Bergman said the other day. I called his attention to the fact that there were many people interested in the gross receipts of a theatre on a percentage basis. A. True.

Q. There is the owner of the theatre, if the lease calls for a percentage basis; there are the various copyright holders who have royalties, and distinguished members of the cast very frequently have a percentage basis. Then there were these questions and answers:

Q. I mean the gifts, as you call them, isn't the reason that the gifts, commissions or concessions, whatever you wish to call it, received from the agencies, are not turned over to the producer is due to the fact that if they were turned over to the producer all these other persons including the Government would be entitled to a percentage of them? A. Yes, sir.

Q. In other words, the whole plan is a plan not only to gyp the Government, but also to gyp the author, the music writer, the theatre owner, and anybody else who has a percentage in the gross profits, that is what it amounts to? A. Yes, sir. Would you agree with that? A. Absolutely.

Q. Mr. Hammerstein, are you familiar with what is commonly called the English system of handling tickets? A. Quite well.

Q. Let me ask you whether the English system isn't based on this proposition, that the agencies, or as they call them there, the libraries, get their tickets from the manage-

ment not at a premium but at a discount; in other words, they get them from the management for less than the amount printed on the tickets and not for more; isn't that the fundamental principle? A. No, I understand they get the regular price, and I think they charge about 37 cents each ticket, that is, orchestra chair; that is what I think.

Q. Your information possibly is better than mine, but my information was they got them from the management at a smaller amount than the public would pay, and then they made their profit for the service to the public by charging them up to the price on the ticket so that the public got the ticket, whether they buy it at the box office or whether they got it through one of these libraries, at the face amount of the ticket? A. That is true, because I have had for two years my show "Rose Marie" running at the Drury Lane in London, and my statement always had the price of the tickets, those sold to the public and to the libraries being alike. Their system is a wonderful system. Q. How does it differ from the system in this town? A. They don't get the tickets. Through the agencies you get a slip. The agencies must telephone to the central office and get the number of tickets available at that moment and then they are marked off on the chart and that means every ticket in that house is shown on the chart in front of you at the central office, and all the ticket offices, and when they tell you they have only L-2 and 4 you can see that is true; it is marked off.

Q. In other words, the buying member of the public can satisfy himself he is getting a true statement? A. Yes, he is getting the next best. That is what we are trying to do here.

Agencies Control

Q. Then, as I understand it, the agencies have their own central office? A. The agencies control the central office.

Q. And the tickets are all in the possession of the central office and the agencies fill their orders by telephoning to the central office? A. Sure.

Q. So that the controlling chart can be marked in such ways to show that ticket has been disposed of? A. Which they do.

Q. What is the limit, according to your experience of the advance made by the agencies in England; you say it is an advance over the box office price? A. I think it is about thirty-seven cents; I do not know what percentage that is.

Q. Mr. McQuillen has just said I may have misunderstood you. Do you mean this controlling chart was at the theatre or central agency? A. At the central agency.

Q. Then there are copies of the chart for the particular theatre at the theatre? A. True; and they mark them off.

Q. So the two charts are marked, one at the controlling agency or central place for the agencies, and the other at the theatre? A. At the sub-agencies.

Q. Can you tell me why it is that a plan like that has not been in force in this country or in this town? A. Just as I said before: Four years ago we had that all arranged just as it is being done today and Mr. Erlanger, Dillingham and Shubert turned it down when contracts were ready to be signed and since then you know what has happened.

Q. Are you saying that this central agency you have already referred to as something being planned by you and your associates is modeled on this English system? A. Practically—in fact, better. Our system is that all tickets are sent to the central agency. There is none in the box office whatsoever. The box office sells for the location of their tickets to the central office and it is marked off on their chart and sold over the windows on slips marked like they do in London.

Q. What provision, if any—if I may ask this—if I am not going beyond what I should ask, and if I do, say so—what provision are you making for some general supervision of the working out of the plan that you have? A. It will be controlled by a committee of five managers and five men on the side of the central ticket office, which is to be managed by Joseph Leblang.

Q. Those are all persons, aren't they, that are entirely interested in the financial side of the whole proposition? A. In the financial side? In which way do you mean?

Q. The managers, of course, are interested in the financial side, and persons who have paid their money into the central agency. A. Up to now nobody has paid a dollar into the central agency, but Mr. Joseph Leblang.

Q. Then we will take him. I say this committee you are speaking of is composed of men who are solely interested in the matter of the financial return from the tickets, on one side or the other? A. You don't mean profits from the central office, do you?

Q. Yes, I mean profits. A. There is not going to be such a thing.

Q. You are proposing to charge a ten per cent advance? A. To pay for the overhead, for the construction, reconstruction of this immense theatre, and the payment of two hundred clerks to run this office. After we have experimented with

this, should it be possible to reduce the ten per cent tax then we will reduce it if the financial success of the office is sufficient.

Q. What I was driving at was this: In view of the fact that after all the persons who are fundamentally at the bottom of the theatrical industry and the public in general—has it occurred to you that it might be a good idea to have in that supervisory body some representatives of the public, not office holders at all, some representatives of the public whom the public would have confidence in? A. Great idea; we never thought of that.

Q. With power of access to the books and records and to see that everything is done in the interest of the public? A. Wonderful. I shall bring that up at the next meeting. Let me explain, so long as we have gone into it this far—we intended originally to not charge any tax whatever; that out of the face value of the ticket, say five dollars, would come the payment to the central office for its maintenance but we found that would be practically impossible. For instance, if we had Mr. Johnson as a star and he got ten per cent of the gross receipts, he would object to paying the central office out of our receipts. Suppose our receipts were \$30,000 a week; \$3,000 would go to the central office. Mr. Johnson would not stand for that. He would say I want ten per cent of \$30,000, I have nothing to do with the maintenance. The author would say I have nothing to do with how you sell your tickets. You took in this week \$30,000. I want that money. And that is the only reason we are charging ten per cent for the overhead on the face, or the managers would have paid for it themselves if it goes through.

Q. Has this occurred to you: Of course your plan of having a ten per cent increase means that the purchasing price to the public would in fact be ten per cent more for theatre tickets which you and I know and the public think are already pretty high in price? Yes.

Q. Would it be a practical proposition instead of selling your tickets at a premium to this agency or having them sold by the agency at a premium, to put them with the agency at a discount so that the public would always pay at a fixed price, the managers in return for doing it in that way securing in the first place a greater measure of confidence from the public, and in the second place a larger attendance, thereby spreading their profits, perhaps smaller per se, but over a larger number of people; has that occurred to you? A. I think that is what I just spoke about. I think that is what I tried to explain. They can go to the box office now, with the central office, and buy them at the regular price. The only place they would have to pay in excess of the box office price would be at the central office, and that would be only for its maintenance.

Q. If they can buy the seats at the box office for the price on the ticket why have the central office at all? A. It makes it almost impossible for people who want to buy the tickets, if that house is sold out, to go to another house. They can go into one office and buy tickets for every theatre in New York City. What a wonderful convenience that will be. It will make them buy more tickets.

Q. Then what is your reason why the central office could not sell the tickets at the face amount, the price printed on it, and make up its expenses by getting them at a discount from the manager? A. If they get a discount the face value would be printed on the ticket anyway.

Q. Yes; but in handling it through your own central agency why don't you sell it to the central agency at a discount? A. That would be wonderful, but I think we went over that before when I said the author, the composer, the star, would object to a reduction on the statement.

Q. I can see that he would according to the present practice, but the relations with the star and with the music writer are mere matters of contracts to be arranged by bargain; now, if the star and the music writer appreciate the fact that the theatre will be fuller, that there will be more people there in the end and the profits in the end for the whole theatrical business will be more, why wouldn't it be practicable to make contracts with them in selling tickets to the central agency at a discount? A. I agree with you absolutely. If that is possible we shall do it.

Q. You can see if the public knew that a ticket was the same as we will say a dollar bill, its face value was always fixed, then they would not feel or suspect that in some way there was some rigging of the situation by virtue of this ten per cent increase, because, after all you see under your plan it is involving raising the price to the public ten per cent. A. Yes, but only ten for the tremendous expense.

Q. But inasmuch as the whole industry depends on getting as many people to the theatre as you can, particularly as you have radio and moving picture competition these days, I think it would be worth consideration where you could devise a plan where the face value would always be that on the ticket? A. Yes.

Q. For example, all the railroads that have terminals here, in fact many that do not have terminals here in the City of New York, realizing the convenience of a central agency, which you have stressed, do have a central agency and sell the tickets through that central agency as they would at the window in the station itself, so they find it profitable to carry the expense of that agency itself without increasing the prices of the tickets. A. Absolutely.

Q. And you see how favorably that would be received by the public if that could be done. A. They have everything to gain, but as to the gross receipts, that was the only obstacle, the only stone in the road.

Q. It does not seem to me that is a real obstacle except while the present contracts exist. A. You have never managed Johnson or any of those fellows.

Q. No, I haven't, but I think that Mr. Johnson, like everybody else, has an eye to his interests in the end. A. Yes.

Q. And if the theatrical business is put on a proper basis here in New York that would redound to his interest. A. It would be a wonderful thing, especially cutting out the Government tax.

Mr. Tuttle: I think that will do, Mr. Hammerstein. Thank you.

Ralph Long on Stand

Ralph W. Long, called as a witness on behalf of the Government, being first duly sworn, testified as follows:

Direct examination by Mr. Tuttle: Q. Mr. Long, you have been in the theatrical business for a great many years? A. 23.

Q. In what capacities has your experience been? A. From usher to general manager.

Q. Your present connection? A. General manager for C. B. Dillingham.

Q. How long have you had that position? A. Since the first of the year under a contract with Mr. Erlanger and Mr. Dillingham.

Q. Prior to that what was your employment? A. General manager for the Shuberts for ten years.

Q. In your capacity as general manager for the Shuberts what were your duties? A. Everything in the entire organization with the exception of productions, that is as far as engaging companies and so forth.

Q. Mr. Long, I am interested in two things and so is the Commissioner, and that is the matter of Federal taxes; I want you to tell us what were, not in amount but in classification, the receipts of the Shuberts from the agencies. A. I can give you that more explicitly in a round number. I couldn't give you individual amounts.

Q. I don't ask for figures for the moment; I ask for classification. A. Last year it was seven and a half cents a ticket to each one of the brokers, and they in turn paid a stipulated amount monthly for an adjustment at the end of the season or beginning of the following season, namely orders. It varied and ran on the entire season. Last season I recollect it went to the amount of \$55,000.

Q. That \$55,000 was this seven and a half cents per ticket? A. Yes, sir.

Q. In what form was that seven and a half cents paid? A. I stated that, I think, Mr. Tuttle.

Q. I didn't get it. A. I said it was based on seven and a half cents a ticket, and they paid a stipulated amount monthly in advance which was the wash in and wash out system. On adjustment, for instance, if they paid too much they would get their return money or unearned money.

Q. You are talking now about the concession charge? A. Yes.

Q. That this concession charge would be paid monthly in certain round amounts? A. No, they would figure monthly, they would give you a stipulated amount.

Q. Give us an illustration. A. McBride, \$1,000 at the end of the year. He has paid in probably, we will say, \$1,000 this month and \$2,500 next. He has paid in \$10,000. At the end of a year he has done that much and therefore he pays the additional which last year I think amounted to fifteen or seventeen thousand dollars.

Q. McBride alone? A. Yes, sir.

Q. To the Shubert Corporation? A. Shubert special ticket account. In other words he paid on each ticket.

Q. The check would be drawn to the Shubert special ticket account? A. Yes, sir, all checks.

Q. And so, when you said a moment ago, to take an illustration, McBride \$1,000, you meant that would apply on tickets for a month? A. Yes; there was an adjustment each month.

Q. In a year it amounted to— A. \$15,000 to \$17,000.

Q. That is one agency; how about the other agencies? A. Some would pay \$400, some \$120, based on the amount of business they could do, plus the amount of tickets they received.

Q. And the final adjustment would be on the basis of seven and a half cents a ticket? A. Absolutely, sir.

Q. Taking all the agencies together can you approximate how much the annual income from that

would be? A. I mentioned about \$55,000.

Q. You mentioned about \$55,000, from all the agencies? A. Yes, that was last year.

Q. You mentioned the month of August. A. That was the time they began to adjust. The season closes the 30th day of June. It gives you the month of July to figure these things up, and when they make their payments in September it is adjusted in August.

Q. How many years? A. Seven and a half cents for one year. Previous to that five cents, and one year they kept it out.

Q. Do you know what is done with the money? A. Yes, when it was received by our department it was turned over to Mr. Lee Shubert's secretary, Miss Morris or Miss Monroe, with an itemized list.

Q. In what form was it turned over? A. In check form as they came in.

Lee Shubert Got It

Q. In check form it would be turned over to Mr. Lee Shubert? A. Yes, sir.

Q. You deposited it in a single account? A. I don't know what account he deposited it in.

Q. Was there a name for that kind of charge; what charge was it called? A. That's it practically.

Q. In exchange for that what did the agencies get? A. Their allotment of tickets.

Q. You mean, in other words, the Shuberts would be sold out to the agencies for so many weeks in advance? A. Yes.

Q. On what basis would the allotment be made? A. On a fixed allotment of from four to seventy-five tickets a night; possibly in some instances where business would warrant, it would be one hundred seats a night.

Q. You mean to a particular agency? A. Yes, sir.

Q. How many rows of seats or classes of seats would be sold out that way? A. In order to get that the entire amount, with the exception of six or eight seats which were held for the management, but not in all instances were they held; only in certain instances.

Q. In what instance would the management hold out seats? A. For instance, a man like Mr. Hammerstein with a show under his direction, he would demand four or six seats in the first three rows for his friends.

Q. Was the whole house sent out? A. No, it ran all the way in a small show from 250 up to 600 seats a night, depending upon the production.

Q. That is in a given theatre. A. Yes, sir; some of the theatres are only 500 orchestra floor seats; others run 700 seats on the orchestra floor.

Q. There has been testimony here by Mr. Bergman that in the Erlanger enterprises it ran back for the first fourteen rows; would that about correspond. A. We had a production playing the New Amsterdam Theatre and the brokers are no assistance to a success.

Q. I want your opinion on that. A. No assistance to a success whatever. You don't need them. The argument is that they relieve you, I believe, according to the newspapers, that they relieve you of a loss. We had a production called "Lucky" at the New Amsterdam Theatre for eight weeks and did not have a profit one week, and still we had a buy of 453 tickets per night.

Q. You mean the agencies took off your hands 453 tickets per night and yet you didn't have a profit? A. Didn't have a profit in one week.

Q. What would that lead to, that you didn't have a profit? A. Lack of call, people then didn't call for them.

Q. When you say you had a buy, you mean the agencies—A. Bought for eight weeks with a ten per cent return privilege.

Q. In addition to the concession charge that you have just described fully, were there any other receipts from the agencies through the box office men or otherwise? A. Make that a little bit plainer.

Q. You described the concession charge in checks that came in to the Shubert special account; now, in addition to that would the box office men turn over any portion of the amount which they received? A. Assuming they got the amount.

Q. Yes. A. Yes, they would.

Q. Just tell us in your own words about that, Mr. Long. A. The treasurers—

Q. That is the box office men? A. I presume you are speaking not of my present employment but my past?

Q. I am speaking of the experience you have been giving us. A. The employees of the box office had to turn in a percentage of the amount of money that they received.

Q. When you say had to turn in, what do you mean? A. Orders.

Q. Orders from whom? A. Late-ly, the last six months, Mr. Mallon gave orders.

Q. He is what? A. He is general representative of Mr. Shubert.

In-Cash

Q. Orders to the box office men to turn in a fixed amount of these gratuities? A. They were allowed to retain a certain percentage and return the other to Miss Hauser and Miss Beck.

Q. Who is she? A. She is in the Shubert employ.

Q. What was the percentage they had to turn over? A. That is problematical; whatever they could get they took.

Q. You mean the management? A. Absolutely.

Q. The management got from the box office men whatever they could get out of them? A. Box office men or women.

Q. Whatever they could get out of them? A. Yes, sir.

Q. How much would that average? A. That I don't know, because it was a direct turn in to Miss Hauser.

Q. Would it be turned in in cash? A. Yes, sir.

Q. That did not go through your hands then? A. A year ago it did.

Q. In what form would it be turned over to you? A. To one of my young ladies in cash and we in turn would turn that over to Mr. Shubert's secretary again.

Q. In cash? A. In cash. Sometimes we would get a check, provided the cash was bulky. The young lady would get a check from one of the employees in the Shubert office. Mr. Johnston was one of them.

Q. You had nothing to do with the bookkeeping? A. No, sir.

Q. So you don't know how these things were kept by the bookkeeper? A. No, sir.

Q. Can you tell us whether or not the orders that went to the box office men to turn over took into consideration the number of seats; was it so much per seat? A. No, you will have to go back to the other concession charge. They didn't base it, they would take whatever they could get. There was no way of fixing it with the box office person. They were dependent on them.

Q. What means would be used? A. There would be none—depended on the generosity of the employee. They did, I believe, install a system lately for a correct check on that; lately I believe they did.

Q. But that was out of your time? A. Yes, sir.

Q. So you know of that only by hearsay? A. Yes, sir.

Q. Now, can you tell us what, during a given year while you were there and received this money, it would amount to per year? A. That would not be so much.

Q. Can you approximate it? A. I cannot give you anything definite on that. I would rather not make a statement than be in error.

Q. It would run to thousands of dollars? A. I should say over a thousand, probably three or four or five thousand dollars.

Q. You mean from the box office, for the whole year? A. It was not so much.

Q. Why was it necessary if it was so small, to make demand on anyone? A. I suppose imperialistic policies prevailed, reaching out and grabbing everything.

Q. That imperialistic policy you refer to was on the part of the management? A. Absolutely.

Q. It has been testified here that these box office men in various theatres had a practice of receiving amounts from the agencies which have been given various names here, commissions, gratuities, gifts, and Mr. Bergman referred to it as graft; I suppose that applied to the theatres that were in your group just as it did with Mr. Bergman in the Erlanger group? A. Yes, sir.

Q. Did anybody else get any of this money that was given to the box office men except the box office men themselves and the management? A. Nobody that I know of.

Q. Anybody else then connected with the group of theatres receive moneys from the agencies? A. Not that I know of.

Q. How many theatres were there in the group to which you were referring? A. Eighteen to twenty.

Q. I asked Mr. Hammerstein about the English system; are you familiar with it? A. To a slight degree.

Q. Will you state what your familiarity with it is, what it is as you get it? A. They have a concession charge. Whether the established price of the tickets be five dollars, thirty-seven and a half cents, or five dollars, or five and a half, makes no difference. That is, the price of the ticket, but they allow the libraries a concession for selling their tickets.

Q. In other words, the agencies in England get the tickets from the management at a discount? A. Yes—I wouldn't say a discount.

Q. Something off? A. Allow them a percentage for the selling, for the handling of these tickets.

Q. So that the public gets the tickets at their face amount? A. They don't get them at the face amount. They pay the five dollars and a quarter or five dollars and a half or whatever the price of the ticket may be—that is, the price of the ticket—that is the established price, no matter what disposition they make of their money afterwards, and they pay on the five dollars the fifty cents or twenty-five cents as the case may be.

Q. Then the public pays the face amount of the ticket plus the percentage? A. They pay the price of the ticket.

Q. Give us an illustration of a ticket that sells at the box office in England for \$5.25. A. The management gets \$5 and the library gets 25 cents.

Q. Is that a percentage? A. No, I

don't think there is a fixed percentage.

Q. This \$5.25; what is that, the box office price? A. Box office price. We are only using that as a figure of speech.

Q. You are using it as an illustration? A. Yes.

Q. In England do they stamp the ticket with a price? A. It is printed on it.

Q. So that \$5.25 would be printed on the ticket? A. Yes.

Q. So the public when it buys at the box office pays the same amount? A. Pays the price.

Q. How is the matter of one agency buying from another regulated? A. In the city here?

Q. In England. A. I believe they have a system there where they dovetail, or work together. There are not so many there.

Q. All the tickets are say in fact pooled so far as the public is concerned? A. From what I hear.

Q. And as between the agency that washes in and out as agencies work together, if one went where a ticket is asked for and it hasn't got the ticket? A. They work together.

Q. Can you tell me why that system, which is so beneficial to the public has not been introduced in this country? A. We had a similar system. We had diagrams with the exception of the electric diagrams they have in London. We had diagrams in New York and the management thought that was not practicable for America.

Q. Do you know why not? A. I don't know of any particular reason. Q. Why is it that the Englishman who goes to the theatre gets his rights better protected, apparently, than the American in this town? A. The American can have his rights protected because in so far as the brokers are concerned they could be eliminated over night.

Q. Who could eliminate them? A. The management.

Q. How? A. Discontinue the allotment of seats.

Q. You think that would be a practical proposition without hurting the industry? A. With all sincerity, yes.

Q. Do you think that would increase the public's patronage of the theatres if agencies were eliminated? A. I don't know whether it would increase it, because they would only pick out special shows. Q. Do you think people would more willingly and readily form the theatre habit if they didn't have to pay such high prices for tickets? A. If you give them that which they want. Probably we are not doing that at the present time.

Q. Are there members of the public who, to your knowledge, just refuse to go to the theatre because of the bad odor that this ticket matter has created? A. Not only the odor of the ticket, probably the odor of the show.

Q. What have you to say, Mr. Long, on the question of whether or not box office men get a living wage from the management? A. There may be probably fifty per cent of them girls. We pay as high as a hundred dollars to a treasurer and sixty dollars to the assistant.

Q. You mean a week? A. Yes, sir, and it is a fairly good wage considering the fact that most people are earning less than thirty dollars a week.

Q. Mr. Bergman testified \$1,500 is not a living wage. A. It is dependent on how a man lives. You cannot enjoy cars and enjoy other conditions of life but you can get by nicely on \$1,500 a year.

Q. Do you imply by that answer some of these box office men are enjoying cars and the larger luxuries of life? A. No doubt about it.

Public at Fault?

Q. You are not one of those, therefore, to subscribe to the doctrine that the public is at fault for all this? A. No, sir.

Q. The public really has no chance at all, has it? A. It has a chance but it has never come forward.

Q. What I mean to say is if the tickets for the best seats in the house are all sold out in advance for six or eight weeks, the public by going to the box office would not get anything anyhow? A. Unless they were known. For a success he hasn't a chance, nor you nor I haven't, either.

Q. The upshot of that is that the management are so running the theatres as to create in the public the habit of going to the ticket agencies rather than the box office? A. They go where they can get their goods, and the goods are placed by the management in the brokers' hands.

Q. Do you think that is a wise policy? A. Years ago it was a pretty good proposition before they gave them their entire house, when they would give them a minimum amount for their charge customers, but it has grown beyond that.

Q. Mr. Long, you have had a long experience; what do you think is the remedy for this? A. If you wish to keep the brokers in business, allow them to live by giving them the fifty or seventy-five cents, and no subterfuges, or if the managers are sincere, allow them or another organization to take them over. The managers, I am doubtful of the fact whether they in their sincerity will carry this through to a successful conclusion.

Q. What do you mean by that? A. I am speaking of the subject matter in this country of consol-

dated or central departments, or any name you wish to give it.

Q. You speak of it as doubtful; what do you mean? A. I understand there is under consideration a sale at a ten per cent overcharge, is that correct, ten per cent on the tickets sold over and above the two or four dollars?

Q. Yes. A. How many tickets are sold a year?

Q. I don't know. A. Say three million. Three million tickets. Strike an average of a net tax on two dollars, or strike an average on four dollars, and ten per cent of that amount of money.

Q. So you mean the ten per cent would represent to the managers ten per cent on an average of four-dollar tickets over about a three million dollar spread? Three million tickets.

Q. Three million ticket spread? A. Yes.

Q. That runs into a large sum of money? A. Yes. If we want to do it, an organization can be formed and handled for tickets without the charge of five cents except one charge.

Q. Explain that. A. A charge for the privilege of getting tickets at that agency of five dollars a year.

Q. You are saying that an agency could be created which would handle all tickets for all theatres, and the public would be charged only a flat amount in order to take care of the bookkeeping that goes with it? A. Yes, and it would make a lot of money, five dollars for the privilege.

Q. That would be for those who wanted credit accounts? A. Credit or otherwise. The privilege of enjoying that condition. That would be five million dollars with a million customers, and McBride, I believe, has a million customers today, million or million and a half. I am speaking now in sincerity when I mention that.

Q. What do you mean by that? A. If you want to do something big, there is the thing to do, because when you get into this other entanglements will follow, and they will present themselves either now or later, a disagreement on the part of the management, a disagreement on the part of the man that plays a show, disagreement of employer, disagreement of a dozen other conditions. Start out and have no charges, no ten per cent, twenty per cent, forty per cent. Everybody then gets the same kind of deal. It is a unanimous spirit on their part or anybody else's part.

Q. You are in effect suggesting the English system as a basis? A. I won't say that, because I am not familiar enough with that.

Q. How about getting the managers to agree on any such thing? A. I am only an employee; I do not think I can convert them to that.

Q. Are you familiar with the method by which the ticket agencies are hooked up on the telephone with the box office? A. In the Shubert houses they have a direct wire, most of them.

Q. You mean the agencies have a direct wire with the box office? A. Yes, sir.

Q. Through what kind of central does that direct wire go? A. Through our board, through the institution's board.

Q. Who carries the expense? A. They do. They pay in advance to us. We assume the obligation and charge them on account of it being the central office, main office.

Q. So they make good to you? A. We take precautionary measures to see that they do in advance.

Q. That means? A. That means they have the privilege of a wire running to a theatre.

Q. So all the agency has to do to get the box office is to pick up its own receiver, and it gets that theatre right away? A. Yes.

Q. That means, of course that in the box office there must be a number of telephone receivers connected with this central agency? A. There are quite a few. All brokers haven't that privilege, but the larger brokers have that privilege.

Q. And the result of that is that as between a number of the public calling up the box office through the telephone book and one of the agencies calling up the box office, the agency gets there first? A. What do you mean, Mr. Tuttle?

Q. That gives a priority to the ticket agency in the matter of telephone service over the public? A. I won't say that. They can get their wires quick or a little quicker, but if a customer calls up, which is very rare, for an orchestra seat—very rare—they will call up for two two-dollar seats or two dollar and a half seats, but very rarely do they call up for orchestra seats unless they go shopping.

Q. Do you want to say anything else that would contribute to the situation we are investigating here, and the inquiry we are making? A. There is nothing I could, Mr. Tuttle. I will answer any question you put to me. If I can serve you, I am here.

Geo. Buck

George William Buck, called as a witness on behalf of the Government, being first duly sworn, testified as follows:

Direct examination by Mr. Tuttle: Q. Mr. Buck, you and Mr. Gene Buck are brothers, is that it? A. Yes, sir.

Q. And the two of you were the joint proprietors of a play called "Yours Truly"? A. No, sir.

Q. Tell us about what your relations to that play were? A. Just helping my brother out. I have a business of my own.

Q. It was your brother's play then? A. Yes.

Q. That play was first produced when and where? A. In the City of Detroit, December 28th, 1926.

Q. How many places did it play before it came to New York? A. Two weeks in Detroit and two weeks in Pittsburgh.

Q. Was it a big success in both places? A. Both places.

Q. What theatre did you have in New York? A. Shubert.

Q. When did it come to New York and open there? A. I think it was January 22nd of this year.

Q. I am interested in the matter of tickets. There has been various testimony here as to what you did about the tickets for "Yours Truly" here in New York. A. Yes, sir.

Q. You had charge of the tickets? A. Yes, sir.

Q. That was rather exceptional, for you to have charge of the disposition of tickets, wasn't it? A. No, my brother gave it to me to handle for him.

Q. Tell us what terms you offered the agencies? A. They offered me.

Q. What terms did they offer you? A. Dollar and a half from the gyp agencies and seventy-five per cent of them averaged fifteen cents.

Q. What do you mean by a dollar and a half from the gyp agencies? A. Agencies that charge and that I understood were receiving from nine dollars up per seat.

Q. In other words, where you found there were, or learned there were certain agencies that you thought were gouging the public, you thought it fair game to gouge them a little, is that it? A. Yes, sir.

Q. So you made a selection between the agencies and where there was a gouging agent, charged them a dollar and a half a seat? A. Yes, sir.

Q. For how many rows would that hold good? A. All they were interested in were the first nine, inclusive. Might have been the first four weeks, may have been eleven, but the only thing they were interested in was the first nine.

Q. That was the gyp agencies? A. All agencies; everybody was taken care of within the first nine, McBride and all agencies.

Q. How many agencies were in this class of gyp agencies; I am not going to ask their names; you need not be concerned about that; I am just going to ask their number. A. I should judge ten, eight or ten.

Q. Were they the bigger agencies in the town? A. No.

Q. How many weeks did the show run? A. Sixteen.

Q. When you sold out to those agencies, you sold out those lots of seats for how many weeks in advance? A. Four.

Q. Now there has been various testimony here as to why the play failed; some have blamed you and some have blamed the agencies; what do you say about that? A. It was not a failure; I don't call sixteen weeks a failure, do you?

Q. They have already characterized it as a failure, so I am taking their word for it. A. It was not a failure in New York in my estimation.

Q. A large success runs a great deal longer than sixteen weeks? A. Some do.

Q. You are not prepared to admit then it was a failure in New York? A. No.

Q. Mr. Buck, I must ask you how much these amounts that you got from the agencies per seat came to? A. Total?

Q. Total, yes. A. Approximately about five-six thousand dollars—sixteen weeks.

Q. As I understand it, you have not reported those amounts on the monthly tax admission returns? A. I didn't know that I had to, Mr. Tuttle.

Q. The upshot is, you have not reported it? A. That's right, I have not.

Q. I am going to ask you to examine section 500 of the Internal Revenue Law, with the aid of your lawyer, and I then suggest that after you examine it, you file a tax return with the United States Government for fifty per cent of that amount, because there is a tax of fifty per cent on all amounts received by the sellers of the tickets from the public? A. I didn't know that.

Q. How did you handle the matter of bookkeeping those? A. I had a young man in my office.

Q. What is his name? A. Edward Preble.

Q. What is his address? A. I don't know offhand.

Q. Something you can ascertain, though? A. Yes.

Q. Still in your employ? A. Still in the employ.

Q. How was it though, either by him or by you, recorded, these amounts; how did you keep an account of it? A. They were allotted so many. I stayed as near to the regular Shubert allotment to brokers of shows that preceded us in the Shubert Theatre as I could.

Q. You would get this money and how would you record that you received it? A. Just received it.

Kept No Books

Q. You mean you did not keep

any account on the books or records? A. Yes, I have a total of it, I have no books of it.

Q. You have any records per agency, that this agency paid you so much and that agency paid you so much? A. I don't know offhand. I am pretty sure I have a record of it. I have kept no books on it.

Q. But you think you have a record of it? A. I have a record of the total amount.

Q. Do you mean by total amount, the total of all agencies or per agency? A. Total of all agencies.

Q. Why didn't you keep a record of the amount per agency? A. I thought it was just a concession to me and I did not think it was necessary as long as I kept the total amount.

Q. How often did you have an accounting with the agencies as to the amount they owed you? A. Some every week, some two weeks, always after the week was finished.

Q. In what form would they pay you? A. Cash; some by check, McBride by check.

Q. If it were by check, to whose order would the check be drawn? A. George Buck.

Q. And then you would deposit this cash and this check in some account? A. Yes, sir.

Q. Did you have a special account for that sum? A. I had it in a special account, and then in my own account.

Q. You mean you first put it in a special account? A. I did.

Q. And then you changed from a special account to your own? A. No, I put some to a special account and at other times I put it into my own account.

Q. What guided you in making that selection? A. I thought I wanted to keep a record of it at first and put it in a special account.

Q. What bank was that? A. Bank in Great Neck.

Q. What is the name of the bank? A. Bank of Nassau County in Great Neck.

Q. What was the name of the account? George Buck Special.

Q. Did anything else go into that account other than these tickets? A. I don't know offhand now.

Q. You said a moment ago that you opened a special account, thinking you were going to keep a record that way? A. I was going to keep a record.

Q. But your present recollection is that nothing else went into that account? A. I don't think so.

Q. What became of the gross; did you and your brother in the end get it all? A. I got it.

Q. I thought you said you had no proprietary interest in the show? A. I did not, only as a brother. I helped him out, with no salary attached.

Q. You mean you didn't let brother Gene in on any of it? A. No, sir.

Q. By no, sir, you mean you did not let him in? A. I did not.

Q. So you kept it all? A. Yes, sir.

Q. Did anybody attempt to get any of this money? A. Not to my knowledge, not from me.

Q. Did anybody make any demand on you for a share of the money? A. No, sir.

Q. Any theatrical management request any of it? A. No, sir, not from me.

Q. You say not from you; did they make any demand on somebody else? A. I don't know; it would be hearsay.

Q. I thought from the information I had it was from you a certain management did try. A. That was hearsay, but not from me direct, and I controlled the money. I was the one that received the money.

Q. Who was the hearer from, your brother? A. No, I think it was Mr. Hope, general manager for Gene.

Q. By the way, this private account of your own was in what bank? A. Greenwich.

Q. What branch? A. Forty-seventh street, now called the Hanover.

Q. That was in your individual name? A. Yes.

Q. I have a record from one special agency of something over a thousand dollars paid in this way as a premium for seats to you. A. Which agency?

Q. Just look at that, that is just one agency, that is the McBride Agency. A. Yes, he handled more seats than anybody else.

Q. Is that a correct statement? A. I think so.

Mr. Tuttle: Mark that for identification. A. I could tell by Mr. McBride's checks.

Q. I will take your statement that it is in your judgment correct? A. Approximately correct.

(Marked Government's Exhibit X for identification.)

Q. Don't you feel that there is one agency paying you this thousand dollars as its premium for seats, that the total amount you received from all agencies was something over five or six thousand dollars? A. I don't know offhand, I don't think so, because McBride handled more seats and the premium the brokers started with for four weeks changed at the end of four weeks.

Q. You mean it went down? A. Yes.

Q. Why did it go down. A. On account of the demand for tickets.

Q. Is there anything you want to say, Mr. Buck? A. Only that a gentleman got on here last week and said I demanded two dollars. I

INSIDE STUFF

ON LEGIT

The Dave Chasen who is down as co-producer of "The Mating Season," which opened at the Selwyn Monday night, is the ex-vaudeville comic who generally worked as an audience plant. He was with Fred LeReine who did an electrical act, and Chasen was, for several seasons, one of Joe Cook's assistants, working mainly from the audience in "Vanities." His partner is William A. Grew, best known for the lyrics and sketches he turned out for "Vanities."

The New York legit houses are making quite a play for the summer teachers' trade at Columbia University. Each year thousands of the school marms and masters from the provinces flock to town in search of higher learning, and the theatres are after their trade. Realizing that high prices might scare them off, the boys are getting special cards printed which list certain price reductions. These are distributed among the visiting professors and when presented at the b. o. entitle the folks to the seats that haven't been sold at a reduced price.

It has worked very neatly all around and has been of material aid in filling balconies during the past month.

Harry Richman was the sensation of "Scandals" when it opened in Chicago recently and that he was so handsomely received and that she was comparatively ignored is said to have angered Frances Williams, the blonde blues singer, so much that she threw a wild fit of temperament on the stage after the performance.

Some reports say that Miss Williams squalled and kicked around until George White went back and wanted to know what was the matter. In New York, very often during the run of "Scandals," Miss Williams was out of the finale, the only one of the principals to skip it.

Jeanne Eagels had "temperament" last week and it took A. H. Woods, who is her manager, to quiet her down and make her promise to go ahead with last Monday night's performance of "Her Cardboard Lover" at the Empire, the show being presented jointly by Gilbert Miller and Woods. After becoming quieted, however, Miss Eagels notified everybody concerned on Monday that she was ill and couldn't play.

Following the producers threat to cut salaries there was a rush of picture players to join Equity on the coast, but the subsequent withdrawal of the cuts appears to have appeased the ardor of the actors to organize. Something like 800 picture players did join and it is hoped that Equity will enroll 75 per cent of the coast contingent.

How long they will stick is another question. It is understood that many picture actors who are on the Equity rolls on the coast are on the delinquent list. That a goodly proportion of those who lately joined will follow suit is possible, unless the producers actually threaten or do chop down the wages.

Since 1920 Equity has tried to organize the picture colony but to date with little success. It has cost the organization plenty of money to maintain the Los Angeles branch and much effort had been devoted to the protect. Some Equity people do not believe their members out there can be loyal to both Equity and the recently formed Academy of Motion Picture Arts and Sciences.

FUTURE PLAYS

"The Lady Lies," comedy by John Meehan, now being cast as the season's initial production by A. E. and R. R. Riskin. Meehan will stage it.

Sanford E. Stanton will try out "The Victim," in Westport, Conn., July 27, using the auditorium of the Y. M. C. A. The piece is a drama by Allen Davis.

Booth Tarkington, author and playwright, witnessed the opening performance, Lakewood, Me., of "The Man From Home" to see Elliott Nugent and the Lakewood players in his new version of this play, a production of which will be presented with Nugent as the star this fall by George C. Tyler.

"Million Dollar Moore," musical by Ralph Murray and Harold Lewis, has been acquired for production by Robert Newman. The piece will be placed in rehearsal next month.

The Shuberts have completed casting for the Chicago company of "My Maryland," scheduled for the Loop next month. Cast includes Lotette Howell, Violet Carlson, Edith Rose Scott, Alexander Clark, Donald Black, Lucius Henderson, Edward Gargan, John Kennedy, Robert Lively, Harold Conkling, William Callan, Margaret Merle, Eva Benton, George Rymer, Charles Carver, Louise Bourdett, Lee Beggs, Jack Edwards, Joseph Galton.

"The Difficulty in Getting Married," by S. N. Behrman, will be produced next season by Robert Milton. Behrman, former publicity director for Jed Harris, arrived this season as a playwright via "The Second

want to refute that statement.

Q. You say it was a dollar and a half and not two dollars? A. Yes.

Q. Many people have told me it was two dollars; do you know how such a rumor got around? A. No, sir, I don't know how such a rumor got around.

Mr. Tuttle: Thank you, Mr. Buck.

If your Honor please, I would like to go over if it is convenient for you some day next week. We have Tuesday morning set down for the pronouncement of sentence in connection with the Alexander case. I think the discussion on that morning may take quite a bit of time. As heretofore you have given me Tuesday, I would suggest we do not have a session here on that day. What day would be convenient for you?

The Commissioner: Wednesday.

Mr. Tuttle: Wednesday at ten o'clock.

(Whereupon an adjournment was taken until Wednesday, July 20th,

1927, at 10 a. m.)

Man," produced by the Theatre Guild.

"Times Square," melodrama of New York night life, will be Albert Lewis' next production, with the piece set to go into rehearsal next month.

Jed Harris has taken over "For Two Cents" from Jones & Green and will launch it in September. It is a newspaper comedy by George S. Brooks.

George M. Cohan's musical "The Merry Malones" will be the dedicatory attraction at the new Erlanger, New York, now under construction, with the musical opening the new house Sept. 12. The piece will open in Atlantic City the week before.

"The Kite Man," Ben Boyar's initial fling at legit producing, bows in at New London, Conn., July 25. Cast includes James Spottswood, Grace Valentine, Arthur Aylsworth, Clara Blandick, Neilan Japp, Nadea Hale and A. J. Edwards.

Clarke Painter will resume producing activities next season, sponsoring "The House in the Woods," by Adelaide Mathews and Martha Stanley.

"Two Women," by Daniel Rubin, has been acquired for production by William Harris, Jr. The piece will be given a two weeks' tryout tour the latter part of next month.

"Women Go On Forever," by Daniel Rubin, will reach production next season via Brady and Wiman in association with John Cromwell.

"The Iron General," listed as George H. Brennan's next, is being cast for a two weeks' tryout and shelving until September.

"Women Are That Way," by Ann Prenter and Dena Reed, will be Gustav Blum's next. The piece will open at the Bayes Roof, New York, the latter part of next month.

Michael Kallischer has begun assembling cast for "Bed and Board" in which he figures as author as well as producer. The piece will be given a two weeks' test next month and camphored until September.

The musical "Half a Widow" resumed rehearsals last week, having adjusted the previous authorship tangle that suspended rehearsals two weeks ago. The musical, sponsored by Wally Productions, Inc., will bow in out of town the latter part of next month and follow into New York Labor Day.

"Speakeasy," which William E. Friedlander is producing, will bow in at Ashbury Park, N. J., Aug. 2. Cast includes Jose Ruben, Valerie Valaire, Arthur Vinton, Paul Guilfoyle, Kate Rosener, Beatrice Lee, Marjorie Pettes, John Crane, Adelaide Rondelle, Leopold Badia, Manuel Alexander, Ruthelma Stevens.

"Hoosiers Abroad," revised edi-

(Continued on page 50)

DOWNTOWN STOCK FAILS TO PAY SALARIES

Marvin Oreck Makes Verbal Promise to Pay Off—Com- pany Waived Equity Bond

The dramatic stock at the National, downtown, New York, closed Saturday without paying salaries. No bond was up at Equity, through the original personnel of the stock waiving security, and with the added jobbers seemingly unconcerned as to financial status of Marvin Oreck, promoter of the stock.

"The Bat" was the closing bill. With sultry weather and other handicaps, it grossed \$900 on the week. The latter sum was inadequate to liquidate, and Oreck addressed the company, giving verbal promise that he would make good on salaries later.

The stock had been operating for 12 weeks at the National, following in after the regular season of Yiddish shows. It made money in the early weeks, but later took a toboggan.

Hands Paid

Unknown to the players, the stage hands and house employees had effected an arrangement whereby they were paid off nightly. The latter arrangement for the stage hands had been arranged by a delegate from the union. Stage hands and house employees were paid in full, also rental, with the actors the only ones unpaid.

Oreck previously had a minor part in "Crime." When hitting upon the stock idea he quit "Crime" to manage downtown, but did not appear in the company.

Chorus Call Publicity Doesn't Attract Regulars

Chorus calls for contemplated productions publicized in New York dailies have proven a flop.

Few professional choristers pay any heed to these open calls, figuring most as time wasting publicity stunts and with no chance of employment eventuating.

Despite several hundred professional chorus girls being at liberty, few have given the public calls a tumble.

Recently calls were announced for the new Ziegfeld "Follies." George White's forthcoming "Manhattan Mary" and George M. Cohan's "The Merry Malones." At all three but a handful of novices showed up for the auditions.

Another instance of press departments calling "Wolf" once too often.

"Allez-Oop" at A. C.

Through a switch in plans Carl Hemmer's revue, "Allez-Oop" will now in at the Apollo, Atlantic City, next week, instead of Werba's, Brooklyn, as formerly announced. It will land at the Earl Carroll, New York, Aug. 1.

Cast includes Victor Moore, Bobby Watson, Hugh Cameron, Charles Butterworth, Esther Howard, Madeleine Fairbanks, Evelyn Bennett, Cliff O'Rourke, Joan Carr, Valodia Vestoff, Gladys Yates, Joyce Booth, George Sisters, Edwin Gardinger, Catherine Crandall, Dora Lee, Herman and Seamon.

La Penna's New Musical

James La Penna, who recently scrapped his musical production, "Ritzie," placed another in rehearsal this week, with the piece without title as yet. The new musical has book by Paul Gerard Smith, lyrics by Al. Dublin, and music by J. Fred Coots.

Cast includes Bobbie Perkins, Leo Donnelly, Rosalie Claire, William E. Lawrence, James S. Barrett, Tammany Young and others. Ira Hards is staging the book. Ray Perez is staging the numbers.

TOWNERS SELL THEATRE

Cresco, Iowa, July 19. The syndicate of Cresco citizens which built and has operated the Cresco Opera House has sold the property to Frank J. Wewerke, of Sagan, for \$25,000. Stockholders recently authorized directors to dispose of the property. F. C. Hinds, who has been manager and has a two-year lease on the building, is expected to continue. The theatre was opened in 1919.

SIX SHOWS OUT

Two shows closed suddenly late last week and at least four more will leave the list by the end of this week, the heat wave having sent grosses all to pot.

"Honeymoon Lane," with Eddie Dowling, presented by A. L. Erlanger at the Knickerbocker, will suspend Saturday after 44 weeks, a record for the house. It was one of the most successful musicals of the season. For months it maintained an average of \$25,000 and over, going as high as \$28,000. Recently the takings dropped to around \$18,000 and considerably less last week, because of the high temperatures. It may reopen for a time in the fall.

HONEYMOON LANE

Opened Sept. 20, 1926. Missed by majority of first string men. Coleman ("Mirror") analyzed musical as "fashioned for the multitude." Mantle ("News") called it "a good show."

Variety (Lait) said: "Probable season-run success, destined to do good trade at prices within the means of the middle-class theatregoers, to whom it will most solidly appeal."

"One for All," independently presented, closed at Wallack's Saturday. It opened in the Village, closing there after two days and later resumed at the Princess before moving to Wallacks, three weeks ago. Business low, principally cut rates.

ONE FOR ALL

Opened May 12. Woolcott ("World") said: "forlorn hope." Vreeland ("Telegram") said: "dull and vacuous."

"Bottomland," colored musical comedy, closed at the Princess Thursday, running less than three weeks to slender takings.

BOTTOMLAND

Opened June 27. Mantle ("News") said: "spirited but crude." Variety (Lait) said: "Hasn't a living chance to get over."

A revival of "Madame X" at Earl Carroll's will stop after showing for two and one-half weeks. Little interest was aroused.

"The Silver Cord," presented by the Theatre Guild at the John Golden, will close Saturday after a successful run of 19 weeks. Play was rated one of the best written comedy dramas of the season. It averaged over \$14,000 during the

THE SILVER CORD

Opened Dec. 20. Not a dissenting opinion, although some of critical praise little lukewarm. Gabriel ("Sun") said: "Steadily interesting play." Anderson ("Post") reported "mature and vivid." Variety (Ibee) thought it "good Guild show."

period it alternated with "Ned McCobb's Daughter" at the same house. The latter show was lately withdrawn and "Silver Cord" expected to run through the summer. When the heat pushed the gross under \$5,000 last week it was decided to close.

"Queen High," presented by Schwab & Mandel at the Ambassador, will close Saturday after run of 46 weeks. This musical comedy was in the money consistently, get-

QUEEN HIGH

Opened Sept. 9, 1926. Winchell ("Graphic") said: "Not a first rate show." Atkinson ("Times") declared "capital musical comedy." Dale ("American") gave the only other bad notice. He thought it "laborious." Variety (Abel) predicted: "Healthy run."

ting \$22,000 to \$24,000 weekly during the height of the engagement. It eased off after the first of the year but turned a profit until lately, last week's heat pushing pace under \$10,000.

T. P. R.'S "FAREWELL FEED"

The Theatrical Press Representatives' Association contemplates a "farewell feed" some time in August. The "farewell" means the departure of the boys now here who will start out on their new seasons next month.

Sounds Sam Harris

A producer was walking down Broadway when he was met by a friend.

The latter asked: "How's your health?" and the producer replied: "Not so bad that you can't buy in."

Newing & Wilcox's Stock Failed to Pay Salaries

The names of Newing and Wilcox went on Equity's delinquent managerial list this week when a stock which they had been conducting in Albany stranded Saturday. Although fares and salaries were not forthcoming a surety bond filed with Equity is expected to take care of the players' claims, which amount to \$1,070.

Samuel Wallack's name was added also. Claims against him are unimportant. He had stated he was entering a brokerage office last fall and was through with show business. It is now understood he would return to producing. Equity stated claims against Wallack had heretofore been readily adjusted.

Albany, July 19.

The Dewitt Newing-Frank Wilcox dramatic stock at the Capitol went "bust" Saturday.

Until noon today no salaries for the past week had been forthcoming. Newing and Wilcox also conducted the stock at the Shubert-Wieting, Syracuse.

The Albany company was closed by order of the Shuberts after about three months of such indifferent business there was scarcely any profit for the stock or house under their sharing agreement.

Local theatre men attribute this season's early stock failure to lack of showmanship. Company opened with two leads, whom, despite the poor impression they made, Newing attempted to "crum down the throats" of Albany theatregoers. When he finally did make the two changes in the cast it was too late.

Poor selection of plays also figures with two or three exceptions. They were several seasons back. Evidently royalty figured largely.

This was the third season for the Newing stock in Albany. He and his associate, Frank Wilcox, who plays leads at Syracuse, are understood to have dropped a sizeable sum this year. The first season was said to have been a money-maker and last year's was profitable to some extent also. This year his wife, Winifred Anglin, actress, served as company manager.

Newing has been in financial jams in the past with stocks operated in Wilmington, Del., and Montreal.

Mrs. Hackett May Sell Show Place on St. Lawrence

Watertown, N. Y., July 19.

The widow of the late James K. Hackett has been considering the disposal of their summer home, "Zenda," according to word reaching her attorney, John O'Leary.

The Hackett home has been one of the show places of the St. Lawrence River for two years and has never been used. Mrs. Hackett is said to have a feeling of not wanting to occupy the home without her famous actor-husband. In the event the widow decides to sell it, at least six New York millionaires are in the market to buy the estate, it is said.

Dolly Tree's New Line

Dolly Tree, English artist, designer of many American high-class revue costumes, has returned from England and opened a studio, where she will do free-lance theatrical and newspaper work.

She will specialize in posters, covers and pen-and-ink "social cartoons" of the Nell Brinkley order.

"FOLLIES" GIRL SUES MA

Syracuse, N. Y., July 19. Doris Bachman McAvoy Hunter, former Syracusean and one-time "Follies" girl, whose romance at the age of 16 and later separation claimed the spotlight, has filed a petition in Surrogate's Court at Auburn asking a compulsory accounting of her estate by her mother, Mrs. Ethel Lynch, still her legal guardian.

Mrs. Hunter is now a resident of Los Angeles. The citation in the action is returnable July 26.

POISE

By J. C. NUGENT

When poise is pose it's poison. But when it is balance, it is health. It is the sure touch of a sane mind. "Your creed of work makes me sick," said he to me the other day. He being a fellow who had tried for years to be an actor and couldn't. "He is not alone," says you.

Quite so. But he wasn't even an ordinary actor. He wasn't even a good amateur. He just couldn't get into the picture.

He had had many chances. He had endurance, persistence, a good education, good mind, in its way, but someone had kidded him early in life with the notion that he belonged "On the stage."

But he just didn't. Perhaps he was too normal. Anyhow he talked well of "tempo," "rhythm," "beat," and all the lingo, but did not at all know what those words meant.

In a scene he was always an outsider. He didn't "melt in." He spoke out of key with the others. Louder or lower, faster or slower, in abrupt disconnected spurts. He moved out of harmony with the rest of the group. In short he did not have the dramatic sense.

But he kept at it night and day. "I've worked like a dog," he said to me. Work gets you nothing. I hate the damned business. But I won't give up. I have a good chance to go into business but I won't have them laugh at me.

No One Will Laugh

Of course he will give up and go into business, eventually. And no one will laugh at him. He is fitted for business and he will succeed at it with one-tenth the effort he is now making to do something which he can never do well.

But he will work harder in business, even than he works now. Because, as he feels his power and gains results he won't "hate the damned business" he is in. He will like it. Because he belongs in it.

And when I preach hard work, rehearsing, studying, practicing, perfecting one's speaking and singing voice, one's knowledge of drama or comedy or dancing or whatever one's work is, I am speaking only for those who belong and who like it.

Working against the grain and against the will through sheer pride or stubbornness gets one nowhere.

The Trick

Great men do great things easily. Little men try to do great things by great heartbreaking labor. But a man may be great in one line and little in another. The trick is to find the right thing. The capacity for hard work shows a merit of a high order. But a lot of labor is saved by applying it to what one can do.

If this fellow fails sufficiently long to be driven from the stage into something for which he is fitted, he will be a success. But if, through sheer obstinacy, he happens to strike an accidental stage success, he will be ruined for life.

For stage accidents do happen. And many a moron gets by in one role through accidental fitness for some freak part. That actor never repeats. He does not know how he did it in the first place. So of course he thinks it was HE!

Forced into a position beyond his ability and balked by the difficulties of maintaining it he grows nervous, uneven, unhappy. The man in his right work is never unhappy for long. He is in his natural element. He is poised, confident, simple.

This goes for business as well as the stage. A man who is in a position because he belongs there, maintains his balance easily. A man who through push, pull, graft, influence or accident, acquires a place beyond him, loses his balance.

Losses

The first manifestation of his unfitness is a loss of temper. A loss of sweetness and evenness. A man who can't hold his job without being a crank, for instance, is not big enough for his position.

This applies to managers, directors and actors who have happened upon some success.

Many a manager mistakes irritability for executive ability. Those are the accidents. The big men are different. Did you ever have an interview with Mr. Belasco? Or, Mr. Ames, or Mr. Hopkins?

There is no hurry, no brusqueness. Nothing but ease, courtesy, calmness. When Mr. Belasco gives you an interview, it is an unhurried hour of genial kindness and even friendliness. It is a keen, scintillating, illuminating hour. But there is through it the firm quiet touch of a sane clear mind. And he is the oldest and busiest of them all, and has the longest record of achievement.

George Tyler does big things easily. There is none of the fuss and impatience of the accidental big man.

George Cohan, John Golden, Sam Harris, Al Woods, Crosby Gaige, Dick Herndon all move along calmly, competently, without heat. And they all work as none of the fussy, unbalanced, snapping second raters even can. There is a reason for success. Some people belong to it.

Another List

I might mention another list. The saddest in the world of the theatre, actors, managers, directors. A list of the young men who were successful once, through some accident of personality, looks, or a fluke opportunity.

I recall them as sweet, modest, lovable. Now they are sour, arrogant, disagreeable, cranky, biting and sardonic. Even the "yes men" laugh at them on the side.

Success did not belong to them. It undermined and unseated them. They lost their landmarks. They got into the wrong business or they achieved some unearned eminence. It can't be done and hold.

Do what you like to do as well as you can and keep your heart and head.

Don't lose your poise. Don't be a whiner or a crank. Nothing is so important that you cannot postpone it long enough for a laugh.

For when all is through and you look back at the hectic struggle, the laughs and a few tender sincere moments are all you remember.

Jacobson Producing

Clarence Jacobson has resigned from the office of Jones & Green, for whom he acted as treasurer of the 48th Street theatre. Jacobson will turn producer in the fall, having three plays scheduled for presentation.

His first will be "Tell Me Your Troubles," by Kenyon Nicholson, author of "The Barker." Following that he will do "The Torch," which has a Christian Science background. It was written by Ernest Cihbertson.

Last season Jacobson became interested in "One Man's Woman," which is still playing in the west.

Chauncey Olcott Retires; No More Stage, Says Wife

Saratoga Springs, N. Y., July 19. Chauncey Olcott, his health greatly improved, has arrived with Mrs. Olcott at Inniscarra, their summer home here.

Although the Irish actor-singer is feeling well, his wife says that now that she has him restored to health she will keep him that way and that the stage will not lure him away again. This is interpreted by friends to mean that Olcott has retired. Two years ago he suffered a collapse while playing in "The Rivals" when it was given a revival by Minnie Maddern Fiske.

NEW LOW GROSSES FROM HEAT; LAST WEEK FELL BELOW 4TH TERM

**"Hit the Deck" Single Show on B'way Unaffected—
"Rio Rita" Went Off \$8,000—Several Plays
Ordered to End Runs**

Heat smothered the East from Tuesday on last week, walloping Broadway box offices so severely that several successes piling up long runs were ordered to wind up the season.

The attractions had been going along on a summer basis whereby moderate grosses were enough to show a profit. Instead they took a loss probably for the first time and the managements did not intend throwing away additional cash.

The week of July 4 is usually the lowest in point of grosses, but last week which followed up the Fourth, found a new low level.

Here's an idea of how business dived: A success among the comedy group which got \$11,000 over the Fourth, dropped off \$6,000 and came out Saturday night with a count of \$5,000. Matinee trade was almost negative. One show asked the balcony customers to move downstairs. Then only half the lower floor was occupied.

Nothing on the list escaped but one show was virtually unaffected. That was "Hit the Deck," credited with \$26,000, close to normal. "Rio Rita" dipped under \$40,000 for the first time. During the two weeks that smash slipped at least \$3,000, with last week's figure about \$38,000. It had been averaging over \$45,000 until the Fourth. "A Night in Spain" slipped down round \$22,000; "The Circus Princess" was estimated under \$20,000 for the first time; "Padlocks" was rated about \$15,000; "Desert Song" went down to \$12,000; "Peggy Ann" not over \$9,000; "Queen High," \$8,000; "Grand Street Follies," \$7,000; "Merry Go Round," under \$6,000.

Non-Musicals

The non-musical leaders dropped off with the field; best were "The Spider" and "Broadway" at approximately \$11,500; "The Road to Rome" was not far behind; all the others straggled, "Saturday's Children" being next at \$7,000; "The Constant Wife" was credited with a bit over \$6,000 as was "Crime" but "Her Cardboard Lover," "The Play's the Thing" and "The Second Man" got around \$5,000; "The Barker," "The Silver Cord" and "The Squal" were rated around \$4,000, with "Tommy" not much better.

Two colored shows entered the list last week, "Rang Tang" shaping up fairly well at the Royale, with "African" a second choice at Daly's 63rd Street. The first named attraction in seven performances bet-

"Chicago," \$11,000, Tops "Barker" in Frisco

San Francisco, July 19.

Producing on the Coast ain't so rosy. Louis Lurie is finding that out. So are Belasco, Davis & Butler, who are to produce "The Harem," to follow the "Chicago" engagement, opening July 25. First it was to be "The Great Necker." That struck a spurt in Los Angeles and was canceled. Then rehearsals started for "The Harem" with Mary Duncan; the next day Miss Duncan was out. Now they don't know who is to play the lead.

In business "Chicago" ran away from "The Barker" at the Curran. The former ran close to \$11,000 with the drama of the carnival barely topping \$8,000. The folks don't get the low-down on the word "barker."

Louis Macloen is closing both "One Man's Woman" and "Chicago" after the local engagement. Henry Duffy opened his Australian company in "Meet the Wife" at the Alcazar to nice business, \$6,500, and it looks like they're in for five weeks at least. At the President "The Ghost Train" runs along close to \$5,000 and keeps on schedule.

It is rumored that Bill Cullen is to bring "Abie" back to the Capitol at \$1.50.

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V Signs Must Come Down

V shaped signs on Broadway theatres built since the law prohibiting such iron work outside the building line, must come down.

At least two such signs are being dismantled, the Morosco and Imperial.

Both are Shubert-controlled theatres.

The law has been operative for about 10 years but the houses got away with the building violation until recently.

tered \$9,000 and started this week well.

"Honeymoon Lane" at the Knickerbocker, "Queen High" at the Ambassador and "The Silver Cord" at the Golden wind up successful runs this week-end, at which time a revival of "Madame X" ends at the Carroll. "One for All" stopped at Wallack's last Saturday while "Bottomland," colored show, quit at the Princess last Thursday.

Shows in Rehearsal

"Burlesque" (Lawrence Weber & Arthur Hopkins).
"The Baby Cyclone" (George M. Cohan).
"The Spider," No. 2 (Albert Lewis & Sam Harris).
"Speakeasy" (William B. Friedlander).
"Duke of Delaware" (Phillip Goodman).
"Ziegfeld Follies" (Florenz Ziegfeld).
"A la Carte" (Rosale Stewart).
"Allez-Oop" (Carl Hemmer).

"SCANDALS" CHI RAVE; \$42,000 IN 1ST WEEK

**Knocked "Paree" Down to
\$20,000—Mitzi Doing Nicely
at \$14,000**

Chicago, July 19.

Nothing in town last week but "Scandals." The George White "name" circus opened a week ago Sunday and played to capacity every performance, getting \$42,000 on the seven days, all the Erlanger can take at the scale. The house is practically sold out for three weeks.

Besides getting most of the town's dough, "Scandals" grabbed the lollypop away from "Gay Paree." The ex-town leader slumped to \$20,000 and probably lost on the week. Looks as though it can't withstand both "Scandals" and the heat and will probably shortly depart. The loss of its distinction as the only revue on the street is the show's chief ailment.

Otherwise there was nothing much doing around the Loop. "The Barker" at the far-away Blackstone continued to lead the non-musical field, while Mitzi turned in a nice gross.

"Tenth Avenue" posted a two weeks' notice, inside and out, and will blow town at the end of the current furlong.

Estimates for Last Week

"Gay Paree" (Four Cohans, 9th week). Dropped to \$20,000, \$4,000 under previous week; "Scandals" cause; not very rosy; hotel trade lost.

"Madcap" (Olympic, 11th week). Holding steady \$14,000 gait; Mitzi's personal draw counting better than expected.

"Scandals" (Erlanger, 2d week). Critics raved; capacity all week for \$42,000; transient draw to itself.

"Tenth Avenue" (Adelphi, 11th week). Notice up and will leave at end of week; \$7,000, almost all on cut rates; no profit at figure.

"The Barker" (Blackstone, 12th week). Best non-musical; \$10,500, with Monday performance out; can continue at that money.

"Wild Westcotts" (Cort, 8th week). Theatre parties and sliced "nut" holding this one up; riding along fairly well at \$8,000.

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\$5,800 AT \$1.25 SCALE IN LOS ANGELES STOCK

Los Angeles, July 19.

With the legit situation centered in six attractions business was benefited all around from lack of competition.

Estimates Last Week

Belasco—"The Great Necker" (sixth week). Picked up a bit to graze the \$12,000 mark and the town's top money. Final three weeks announced.

Playhouse—"Abie's Irish Rose" (fifth week). Revival of Anne Nichols' perennial holding strong; \$7,100.

Hollywood Playhouse—"Little Spitfire" went out Sunday to make way for "If I Was Rich." Finishing week of "Spitfire" \$6,100.

El Capitan—"Laff That Off." Henry Duffy launching new stock company for Hollywood trade. First four performances clicked \$3,500.

Majestic—"Her Unborn Child." Home of "turkeys" with this old "problem" play ran up \$3,800 on week. Better plays have grossed much less.

Morosco—"High Stakes." First week, \$5,800. Morosco's patronage consistent. Gross represents \$1.25 gate for "super-stock" company. (Copyright, 1927, by Variety, Inc.)

"Broadway" Jubilee

Jed Harris celebrated the passing of \$1,000,000 gross mark of "Broadway" at the Broadhurst, New York, last Wednesday afternoon by playing host to the company at a dinner celebration between matinee and night performances.

The celebration was double-barreled through "Broadway" also having achieved its first anniversary. It opened out of town last July.

SHOWS IN N. Y. AND COMMENT

Figures estimated and comment point to some attractions being successful, while the same gross accredited to others might suggest mediocrity or loss. The variance is explained in the difference in house capacities, with the varying overhead. Also the size of cast, with consequent difference in necessary gross of profit. Variance in business necessary for musical attraction as against dramatic play is also considered.

Classification of attraction, house capacity and top price of the admission scale given below. Key to classification: C (comedy); D (drama); R (revue); M (musical comedy); F (farce); O (operetta).

"Abie's Irish Rose," Republic (270th week) (C-801-\$2.75). Record heat for July descended on Broadway, torrid wave throughout last week tumbling grosses away under low mark of the Fourth week; nothing escaped; three weeks more for "Abie"; maybe \$5,000 last week.

"Africana," Daly 63d St. (2d week) (R-1,173-\$2.75). Got fair break in dailies but performance in need of improvement; moderate money pace indicated; hardly over \$5,000.

"Broadway," Broadhurst (44th week) (CD-1,118-\$3.85). Heat felt with stand-out drama like others; lowest mark since opening at about \$11,500; top money among non-musicals, however, along with "The Spider."

"Crime," Times Square (22d week) (D-1,057-\$3.85). Giving six performances since summer's start; would have made little difference anyway last week; claimed \$6,000.

"Grand Street Follies," Little (8th week) (R-530-\$3.30). Matinees mean little for this intimate satirical revue; approximating capacity at night until last week; estimated around \$7,000.

"Her Cardboard Lover," Empire (18th week) (C-1,099-\$3.85). Closes after another week, Jeanne Eagles going abroad and resuming on tour; last week approximated \$5,500; smallest gross to date.

"Hit the Deck," Belasco (13th week) (M-1,000-\$5.50). Least affected of all and only show to sell out; limited capacity for smash musical one reason; gross around \$26,000.

"Honeymoon Lane," Knickerbocker (44th week) (M-1,412-\$3.85). Final week; off with bunch last week; takings at \$14,000 no better than even break; may resume early in fall.

"Kiss Me," Lyric (1st week) (M-1,406-\$3.85). Musical comedy; after trying out changes ordered and premiere now dated for tonight (July 20); Desiree Ellinger featured.

"The Barker," Biltmore (27th week) (CD-951-\$3.85). Dipped to \$4,000 and unless weather more moderate, engagement likely to soon terminate.

"The Circus Princess," Winter Garden (13th week) (O-1,493-\$5.50). Never capacity on weekly basis but quite profitable business until possibly last week when estimated takings dropped under \$20,000; low mark of up to now.

"The Constant Wife," Maxine Elliott (34th week) (CD-924-\$3.85). Thursday performances out last week, Ethel Barrymore attending funeral services of uncle, John Drew; after last week's \$6,000 due to shut down soon.

"The Desert Song," Casino (34th week) (O-1,447-\$5.50). Counted on to hold its own during summer but last week's heat shot gross down to new low level; around \$12,000.

"The Ladder," Cort (50th week) (D-1,043-\$2.20). On six performance basis weekly average distinctly under \$500; no attraction ever continued to such business; with heat and everything last week, name your own figure.

"The Mating Season," Selwyn (1st week) (C-1,067-\$3.30). Tried out as a co-operative show then backers decided to brave summer going; opened Monday.

"The Play's the Thing," Henry Miller (35th week) (CD-916-\$3.85). Had worst week, like all rest; business under \$5,500 and cannot go much further.

"The Second Man," Guild (11th week) (D-914-\$3.30). General sloughing of Broadway business passed no house up; dive here as great as for any other; approximately \$5,000, low mark; less than 50 per cent of previous week which grossed \$11,000.

"The Silver Cord," John Golden (19th week) (C-900-\$3.30). Final week; dropped to \$4,500, and idea of running through summer was abandoned.

"Merry-Go-Round," Klaw (8th week) (R-830-\$3.85). Climbed over pace of opening weeks, but weather butted in and heat of last week knocked down figure under \$6,000.

"Night in Spain," 44th St. (12th week) (R-1,326-\$5.50). Among big money shows; got bumped along with field; estimated around \$22,000.

"One for All," Wallack's. Taken off last Saturday after playing approximately six weeks to very little business; whatever money came from cut rates; announced to resume in fall.

"Padlocks of 1927," Shubert (3d week) (R-1,395-\$5.50). Draw appears to be principally for lower floor and then not as strong as first indicated; little agency outlet, buying direct at box office; about \$15,000 last week.

"Peggy-Ann," Vanderbilt (30th week) (M-771-\$4.40). Lowest gross since opening; slightly under

\$9,000, appreciable drop. "Queen High," Ambassador (46th week) (M-1,168-\$4.40). Another week (M-1-168-\$4.40). Final week; had announced another three weeks; has made excellent run; last week down to \$8,000.

"Rang Tang," Royale (2d week) (M-1,117-\$3.30). Rated good colored musical show; opened well and but for heat would have made good showing; first week bettered \$9,000.

"Rio Rita," Ziegfeld (25th week) (M-1,750-\$5.50). Although modern cooling system maintained, temperature of 72 degrees and less, warm weather affected pace last week for first time; off around \$8,000 from capacity of \$46,000 and under \$40,000 for first time.

"Road to Rome," Playhouse (25th week) (D-870-\$3.85). When business bowed to equatorial going this smash success carried down with others; estimated \$11,000 to \$12,000 last week.

"Saturday's Children," Booth (26th week) (D-708-\$3.30). Another month and half to go, according to plans; while not among big money shows always profitable; last week at \$7,000 low money since start.

"The Spider," Music Box (18th week) (D-1,000-\$3.85). Along with "Broadway" is topping field of non-musicals; down around \$12,000 last week, figure going for both attractions.

"The Squal," 48th St. (37th week) (D-969-\$3.30). Depending on cut rates for past two months, with \$5,000 average; under that last week.

"Tommy," Eltinge (28th week) (C-892-\$3.30). Using cut rates and two for ones; both house and show have turned weekly profits since pooling early in summer; last week \$5,000 or less.

Little Theatres—Revivals

"Madame X" will close at the Earl Carroll Saturday, playing two weeks and a half; house gets "Allez Oop" early in August.

"Bottomland," colored musical, closed Thursday, last week, Princess.

"Manhattans," opened Grove Street, Monday.

"Rare Facts," Triangle.

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Boston Heat Hits Lone Show, "Twinkle," \$11,000

Boston, July 19.

"Twinkle Twinkle," the one show in town last week, was the victim of a hot wave starting Tuesday and holding until Sunday.

It affected business especially during the end of the week.

Next week the Tremont opens with "A la Carte," a Rosalie Stewart revue.

Last Week's Estimates

"Twinkle Twinkle," Colonial, Gross badly hit by weather, down to about \$11,000.

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NEW YORK THEATRES

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6th Ave. & 54th St.
Mats. Thurs. & Sat.
AMERICA'S PERFECT THEATRE

RIO RITA

Knickerbocker R'y at 38 St. Even. 8:30
Mats. Wed. & Sat. 2:30
An Indisputable Success!
A. L. ERLANGER presents

Eddie Dowling In the New Musical Comedy
Honeymoon Lane

VANDERBILT Thea. W. 48th St. Eves. 8:30
Mats. Wed. and Sat. 2:30
Helen Ford In the Utterly Different Musical Comedy
PEGGY-ANN With LULU McCONNELL

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JOHN BYAM

in "THE PROMENADES"

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"VARIETY'S" B'WAY GUIDE

(Changes Weekly)

For show people, as well as laymen, this Guide to general amusements in New York will be published weekly in response to repeated requests. It may serve the out-of-towner as a time-saver in selection. Variety lends the judgment of its expert guidance in the various entertainment denoted.

No slight or blight is intended for those unmentioned. The lists are of Variety's compilation only as a handy reference.

PLAYS ON BROADWAY

Current Broadway legitimate attractions are completely listed and commented upon weekly in Variety under the heading: "Shows and Comments."

In that department, both in the comment and the actual amount of the gross receipts of each show will be found the necessary information as to the most successful plays, also the scale of admission charged.

NEW SPECIAL FEATURES WORTH SEEING

"King of Kings" "Seventh Heaven"
Vitaphone Shows (at Colony and Warner)

BEST NEW FEATURE PICTURES OF WEEK

Capitol—"Gingham Girl" Rivoli—"Camille"
Paramount—"Rolled Stockings" Roxy—"Blood Ship"
Rialto—"The Way of All Flesh" Strand—"The Poor Nut"

NIGHT LIFE

The Silver Slipper, Frivolity and Everglades are the old standbys, all money-makers, and deservedly so, right through the season. The already nude shows are further undressed for the summer. The Frivolity opens a new edition Thursday.

The Chateau Madrid is the new "spot" on Main Street, having the open air roof as one recommendation. Tommy Lyman at the Salon Royal still draws 'em, and the hotel roofs round out the worth-while list.

Of the "class" rooms, the Lido, Mirador and Montmartre, each have dance teams as attractions; all good, with the dance music best at the Montmartre.

ROADHOUSES

The road is getting a break these hot days. Up Pelham road, Woodmansten Inn, Pelham Heath Inn and the Castilian Royal are battling it out. Further up on the Boston Post road in Larchmont, Johnny Johnson and his smart dansapation are drawing 'em to the Post Lodge, particularly the ultra-Westchester younger set. Dinty Moore, across the road at the Red Lion Inn, is also getting some trade. With Harry Susskind at Hunter Island Inn, better trade is looked for there.

Down the road on the Merrick highway, the Castilian Gardens (Al Shayne heading the revue) and Pavillon Royal (Van and Schenck) are doing the business. Harry Stoddard, at the Hotel Nassau, Long Beach, is also getting a play.

RECOMMENDED DISK RECORDS

Columbia No. 1031—"Echoes of the South" is an unusual concert recording by Paul Specht's dance orchestra. It is a medley of favorite southern airs, the Specht treatment stamping this as an above par "canning" effort. The arrangements are extraordinary and the treatment superfine.

Victor No. 20716—Jacques Renard and his orchestra, from the exclusive Bostonian Lido-Venice, features "C'est Vous," backed up by "My Sweetheart," also a waltz, done by Charles Dornberger and orchestra. Gene Austin and Elliott Shaw contribute vocal interludes.

Brunswick No. 3519—Carl Fenton cuts capers with "Doll Dance" and "Delirium," the latter the intricate Schutt creation. Both are trick dance tunes and permit for considerable fancy orchestral variations, of which Fenton is fully capable.

Edison No. 52006—Rollo Maltland on the Midmer-Losh organ renders "Down the Lane" and "At Sundown," and knows his bellows in "selling" these distinctive popular numbers.

Columbia No. 1019—"The Sweetheart of Sigma Chi" and "Dream Girl of Pi K. A." are two popular college fraternity anthems which, as waltzes, have been featured on every collegiate dance program. The undergraduates go heavily for these waltz numbers, and the demand for a new electrical recording thereof prompted Columbia to re-record them with Eddie Thomas' Collegians.

Victor No. 20717—"Where the Wild, Wild Flowers Grow" and "Calling," by the Roger Wolfe Kahn orchestra, were snappy dance entries. Some interesting arrangements are featured.

Columbia No. 1011—(Miss) Lee Morse features a unique vocal couplet on the Columbia release in "Wild, Wild Flowers" and "I'd Love to Be In Love," the latter an original composition. The international comedienne registers handily on this disk.

RECOMMENDED SHEET MUSIC

"Wherever You Go—Whatever You Do" "Stop It—I Love It"
"You Know I Love You" "Gonna Get a Girl"
"Ask Me Another" "Nesting Time"

"Vanities" on Road

Earl Carroll's "Vanities" goes on the road next season, starting about Sept. 23 at Providence, with Boston, New London, New Haven, Detroit, Chicago, St. Louis and mid-western stands following. It is not going to the Coast.

Julius Tannen will be back as master of ceremonies, although Julius is trying a four weeks' fling as m. of c. in the Great Lakes theatre, Buffalo, and may fill in some other dates meanwhile. Moran and Mack and Johnny Dooley will also be with "Vanities."

Joseph DeMilk is taking out his road company of "Vanities" again with new people in his cast. It is reported Bert Swor is the only principal re-engaged.

BEN HOLMES

Featured in "Gay Paree"
NOW PLAYING
Four Cohans Theatre, Chicago
Direction Mr. J. J. Shubert

44th ST. THEATRE, New York, NOW

3 ANDREINI BROS. 3

"MASTERS OF STRINGED INSTRUMENTS"
Featured in "A NIGHT IN SPAIN"

Importing 'Damn Thing'; Dillingham-Cochran

"One Damn Thing After Another," the Herbert Fields-Lorenz Hart-Richard Rodgers revue, current in London with Beatrice Lillie as star, will be imported intact and presented here next season.

The importation will be made by Charles B. Dillingham, who will sponsor it here in association with Charles B. Cochran, who produced it abroad.

Cromwell in "McCobb's"

When John Cromwell takes "Ned McCobb's Daughter" on tour next season (he has leased road rights from the Theatre Guild) Clara Moores will play the leading feminine role. Cromwell will play the rough bootlegger, created in New by Alfred Lunt.

Cromwell will also send "The Silver Cord" on tour, having made a deal with the Guild for that show. Laura Hope Crews will continue playing in the road engagement, the story that Grace George was to take over the part being in error.

Cast Changes

Georgia Ingram is now doing Evelyn Bennett's numbers in "Merry Go Round" at the Klaw. Phillip Lee withdrew Saturday from the cast of the same revue and will join the stock company at the Casino, Newport, R. I.

Ethylind Terry returned to "Rio Rita" at the Ziegfeld Monday, after being out for over two weeks with a throat affection. During absence she had her tonsils removed.

"Bottomland" Disbanded

No attempt will be made to keep "Bottomland," the new Negro show, which closed after a brief engagement at the Princess, New York, intact for their engagements.

This show had a number interested in its production, among them Clarence Williams, jazz musician and publisher, and his wife, Eva Taylor.

Bill Poster Lockout Ends

Milwaukee, July 19.
The strike of bill posters employed by the Cream City Bill Posting Co., which was marked by violence, has been settled after a ten week lockout.

'Burlesque' at Plymouth First Musical There

When "Burlesque," the new show which Arthur Hopkins and Lawrence Weber are cojointly producing, comes into the Plymouth, New York, in August, it will be the first musical to play that house.

So that "Burlesque" could be accommodated some changes had to be made to the stage and the orchestra pit enlarged. The house had no stage "apron" necessary for a musical.

"Burlesque" has been rehearsing from 10 a. m. until 10 p. m. heat or no heat, and had its initial stage performance at the Broadway, Long Branch, Monday.

Among its principals are Hal Skelly, Mary Jennings, Barbara Stanwick and Elleen Wilson.

The Long Branch engagement is for the full week.

Earl Burgess Improving

Earl Burgess, the legit booker for the Erlanger offices, who has been quite ill for some time, is considerably improved and will return to his New York desk August 1.

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BROADWAY at 46th STREET
OPEN UNTIL 9 P. M.

Hub Theatre Men Elect

Boston, July 19.

The theatre managers' association of the Allied Theatres of Massachusetts has elected George A. Giles, who was identified for many years with the St. James theatre as president. Thomas B. Lothian, general manager in Boston for the Erlanger interests, is the new vice-president.

Giles takes the place made vacant by the death of Robert G. Larsen, manager for many years of the local Keith house. The directors are Edwin W. Fuller, general manager of the Shubert houses in Boston; Al Somerby, of the Bowdoin Square, Old Howard and Grand Opera House; Earl C. Crabb, representing the Keith interests here; J. J. Ford, in charge of the Gray interests; Jacob Lourie, president of the New England Theatre Operators Company; Thomas E. Henry, of the Gayety; Ralph L. Ripley and Victor Morris, representing the Loew interests, and Charles Waldron, of Waldron's Casino.

Arthur Williams, Co. manager, "Merry Go Round."

PLAYS ON BROADWAY

THE MATING SEASON

Three-act farce by William A. Grew (no producer named), staged by author who always plays lead; scenery not credited; at Selwyn theatre, July 18.

Jack Stratford.....William A. Grew
Betty.....Edward T. Colebrook
Cliff.....Lillian Walker
Violet LeVere.....Kenneth Manion
Marion Crawford.....Gladys Feldman
By Stratford.....Walter Poulter
Martha Stratford.....Ethel Martin
Bellamy.....Jack Coyle

An ill-bred bed room farce with two acts of sitting room setting, culled from "My Lady Friends" and "Cradle Snatchers," resembling both in plot but approaching neither in merit, ran as a monolog for its director-author, William A. Grew. In three acts he was off the stage a total of 2½ minutes by a stopwatch.

Grew carved himself a fat hand-out. He plays a successful playwright, with such a superabundance of "it" that all the females in the story fall head over decency in love with him, invade his dainty sleeping chamber in seductive pajamas, hug him, want him, try to make him, won't let him rest or breathe. To make it good, and dainty, one who climbs in his hay is his brother's wife, another who crawls under the bed is his uncle's wife.

The whole thing might be psycho-analyzed as an explosion of suppressed desires.

Foundation is nil. The structure is as thin as the ham in an automat sandwich and as convincing as a Ford retraction.

Mr. Grew, who has probably the longest part ever memorized in or out of Shakespeare, is known to Broadway principally for authoring some of the skits in "Vanities," and a flop starring vehicle for Raymond Hitchcock titled "The Sap." As an actor he has been hitherto unrevealed to this reviewer.

But from that oblivion he leaps to a three-act starring role—so much so that, as above reported without any thought of irony, he is not out of sight three full minutes and is not silent six.

He essays a light comedy method, remotely reminiscent of William Hodge in his callow period. It is as out of place as most of the rest, for it requires, if anything about the whole opus is required at all, a John Cumberland for an Ernest Truex to register, that role must have character and "character." This door-banging, closet-hiding, mistaken-identity, split-stage combination of raw hokum and blue suggestiveness should be itself or be, as it is, nothing.

The last act, to make Al Woods grind his teeth with envy, is two bedrooms. One is the playwright's, the other belongs to the feminine sex-magnet, played by Gladys Feldman, of "Follies" tradition, and played with charm. Miss Feldman does not attempt to be subtle. She deals out her farce (or his farce) straight from the shoulder. Walter Poulter, as a low comic, the "uncle" part, likewise gets some action. Ethel Martin, as his love-yovling old fake-red-head wife, is painfully deliberate, emphatic and tragically over-legitimate.

Miss Walker, she of the famed dimple and the Vitagraph movie past—we may draw the curtain of indulgent charity upon her mincing, her woeful hoydenisms, her "face-to-the-camera" execution and the optical effect of her padma-cased entrance. Her reception was the only healthy round of applause of the evening. It came early, and it came last.

The story is a hash. Since it lays no premise, its causes cannot be detailed or lucidly propounded. But the consequences, roughly speaking and spoken, are somewhat as follows:

A prosperous, successful and most incredibly infatuated playwright is interrupted by his brother's bride, who has quarreled with the brother, who follows her in. Playwright, for no known or alibed reason, says he loves sister-in-law, wants to marry her. In comes actress he is finishing a play for. Brother, a lawyer, falls for actress, who loves playwright. Wife don't care.

From nowhere and for no reason comes a blonde, also in love with playwright, of course. Later follows big bully whom blonde gave the gate. Bully is former lover or fiancé of actress, is willing to forget new for old; meanwhile his sweetie is upstairs in playwright's bedroom. Playwright denies identity to save a sock on the chin, gives bully old uncle's photo, leading to such rollicking misunderstandings.

Turns out that uncle is angling the very play playwright is finishing, because he is stuck on actress. Uncle can't get dough because his shrew wife keeps the check book. Induces nephew (playwright) to give \$20,000 out of aunt, uncle's wife, by making most nauseating advances and accepting from her even more sickening ones.

After that it's a dog-fight, every woman for herself—and for play-

wright. A fake shot in the twin-bedrooms, when two men are hidden in actress' boudoir and three women in playwright's, sends all rushing to their true mates and leaves playwright and actress, who are in on the gag, to their own resources—maybe knocking out the party-wall between the bedrooms. The dirt in the last act may be a cut-rate basement-bargain pick-up. That's its only gasp of chance. If it sees Labor Day in New York, it should be renamed "The Silly Season."

THE MANHATTERS

Intimate musical revue presented by Joseph Lawrence and Lawrence More at the Grove St. Playhouse, opening July 18. Music by Alfred Nathan, Jr.; lyrics by George S. Oppenheimer and book by Oppenheimer and Alene Erlanger. Other production credits include Jack Garm for dances and ensembles; Jacques Knight for settings and costumes; production under direction of Alene Erlanger and Elizabeth B. Grimbail; Raymond Knight, technical director.

Cast of principals and chorus (8) includes James Norris, Burke Boyce, Edward Hale, Sally Bates, Mary Marsh, Katharine Kenwick, Mabel Zoecker, Dorothy Dean, Dolly Green, Cecile Hilliard, Polly Kirke, Olive Lamo, Betty Maloney, Dorothy Rouland, Peggy Young, Dorothea Chard, Raymond Knight, William Johnstone, Eleanor Shaler, Lehman Byck, Thomas Sisters, Stella Bloch, Gisella Amati, Jacques Carter.

The success of the "Garrick Galettes," occasional "Grand Street Follies," "Americana," et al., set a pace in intimate style musical entertainment which independent producers have been attempting to follow off and on. Every so often another of the intimate type musical revue crops up, relying on lyric and skit cleverness to offset the meagerness of production and scenic investiture.

Such was probably Joseph Lawrence and Lawrence More's idea in resurrecting "The Manhatters," done last spring in a less elaborate fashion by the Cellar Players of the Hudson Guild at some Greenwich Village hideaway. Allegedly elaborated and recast, the new entrepreneurs brought it before a public at large which was for the main friendly and over-enthusiastic in its desire to be pleased.

"The Manhatters" starts off briskly enough, like so many other of these intimate musicals, but it isn't long before it peters out. In retrospect a scene or a number or a face here and there stands out. In this case the outstanding personalities included a not unfamiliar comedienne in Eleanor Shaler, the most reliable of individual performers. There were others, to be sure, but their impression was fleeting.

The revue inaugurates its local idea with the conclusion that after all is said and done Manhattan is the best place to find foreign atmos-

phere. It is a serviceable enough background, and the subway, the Great White Way, the traffic tower, Greenwich Village, Riverside drive, Chinatown, Gramercy Square, Park avenue, sightseeing bus and the Bronx Zoo are among other metropolitan locales and highlights touched upon with appropriate numbers to suit.

The first real clik was Miss Shaler with her sad songs of the gay 90's. Miss Shaler has been around before at the County Fair (cafe-restaurant) in Greenwich Village and elsewhere and does old timers, such as "Fallen By the Wayside" and "Tallyho" like nobody's business. Miss Shaler can hold down a spot in a real revue or in a class night club. A satire on "Public service" set in the Roxymount theatre was not entirely original unless the first edition antedated the same idea current in "Merry Go-Round." The sarcasm is a bit broad and unkind, harping on the dearth of seating accommodations for cash patrons who are shown waiting for hours and days, bringing their lunch, etc.

Raymond Knight doing the announcer in a radio broadcasting scene was funny if not original. It, too, dates back to "Artists and Models," but was humorously developed to good returns.

The first act finale was the best ensemble number led by Sally Bates, who possesses Broadway potentialities. Up to this point also Dorothea Chard, a real "it" girl, impressed on the personality end. James Norris was the principal juvenile and satisfactory, and Lehman Byck, William Johnstone (with a funny if overdone panto scene), and Mary Marsh also distinguished themselves.

The second half or "second excursion," as it is labeled, reintroduced with a familiar "white wings" quartet. From then on it died out once again.

"The Manhatters" is altogether too amateurish to warrant public support and its run will not long survive this notice. It is a good try and one might be charitably inclined were the cast wholly novitiate, but with the one or two staples and some of the promising material, it is deficient on its creative end.

George Oppenheimer, the lyricist, obviously strove for lyric intricacy and, as is generally the fault, sacrificed conciseness at the altar of fancy rhyming. Alfred Nathan, Jr., the composer, tried for a jingle quality in his score and overdid it so that it all sounded alike, in the same general vein of accelerated tempos. Libretto is no particular concern either way.

Lawrence and More, the sponsors, will lose no sizeable b. r. on this production. Most of everything is probably payable off in laughs, but with these favorable conditions it'll be no cinch to draw cash trade down into this Greenwich Village playhouse.

The premiere was scaled at \$5—probably all paper. Abel.

PLAYS OUT OF TOWN

KIBITZER

Atlantic City, July 19.
New play by Jo Swerling in three acts. Produced by John Golden. Edward G. Robinson featured. Staged by Joseph H. Graham.

YankelJacob Katzman
YouthRalph Hackett
RoseBeatrice Blinn
MarinoDavid A. Leonard
MeyerArthur S. Ross
KikapouloffAlexis M. Polianov
LazarusEdward G. Robinson
SchultzJohn W. Ransome
Bill DaviesCharles Gotthold
John DaviesJohn O'Meara
PolicemanWilliam Cox
HensonHarry Forman
Prince of WalesRalph Hackett

"Once a kibitzer always a kibitzer" is the theme of John Golden's second play of the season, "Kibitzer," opening at the Apollo last evening. As its title will indicate to the average New Yorker, the plot centers about the dispenser of unsought advice. In the vernacular of Gotham, a kibitzer is a bystander, one who usually remains on the sidelines of a card game, golf or billiard tournament and continually annoys the players with a running fire of unwanted remarks. The fact that he actually lacks the nerve to participate himself or cover bets offered does not seem to detract from his zeal as an adviser.

"Kibitzer" starts out well during the first two acts and sustains the interest with plenty of action and food for thought. It is the third and final act that the play is lacking. It is there that the action wanes and in places becomes somewhat monotonous. While it is true that repetition of one particular point is necessary to carry out the character of an individual, yet there is entirely too much sameness about it. "Kibitzer" would have a better chance if the cutting process were used in the last act and speeded up.

Lazarus, the central figure, is an elderly Hebrew who presides over a small cigar store and pinocchio rendezvous where many nationalities assemble for their nightly game. Lazarus, dominated by his love of pinocchio, invariably coaches the

player, while his daughter, Rose, an attractive, level headed girl, attends to the customers and runs the business. Lazarus at heart is an inveterate gambler but lacks the courage and money and is forced to confine his operations to "mind" bets.

Bill Davies, a rich man's son, is paying court to Rose, a fact that is taken exception to by Merino, another suitor, who bears a grudge against his father, a Wall Street magnate, who had ruined and caused the death of his own parent. Determined to kill Bill's father, John Davies, Merino endeavors to frame an alibi with Lazarus, who, at the point of a gun, is forced to promise his aid, but instead, communicates with Davies and saves his life.

As a reward he is handed a blank check by Davies and told to fill in any amount he desires. Unable to decide on the moment, he parries for time, and Davies, appealing to his love for gambling, makes him a proposition. A certain sum is to be placed in a bank. If Lazarus fills in the amount for one dollar more than was deposited, he loses all, but if it is under the figure, it is okay.

It is this situation that brings out the real nature of the kibitzer. Unable to fill in the check for fear that he might lose everything or not get enough, Lazarus worries along for several months to the exclusion of every other interest, forgetting his daughter, his friends, his business and continually figuring, figuring, figuring, but lacking the nerve to bring the matter to a head.

His daughter, desperate at the turn of affairs and needing money for the business and herself, turns to Bill in her need. Myer, one of his old pinocchio friends, finally brings Davies to Lazarus in an attempt to remedy the situation. Lazarus agrees to chance everything upon the turn of a card, but at the last minute he is still the kibitzer, afraid to carry through and calls it off.

At this stage Rose leaves him

with her last words, "Damned old fool," ringing in Lazarus' ears. He, driven to the point of insanity, finally implores his silent half-wit brother, who does nothing but sit and knit all day, to solve the problem and hands him the check to fill in the amount. When Lazarus' back is turned, the half-wit burns the check. It is the last straw, and the mind of the kibitzer gives way. In a broken voice he pleads with his brother to show him the art of knitting as the curtain falls.

Humor, pathos and romance are well blended in "Kibitzer." Lazarus, a gentle, well-meaning old soul, is very well handled by Edward G. Robinson. Beatrice Blinn as Rose acquires herself finely, while creditable performances are given by Paul Clare, Charles Gotthold and David A. Leonard.

The remainder fits in well enough. It is understood that Golden will shelve the play until the fall, when it may be presented on Broadway. Vince.

Duffy Hollywood Stock

Henry Duffy Players, Inc., inaugurating a policy of dramatic stock at El Capitan, Hollywood, present three-act comedy by Don Mullally, with the producer and Dale Winter (Mrs. Duffy) featured. Direction of Edwin Curtis.

Robert Morse.....Henry Duffy
Arthur Lindau.....Joseph De Stefan
Mrs. Connelly.....Helen Keers
Leo Mitchell.....Kenneth Dalgeneau
Emmie.....Olive Cooper
Peggy Bryant.....Dale Winter
Mike Connelly.....Frank Darien

Los Angeles, July 19.

Henry Duffy, long dominant in dramatic stock ventures on the Pacific Coast, made his debut as a producer-actor in Greater Los Angeles when he launched the Henry Duffy Players, Inc., for what may be destined for a long stay at El Capitan, in Hollywood. Duffy has sponsored several stock ventures nearby here, in Pasadena and Long Beach, but both proved profitless

and were speedily withdrawn. In San Francisco, Portland and Seattle his stock organizations have been successful for a long time, and it was only natural that sooner or later the producer would invade Hollywood with a resident players' organization.

For his opening attraction Duffy wisely selected the Don Mullally comedy, playing the leading male role, opposite Dale Winter (in private life Mrs. Duffy, and remembered hereabouts for her excellent work in "Irene" several seasons ago). Duffy has surrounded himself with a capable cast, most of whom had enacted the roles in "Laff That Off" during its recent San Francisco engagement, with the result that a smooth, finished performance was given the first night audience, a capacity one and full of enthusiasm. Duffy, himself, has been off the boards for some little time; with an occasional part in one of his productions up north, but he easily carried off the honors.

Dale Winter was thoroughly at ease in the leading feminine role. Miss Winter is fair to look upon and has a stage personality that quickly endears her.

Kenneth Dalgeneau, as the romantic lead, and Joseph De Stefan, the third of the "bachelors," were admirably cast. The broad comedy was provided by Frank Darien in the "lad" role and Helen Keers as the suspicious though lovable boarding house mistress. A particularly fine bit of acting was offered by Olive Cooper in the difficult role of the slavey.

The Duffy organization got an excellent start, and if the opening performance is a criterion it should hold forth at El Capitan long and successfully. Duffy publicly admitted that he was not afraid of the alleged "house jinx."

"DUMB LUCK" SOON

"Dumb Luck" went into rehearsal this week with John Bohn and Earl Simmonds sponsoring. It opens at Stamford, Conn., Aug. 3.

OBITUARY

MILTON BEJACK

Milton Bejack, 39, unmarried, press agent and who handled the advance for many shows during his three years' connection with the Shubert offices, died July 12 at the American Hospital, Chicago, of pneumonia and gangrene poisoning.

Bejack served in the American Army during the war and was gassed in action on the other side.

In Memory of My Beloved Husband

JULES JORDAN

Who Died July 21, 1925.

May His Soul Rest in Peace

ANNA JORDAN

He returned home with his lungs in bad shape.

Recently he developed pneumonia and when gangrene set in it was only a question of time until his death.

Mr. Bejack's last road show connection was as agent with "The Student Prince" during its Chicago engagement, the company closing at the Great Northern in that city. He was a member of the Theatrical Press Representatives Association which passed resolutions of regret.

ERNST STURM

Ernst ("Doc") Sturm, 48, died in Chicago last week as the result of a train accident. He is survived by his wife, Frieda.

Mr. Sturm entered vaudeville as

In loving memory of my beloved husband and our father

MARTY S. WARD

who departed July 16, 1926.

His Wife, Georgia, and Children, Hazel, Gloria, Marty, Jr.

Four, remaining in that act 15 years. Later he opened a restaurant, "The Spotlight" (Randolph street), in Chicago for theatrical trade.

He was one of four men who bought out Carl Barrett's lease on the Central theatre there and acted a member of the original Victorian

as manager for the house until it was taken over by Harry Minturn last summer.

His wife retired from the stage some years ago.

FLORENCE ROBERTS

Florence Roberts, 55, died in Hollywood (Cal.) hospital, July 17 following an emergency operation. She was the widow of Lewis Morrison and a cousin of Theodore Roberts.

Miss Roberts acted in Australia recently with an American company. She returned to the States about nine months ago, appearing in several Henry Duffy productions in San Francisco. She is survived by her cousin and her second husband, Frederick Vogeding, stage and screen actor.

The remains will be shipped to New York for burial.

IN MEMORIAM

Loving memory of my dear husband

EDWARD L. BLOOM

Died July 18, 1925

WILAMETT BLOOM

William Mitchell, 54, for four years day watchman at Paramount studios, Hollywood, died July 10, following an operation for pleurisy, which developed after a severe attack of influenza. Wife and one daughter survive.

Ben R. Warner, 69, midwest show producer, died recently at his home in Prairie du Chien, Wis. He had been theatrically active for 50 years, producing his own shows.

Robert Steele, 20, of the Wilkes Theatre orchestra, Salt Lake, died recently.

DEATHS ABROAD

Caroline Struzz, 73 (wife of Frederick Stellmann).

Louis Duplay, director of the Theatre Antoine, Paris.

Tate, vaudeville midget, died at Goigny, France.

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DISTANCE REVIEWS

By F. E. KENNY

(Variety's Correspondent at Mount Vernon, N. Y.)

Reception of distance stations varies from day to day. It is a matter of study to list the stations and favorable days. Canadian stations, for example, do not come through regularly, nor do the stations in the Southland. Chicago and Cleveland, on the other hand are almost steady visitors. During the past week conditions as to Canadian and Southern stations have been better and quite a few programs have come through.

Denny at Montreal

Thus Jack Denny and orchestra from CFCF, Montreal, and it was good to hear this old favorite. His program was broadcast from the Mount Royal Hotel. Denny still holds the rating of one of the five best bands on the air today, a rating from our standpoint, that is. Have missed him since his departure from New York and quite happy to spend a half hour with him in Canada, from 10:30 to 11.

During the time he broadcast from WJZ, Denny's program was called A Musical Marathon and he is still using that theme. The announcer, incidentally, sounded suspiciously like old Ted Husing, formerly of WJZ. Denny's stuff is still as lively as ever and his programs never tiresome.

WSM, Nashville

Traveling down the airways is Nashville, Tenn., with WSM, a strong sender and a good provider of variety programs. We heard Dug Gebhard's or Gebhard's orchestra—or at least that is the way we got the name. And here we want to say that it is not easy to catch names from distant stations, and we can only guess at them because the announcers do not pause. For the most part it is not possible to get detailed programs of these distant stations around New York and must depend on the names from the announcers. At any rate, the orchestra was excellent. Incidentally, they came through WRNY blasting away and WRNY comes in on a loop in this section of the country.

Barn Dance Wow

Then we heard the WSM barn dance program, a lively and entertaining feature. H. M. and H. J. Cook and Mark Patterson are members of a stringed band that whoop things up. It is a distinct novelty and when they played "Maggie," and "When the Roses Bloom Again," with vocal duet, you couldn't keep the old pedals still. A harmonica is used with effect also.

Another time the boys were "The Dying Girl's Message," just about what you would expect from the old home town. A lively band, lively series of numbers and an altogether different and enjoyable bill of fare.

At WSB, Atlanta, was another stringed band which also revealed excellent talent. An Okeh recording unit, the announcer said, somewhere from around Georgia. Stockwell? At any rate, it provided good entertainment.

The Wheeling Spirit

Still in the Southland, ran across WWVA, at Wheeling, W. Va., broadcasting at the time from the Mountaineer Club. Here again we found that New York does not possess all the good orchestras or lively night clubs. Plenty of fast music and harmonious vocal work by the boys in this band and the familiar suggestion from the announcer, "Write in your requests—the telephone is too busy."

Another station caused hetrodyne on Wheeling, but couldn't get its call letters.

Three points from the dial setting for WWVA located a church service and found it was from WBSO, the Rabson station up in Massachusetts. They make a feature of daily midnight services up there, and Albert Stoneham, of Harvard, was in charge.

Music was furnished by a Brunswick Panatrophe and announced frequently to that effect.

WLIB, Chicago, with Drake Hotel orchestra and plenty of enthusiasm. This orchestra plays a group of four numbers, swinging along from one to the other. A crack band.

Down again to WPG, Atlantic City, for some hot St. Louis Blues from Crawford's orchestra, WCFL, Chicago, organ recital from Brunswick studio.

KMOX, St. Louis

At KMOX, St. Louis, caught the tail end of a plug for the St. Louis "Globe Democrat," vocal, and this was followed by an orchestra plug for the Davis Realty Co., St. Louis. Wave strong most of the time, but clouds up. They hand out good stuff in St. Louis, however.

Interference has been reduced to a major extent under the rulings of the Radio Commission, but there are still a few whistles left. For example, the other night WPG, WJZ, Newark, and WCAU, Philadelphia, had a little battle and WCAU was crowding the Newark station delightfully, for those who like a genuine imitation of a peanut stand by way of the radio.

WEAF Cavalcade heard at WGY, Schenectady, and WBZ, Springfield, and listened good. KDKA at Grand theatre, Pittsburgh; Minet Fair, violinist, sweet. Then WSAL, Cincinnati, with Dan Dugan's peppy orchestra. All in a few jumps.

Brooklyn Kids Us

Caught a signal and it sounded like 900 miles from our set. Tuned carefully and built it up, only to find it was WKBN, one of the children over in Brooklyn. They will fool you like that.

All distance stations are received much stronger here than the Brooklyn output, a nickel subway ride from Mount Vernon. Figure out that one.

Tommy Coates, tenor, sang "Mothers" very sweetly from WLJB, Chicago, and then came Doc Davis' orchestra with Joe Rudolph, presiding at the piano for a nice period of stepping. Lombardo's Royal Canadians, are a feature at WTAM, Cleveland, and a smart band it is.

Smart Porters' Quartet

Four Pullman Porters, a feature for WGN, Chicago, and who travel to the various points when that station broadcasts from remote control, such as the races, were heard in a studio program and said to be the first in a year or so.

Boys are Chester Harris, John Spencer, Oscar Bloodson and Fred Butler. They opened with the Pullman Porters' song and revealed a quartet that is wasting time taking care of sleeping compartments.

These boys belong in vaudeville or picture houses and the wonder is they haven't been snapped up before this. Real harmony value there.

In the novelty line the Akron (O.) "Times Press" has a good line-up in quartet known as "The Four Headlines of the Last Edition of the Akron 'Times Press.'" They are so announced after each number, and they sing and play most anything.

Practically every number announced was listed as a request, including "Love Me and the World is Mine," which sounded real sweet.

Feature is broadcast from WADC, Akron, and the station came through over WGL, New York, which does not hit clear in this territory.

Incidentally, the same applies to WPCH, New York, Chicago and Pittsburgh can both be tuned through that station.

WHN is poor, but WPAP is at times louder than WJZ and that is what makes radio a great business.

Beauts as Opposish

Dorothy Britton, holder of the "Miss Universe" title from the Galveston beauty contest, and Fay Lanphier, winner for 1925 of the Atlantic City "Miss America" title, each billed like a circus and played as a publicity gag by ballrooms, are running into one another. Miss Lanphier booked into Binghamton, N. Y., followed three nights after the appearance at a rival ballroom of Miss Britton.

In Bayonne, N. J., "Miss Universe" crowned Bayonne's entry to the 1927 Atlantic City contest.

Waring's Route

Waring's Pennsylvanian's two weeks' run at the Mark Strand, New York, with the possibility of a run, is off. Instead, the Waring's continue from their three weeks for Balaban & Katz in Chicago into the Missouri, St. Louis, Aug. 13, and Circle, Indianapolis, Aug. 28, for two weeks each.

William Morris is now booking the Waring's where formerly they booked themselves direct.

JONES' BOOKINGS

Following his current week at Loew's Palace, Washington, D. C., Isham Jones and his orchestra play the Steel Pier, Atlantic City, for a fortnight. He will go on another two weeks' dance tour through New England.

After that they resume in pictures at Loew's State, Boston, booked by Arthur Spiziz.

Intermarriages

Three sisters, nee Emery and Americans, have married three Jews, all musicians.

Meyer Davis is one of the husbands. Mrs. Davis' sister married Pierre Montoux, and the third sister has just married the other musician. Meyer's wife's brother-in-law is gracefully referred to this week in the department headed Newport.

Meyer is at Newport, his usual summer musical station, with a couple of bands in readiness to furnish to social high lighting private affairs there, as has been his custom for years. His summer home is at Jamestown, R. I., just outside of Newport.

HERB MARKS ENGAGED

Mr. and Mrs. Rudolph E. Tyroler of 50 West 77th street, New York, have announced the engagement of their daughter, Hortense Eugenie Tyroler, to Herbert Edward Marks, son of Mr. and Mrs. Edward B. Marks.

Miss Tyroler is a Vassar grad, '25, and received her Master of Arts degree from Columbia last February.

Her fiancé came upon Variety after leaving Dartmouth, with Herb believing he preferred newspaper work to his father's music business. Ed Marks has steered Stern & Co. to the heights of class music publishing, succeeding it with his own and present firm, Edward B. Marks Music Co.

After three years on Variety Herb, who had become meantime a very popular member of the New York staff, moved over to his father's office as head of the mechanical and publicity departments.

Ben Black Opening at Paramount for 6 Weeks

Ben Black opens Aug. 6 for six weeks at the Paramount, New York, as the permanent stage band conductor, heading the Jack Partington type of picture house presentation. Black came on from California last week and was given an auspicious, albeit impromptu, send-off by Paul Whiteman, who introduced the west coast composer-conductor and dragged him forth from the wings to conduct a number by the Whiteman orchestra.

Black has been doing an Ash in California under Partington's direction and will continue with the same style cinema presentation in New York.

Following Black's six weeks Whiteman comes back for four weeks and then Black resumes indec until Whiteman is again brought back to New York.

Black's first and third program will be Frank Cambria and John Murray Anderson units, second week and the fourth, fifth and sixth weeks being Partington productions. Cambria goes to Europe for 10 weeks on a vacation, following his inaugural show with Black as master of ceremonies.

Black will have a locally recruited orchestra under him, a necessity because of union regulations.

HERE AND THERE

Buddy Gilmore, best remembered during the days of Mr. and Mrs. Vernon Castle's dancing vogue as their jumping jack drummer, has taken up permanent abode in Paris. Buddy recently came to the States and sold his property at Jamaica, L. I., a gift from the late Vernon Castle.

Joseph Saindon, musical director, Fontaine Ferry Opera Company, Louisville, had to leave owing to death in his family. He is succeeded by Howard Collins.

The Luther College Concert Band, 60 musicians, directed by Carlo A. Sperati, is making a tour of the northwest. The band comes from Decorah, Ia.

Australian National Band has returned to the United States for another tour. It will be in the west in September.

Broadcasters Blamed For Weekly's Exit

Claiming 25,000 weekly circulation for all of its 14 weeks' age, the "Radio Program Weekly," edited by Hugo Gernsback, and one of the Experimenter Publishing Co.'s string of periodicals, suspended publication with a scathing editorial comment hurled against the radio stations. The broadcasters are charged with lack of co-operation in failing to supply the weekly with the necessary radio programs which were featured as complete and authoritative.

"Radio Program Weekly" wants to know why Carnegie Hall can bill its concert artists months in advance whereas radio stations cannot supply theirs a full week in advance.

It is stated that "Radio Program Weekly," of late, came into ill repute with many readers because the greater majority of the programs were either wrong or incomplete. Again, many stations could not furnish programs in time, and thus had to be left out when we went to press.

The periodical's advertising returns were slim, what little display space being devoted to plugging the contemporary publications like "Radio News," "Science and Invention," "Amazing Stories," etc. Their latest, "French Humor," has just been started on the market. Despite the title, it is exploited as being ultra clean.

Tillinghast Marriage Off

Washington, July 19.

The District Supreme Court has invalidated the marriage of George S. Tillinghast, drummer of the Palace (pets) house orchestra. This action ends the suit of the wife who asked that the ceremony be legalized in order to give their baby a name.

Tillinghast's contention, as reported last week and now sustained by the court, was that a previous marriage of the mother to Clement A. Murphy had been annulled with the decree not becoming valid until 20 days had elapsed.

The wife waited but eight days before marrying Tillinghast. Because of her failure to comply with the previous court order Justice Bailey declared the Tillinghast marriage illegal.

The mother, through her attorney, J. M. Boardman, noted an appeal to the District Court of Appeals.

Gallant at Spa

Barney Gallant will manage Arrowhead Inn, Saratoga, N. Y., for the August racing season, and will have Arnold Johnson's orchestra spotted there. Last year Vincent Lopez was the band attraction.

Gallant returns to his club in the fall when the padlock expires.

Abrams At Manger

Irwin Abrams is broadcasting direct from the Hotel Manger, New York, via WJZ. Abrams is the new band feature at the Manger, succeeding Cass Hagan who switched to the Park Central hotel.

CHICAGO SYMPHONY WILL BE DISBANDED

Can't Meet Demands of Petrillo's Union—Minimum Up to \$100—Sponsors Refuse

Chicago, July 19.

Failure of the Chicago Federation of Musicians and sponsors of the Chicago Symphony orchestra to agree on a wage scale will cause dissolution of the orchestra.

This season was to have been the symphony's 37th. It was founded by Theodore Thomas.

Disbandment had been pending since the close of the last orchestral season, when the musicians entered a request for raise in scale. The union asked that the \$80 minimum be lifted to \$100.

Sponsors of the orchestra, all wealthy and socially prominent Chicagoans, refused the demand, contending they received no more than an even break on the last season. They claim it will be impossible to run the symphony on a profitable basis should the increase be granted.

Several proposed concessions were all turned down, looked upon as unfavorable by either side. Suggestions on how to increase the profit all went unheeded by the orchestra's sponsors. One was that the customary 15-cent gallery scale be raised.

New Symphony?

Immediately following the dis-solution decision various reports were circulated about the formation of a new symphony to replace the old one. One statement had it that the musicians' union would organize an orchestra for a 10-year period, with a scale beginning at \$125 and increasing every two years. Sponsors of the present symphony announced that, in this event, the name Chicago Symphony would not be permitted to be used.

The break came after a three-hour conference between James C. Petrillo, president of the federation, and Charles H. Hamill, Horace Oakley and Henry Voegell, representing the symphony association. The climax was reached when the symphony men attempted to point out the wage scales in Philadelphia and New York.

Petrillo burned, saying he and the Chicago musicians are "running their own union."

Barney Rapp at Home

Barney Rapp and his orchestra have foregone their vaude tour for the summer in favor of concentrating on Rapp's Arcadia-on-the-Sound at Savin Rock, West Haven, Conn. New Haven and vicinity is Rapp's home territory. Their summer stay and permanent dance place made a better business move for the season.

Garland Back at WBBM

Chicago, July 19. Charlie Garland has returned as director of station WBBM. He's been heading a school of syncopation for the past three years.

INSIDE STUFF ON MUSIC

Specht Went After Ted Lewis

Paul Specht stepped on Ted Lewis' toes in Detroit recently where the former is the permanent band attraction at the Regent, an inde picture house. Lewis came in to play the local Publix stand, Capitol. Lewis was interviewed by the Detroit "Evening Times" and pleaded for the "debunking of jazz" stating that "jazz is no greater to music than comic strips are to art." Lewis made light of the highbrow treatment of jazz and its evolutions such as jazz operas, concertos, rhapsodies, etc.

Specht came back with the characteristic personal attack on Lewis that "Ted's jazz is the old fashioned acrobatic and noisy kind, whereas the jazz of today is simply another term for 'modern American syncopation,' which leans toward the symphonic or classical side of musical development. America is best known for this type of music."

Specht mentioned Whiteman and Jones as ultra jazz exponents and further derided the Lewis technique. The profession itself is taking varying views on the wisdom of Specht's personal opinions in relation to a contemporary artist and picture house performer.

Eddie Harkness, musical director of the new Hotel Mark Hopkins, San Francisco, was given an auspicious introduction to the music trades last week when the annual convention of the Western Music Trades was held in the 'Prisco hotel July 12-14. Harkness has just been made an exclusive Victor recording artist and the occasion was a good opportunity to introduce Harkness to the music convention.

Brunswick and its affiliated record, Vocalion, are experimenting with the idea of "cleaning up" the average disk label by omitting as much extraneous matter as possible. The parenthetic "author" billing has been among the first things removed. The songwriters don't care much about that.

DANCE MAD AMERICA

(Continued from page 1)

by each local dance promoter. Olsen's one stipulation was a minimum of \$1 admission, a departure for some promoters, while others had to tilt it to \$1.65 to make money. Despite the high gate, Olsen did well, his radio rep counting, according to Charles Shribman, the personal manager for Mal Hallett and his orchestra, and one of New England's most active dance promoters.

Shribman operates a number of his own halls, principally Charleshurst in Salem, Mass., and routes attractions in rival places to round out short tours.

Hallett Stands Big

Shribman, with Hallett, has found the Hallett orchestra the biggest consistent dance attraction throughout Massachusetts, Connecticut, Rhode Island, Maine, Vermont and New Hampshire. The "name" Boston bands have oftentimes refused to play "battles of music" against Hallett, appreciating the latter's terrific local popularity, and dance hall managers testify that to book Hallett is a guarantee to offset some previous losses.

The Hallett aggregation alternates between percentage and guarantees, the latter ranging from \$400 to \$600 a night, and on percentage (in large places), using their own means of exploitation to jam in 4,000 people at \$1 each on a 50-50 basis.

The Hallett weekly gross exceeds \$3,500 consistently. In one place, the Lakeview ballroom at Foxboro, Mass., the band received 75 per cent of the gate for its compensation. The managements look to

the 10c hat checking income and soft drinks to more than make up their share, once Hallett draws the crowd.

Reports of the sensational drawing power of Hallett and his dance orchestra, and its vast effect on building up a new type of show business via the dance hall, prompted a Variety staff man to tour a number of days with Mal Hallett to briefly review his itinerary.

The conclusion not only found the reports of Hallett's terrific local draw authentic but made one wonder why a huge attraction like Hallett did not write his own ticket in playing his dance engagements. This was partially answered by Charles Shribman, the bandman's business representative, that unlike the visiting recording "names" who try to get all they can for a week or two, Hallett must come back night after night, week after week, for a season of nine months and keep drawing them.

That he seems to do it repeatedly is a tribute to his drawing powers, but Variety's reporter still persists in his opinion that Shribman or Hallett, or both, ought to control a circuit of their own dance halls and reap the benefit both ways. Shribman has one place, Charleshurst, at Salem Willows, outside of Salem, Mass., and plays the others on flat guarantees or percentages.

Dancers Follow Leaders

What will surprise one in this survey of a new branch of the show business is the grip of the dance craze on the young folk. They fol-

low Hallett around for hundreds of miles. A jaunt like up to Old Orchard, Maine, or to Jim Irwin's Winnepesaukee Gardens on Lake Winnepesaukee. The Weirs, N. H., is 85 to 100 miles from Lawrence and Methuen, Mass., the Hallettites' home towns. One will encounter dozens of autos with "Lawrence" on their spare tire covers as a tip-off on Hallett's following that can pull people these great distances with him.

Just why they are dance mad is briefly answered by the astute Shribman once again, who states the young folk in the suburban towns have nothing to do of evenings. Automobiles are plentiful. Every laborer and mill-hand owns a gasoline wagon of some sort. That is best proved by passing through towns like Lowell, Milford, Haverhill, Brockton, Gardner, Salem and allied mill cities in northeast Massachusetts. Next to every factory is a huge enclosure packed with motor vehicles. One wonders what massive roadhouse is this for many of the gas buggies are above the flivver genera, and many quite pretentious. One is answered that they belong to the factory hands, the average every day mill worker.

With a motor at his disposal, and many families have more than one car parked in their private garage adjoining the old farm, transportation is no problem. Then, too, the boys have learned tricks such as "cutting down the carb," which permits for a maximum of mileage per gallon, through feeding the gas slowly. It permits for ready stalling to the uninitiated, but that's little concern in the long run.

The young folk with a gas wagon at their disposal eat up hundreds of miles weekly in their quest for titillating dance music. They seem to go strong for the Hallett type of syncope. The band boys are individually and collectively popular with the fans. Hallett is a veritable dynamo in his violin conductorship. In Frank Friselle, Bill Carlin, Frank Guilfoyle, Sam Sherman, Al Russo, Ollie Ahern and Harry Ashton (song plugger extraordinary), Hallett has a miniature road show that would panic 'em in anybody's theatre. A great bet is Hallett for the picture houses, only the one-nighters' gross probably is a better business move.

At Old Orchard, Maine, where the pier ballroom is operated by John W. Duffy through his two strapping sons, Wilfred and Howard, who are the moving spirits, Hallett put everything else at this "Coney Island of Maine" out of business that night. One would not believe it, but out of curiosity Variety's reporter visited the rival dance place the night Hallett was in session and counted exactly eight people (four couples) on the floor and in the place. He was told one couple was attached to the house. That would be almost unbelievable were it not for the personal check-up.

Old Orchard Pier

This pier reminds of any of the amusement piers in Atlantic City. A 40-cent admission is the regular intake, but for the Hallett engagement the gate was tilted for that one night to 75 cents, heretofore unprecedented scale. It was done for two reasons: the Hallett guarantee, and a desire to minimize the crowd as at the previous season's engagement the pier swayed. It gave rise to reports that the Duffy clan ascribes to competitors, and the idea was to keep 'em away through tilting the scale and making it up by doubling the admish. It was only partially accomplished. Last year the Duffys state Hallett pulled over 4,000; this year he clocked over 3,000 people at twice the admission of the preceding season.

The idea of showing motion pictures on the veranda (outer walks) and dancing within the huge ballroom, was encountered here for the first time. It serves the purpose of pulling an elderly element that would never before set its feet inside of a dance place, the jazzapation within serving as automatic musical accompaniment. After the films are through they come to the balcony observation points overlooking the dance space, and their observation is sufficient education for future reference that the dance hall is not the den of iniquity some of our professional reformers would have them believe.

Charleshurst

This ballroom takes its name from Charles Shribman's first "handle." It is strictly a personality place, reflecting the conservative and stable Shribman direction. The Shribmans are quite a factor locally in Salem, where Charleshurst is located. They control billiard parlors, pavilions, etc., and have a standard to maintain in this old historic community. Nothing questionable is countenanced and the young folk know that in Charleshurst in Salem, Wis-

consin they have a haven of syncopeation under most advantageous auspices.

Nutting's-on-the-Charles

This famous New England ballroom is situated at Waltham, Mass., and is most stringently operated by Mr. Nutting's associates, the owner being invalided. Probably one of the nicest if not the nicest dance crowd congregates here.

All dancing must cease by midnight. Like in Salem Willows, where the dance falls on Saturday night, everything is tight by a quarter of 12 so that the final 15 minutes before the Sabbath finds the dance hall clean and clear.

One misguided visiting band attraction that played Nutting's a year or two ago has never been able to come back here through pulling a questionable lyric in a vocal chorus. Mr. Nutting was simply notified by the supervising policeman that he should not book that band back as it will not be permitted to perform.

Nutting's is situated on the Charles River with a canoe and boat house adjoining. This was formerly a sizeable source of income from canoeists in between dances, but the auto put a crimp in that as a means for cooling off.

Winnepesaukee Gardens

This is a rather remarkable dance place located on The Weirs in New Hampshire on one of its many beautiful lakes, Lake Winnepesaukee, which is among the three largest fresh water areas in America.

Jim Irwin owns and operates the gardens, which is a combination cinema and dance place, on a pier, with one of the largest boat garages in America underneath the pier. Irwin houses 73 cruising vessels, from canoes to speed boats and yachts underneath the pier, also staging boat races in front of his Gardens for exploitation purposes.

Lake Winnepesaukee always has been a prominent resort, but lately eased off. A new lease of life is being essayed with a new hotel planned by Irwin for next season.

This is the dance-hall that stages the unique exhibition of pictures directly over its dance floor so that dancers on the floor can look up and view the quickies. On choice

balcony perches, a 50-cent admission is charged for the non-dancers, while those below are admitted for \$1.10. Movie fans are not privileged to access to the dance floor, but can do so later by paying the difference in admission. The participating dancers, on the other hand, are not concerned in anything on the screen, taking their dancing seriously and concentrating on it solely. As far as they're concerned, nothing exists but Hallett's band. The pictures get through early enough for Hallett to start doing his "hokum," as he calls his comedy stunts and entertainment.

Lakeview Ballroom

This hideaway ballroom, in some woods near Foxboro, Mass., that would take a New Yorker to locate only with a compass and a map, proves that either Hallett is a miracle man or there are beaucoup weak-minded people on this earth. This hut—that's all it is, a huge, elongated cabin with a rough stage for a platform for the band within—is the champ mosquito patch in New England.

They made a Roman holiday or Variety's foolhardy emissary who came out of curiosity and went away muchly lacerated, while hundreds of teeming, steaming, beaming dancers paid good hard cash to step to Hallett's music. They seemed to like it and the reporter's crowd survived with the aid of a flock of lit cigarets to keep the biters at some distance.

The Hallett bunch must have sweated off plentiful excess avoirdupois for their three hours of dance music, but were compensated with 75 per cent of the gate receipts.

New Casino

A new dance place at Hampton Beach in New Hampshire, a high-hat summer resort, with beautiful estates occupied by the Boston and New England mill town and manufacturing Crocsuses. The beach end of it apes Coney Island on a small scale, with the ballroom the center of attraction.

There is another dance hall further up the shore and another just across the state line further south at Salisbury Beach, Mass. None rates with the New Casino, especially (Continued on page 49)

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CHICAGO

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NEW YORK

Castilian Gardens Al Shayne Bee Jackson Mary Vaughn Anna May Hattie Tracy Marcia White	Club Lido Holland & Barry Meyer Davis Orch Connie's Inn Leonard Harper R. Allie Ross R. Everglades Bunny Weldon Rev Jack Irving Mignon Laird Jack Edwards Mary Gleason Madelyn White Mae Wynn Velox & Yolanda Billy Lustig Or Frivoly Parisian Nights Rv Ben Selvin Bd Hofbrau Floor Show Julie Wintz Bd Hotel Ambassador Larry Stry Orch Hotel Nassau Harry Stoddard Bd	Knickerbocker Grill Mike Landau Bd Floor Show Mirador Head & Hugo Meyer Davis Bd McAlpin Hotel Ernie Golden Orch Montmartre Mitty & Thilo Emil Coleman Bd Palais D'Or Rollo's Revue B. A. Rolfe Bd Pelham Heath Inn Arthur Gordon Rose-Taylor Bd Pennsylvania Hotel Roger Wolfe Kahn Salon Royal Tommy Lyman Silver Slipper Prince Joveddah	George Thorn Dan Healy Beryl Halley Jack White Ruby Keeler Eddie Edwards Bd Small's Paradise Brown & Tan Rev Johnson's Bd Strand Roof Godfrey Rev Dave Mallen Buddy Kennedy Ole Olsen Bd Texas Gulman's 48th St. Club Texas Gulman Texas Strollers Twin Oaks Eddie Meyers Bd Waldorf-Astoria Harold Leonard Or Woodmanstein Inn Floor Show Mike Speciale Bd
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CHICAGO

Alamo H & L Swan Le Fevres Lowell Gordon Lester & Clarke Henri Gendron Bd Chez-Pierre Pierret Nuyten Rv Earl Hoffman's Or Davis Hotel Mile Chico Gypsy Lenore Freddie Bernard Ischeron & H Al Handler Bd Frolics Jack Waldron Ralph Williams Bd Lydia Harris Collette Sis Alvarado & Jean Beth Miller	Hollywood Barn Patricia Salmon Ann & Jean Mary Colburn Duncan & Tracy Stewart & Allen M. Brunies Bd Jeffery Tavern Del Estes Helen Savage Evelyn Hoffman Betty Bane Mary Williams Delores Sherman Hugh Swift Bd Lighthouse Joe Lewis Doree Leslie Jimmy Ray Helen Gordon Perle Sis	Manuel & Vido Sol Wagner Bd Parody Club George De Costa Marge Ryan Al Gault Harry Harris Jules Novit Bd Rendezvous Eddie Clifford Edith Murray Shirley Mallette Beth Berle Olevene Johnson Caroline La Rue Seattle Kings Bd Rainbow Gardens Lee Evans Tripoli 3 Ernestine Caru Karola J & M Jennings	Samovar Sylvia Joyce Dave Stone Carroll & Gorman Fred Walde Bd Terrace Garden N & C Selby Keyo Namba Olive O'Neil Gus Edwards Bd Valentino Deloris Sherman Salerno Bros Margaret Williams Clay Orch Vanity Fair Buddy Fisher Viera Hawaiians Mirth Mack Louise Ploner Frank Sherman Jean Geddes Vanity Fair Bd
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ATLANTIC CITY

Beaux Arts Earl Lindsay's Rev Harry Rose Chic Barrymore Olive McLure Marque & Mrg'ette Dorothy Van Alst Dorothy Deeden Carolyn Nolte Isable Duran Ruth Goodwin Evelyn Kearney Thelma Temple Grace Carroll Mary Carlton Margit Dybst	Panay Maness Betty Collett Adrienne Lample Paradise's Orch Embassy Benny Davis Dorothy Davis Ruby Keeler Mary Lucas Rene Valerie Jockey Francesco Lovey 2 Arthur Franklin Joe Candullo Orch Silver Slipper Jimmie Durante	Lou Clayton Eddie Jackson Betty McAllister Solis Palma Beth Stanley Hanley Sis Peggy O'Neil Viola Lewis Durante Orch Palais Royal Peaches Browning Mario Villani Floor Show Villani Orch F. Renault Club Francis Renault	Follies Bergere Evelyn Nesbit Eddie Davis Orch Martin's Eddie Cox Ritz-Carlton Hotel Anatol Friedman Friedland's Rev Al Wohlman Irwin Sis Mary Higgins Marie Russell L. Blane & DuChime Louise Allen Drean Sis Al-Jockey's Orch
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WASHINGTON

Jardin Lido Eileen Lally Lido Orch Dick Lebert Le Paradis Humber Ent	Jack Golden Meyer Davis Orch Mayflower Sidneya Orch Mirador M. Harmon Orch	Powhatan Roof J. Slaughter's Bd Spanish Village J. O'Donnell Orch Toll House Tavern Robert Stickney	I Boernstein Or Villa Roma Mae Baer Orch Wardman Park I Boernstein Orch
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NITE CLUBS ARE INCREASING DELINQUENTS

An increase of 31 per cent. in the number of cases of delinquent women is attributed partly to night clubs and speakeasies and to, sensational exploitation of colored areas such as Harlem in a report made public by the Committee of Fourteen. The increased percentage is for 1926, compared to 1925. In many night clubs and speakeasies, the report states, commercialized vice operates hand in hand with alcohol.

"It is common knowledge," the statement reads, "that the Volstead law has been responsible for the springing into existence in the city of New York of numerous so-called night clubs and speakeasies. Prostitution has been quick to take advantage of these new conditions by using such places as rendezvous, and we have again the old and vicious connection of prostitution and alcohol in perhaps an even more inviting form than previously."

Harlem, the report asserts, is increasingly exploited and inadequately policed, with its dance halls, cabarets, and other places of amusement practically unsupervised. It is contended that morbid curiosity concerning this colored area has been aroused among white people by plays such as "Lulu Belle" and novels such as "Nigger Heaven."

Exploitation in Harlem of both white and colored girls is reported, the Committee stating that an additional staff of investigators drawn from the colored race will be necessary to secure the actual facts on this matter.

The Committee of Fourteen was organized in 1905 to uncover disorderly resorts.

Bootlegged Ginger Ale Cost 3 Men Plenty

For violating a registered trademark in having placed "Canada Dry Ginger Ale" labels on bottles containing a different brand of the beverage, three men were given severe terms in prison in Special Sessions. They were Stephen Smith, salesman, of 159 West 13th street, sentenced to the workhouse for 90 days; Herman Winkler, salesman, of 156 Manhattan avenue, 30 days, and Bert Starr, clerk, of 616 East 161st street, returned to the penitentiary for violation of parole.

The men were arrested June 30 on the complaint of Roswell Snow, secretary of the Canada Dry Ginger Ale Co., Inc., of 25 West 43d street. He testified that with police officers he observed the defendants unloading a truck containing 400 bottles of ginger ale in front of a store at 305 East 111th street. All the bottles bore bootleg labels, Snow charged, although the bottles did not contain the brand of ale manufactured by his concern.

\$1.25 for 6c Ginger Ale

Incoming entertainers from Atlantic City within the past few weeks have brought to light a new condition among some of the night clubs there. That's nothing more than an effort to keep alive through the commonwealth plan.

These entertainers, rather than submit to week-to-week cuts and prospects of what business might drop in, have come to New York in anticipation of getting engagements here.

It is claimed that the clubs operated in the hotels have fared better than many of the separate club affairs.

Atlantic City has had plenty of visitors but the transients are not taking in the night clubs, where the combined covert charges and food prices fluctuate with tempo.

One entertainer declares that in his place, aside from the covert tax, that splits and less than splits of ginger ale costing 6c a bottle were being sold for \$1.25. Another item was that highballs were selling at \$1.50.

The entertainer declared that an Atlantic City night club is paying \$10,000 yearly rental and that its show or entertainment was costing between \$1,800 to \$2,000 weekly. This amount does not include any of the high salaried "names" that are imported for the more exclusive night club places.

This entertainer declared further that the people were mobbing Atlantic City on Saturdays and Sundays, but picking their night club spots.

Cider and Port Wine

A new home-made drink has appeared in the roadhouses around New York. It is a mixture of cider and port wine, usually carried in a gallon jug. Roadhouse proprietors have thought little of it, before or after tasting it. Young people are the users, and the concoction does not even call for mineral water assistance.

A party of five bringing the jug in with them sat in one roadhouse the other evening, dancing until the place closed. Their check was for \$5 only, the covert charge.

'FEET' EDSON NAILED ON BAIL BOND CHARGE

Alleged Balance of \$40,000 in Bank as Bail for \$1,500 —Mazzola Jumped Bail

Hyman (Feet) Edson, 34, Harding Hotel, former manager for Texas Guinan, surrendered himself in West Side Court to Detective Daniel Fisher and was arrested on a warrant charging him with violating section 1293 of the Penal Law, pertaining to making a false financial statement.

At Edson's request the case was adjourned until July 25 to enable him to engage counsel and produce witnesses. Edson's arrest was made on complaint of Thomas F. Donnigan, agent of the Great American Indemnity Co., 1 Liberty street.

According to the complaint signed by Donnigan, on Jan. 3, Edson signed a bail bond for the release of Frank Mazzola, 1979 Crotona avenue, arrested for violating the Volstead Law at the Texas Guinan 300 Club, 154 West 54th street.

Amount of bail fixed was \$1,500 and called for Mazzola's appearance before a U. S. Commissioner in Schenectady, N. Y., Jan. 10. In signing the bond, Donnigan swears, Edson made affidavit that he had on deposit in the Longacre Bank, 43d street and 8th avenue, \$40,000.

When Mazzola failed to appear in the court the bond was declared forfeited and Donnigan notified. Donnigan then made a visit to the bank and discovered that Edson had a balance of only \$25.35.

Investigating further, Donnigan swears, he learned that Edson at no time had had on deposit at the Longacre Bank no more than \$4,095, which was on Aug. 17, 1926. As a result of these disclosures Donnigan obtained an affidavit from Edward J. Grady, assistant cashier of the bank, and then obtained a warrant from Magistrate Albert Vitale for the arrest of "Feet."

Detective Fisher was given the warrant to serve. Edson learned of it and came to court with friends and surrendered himself. He pleaded not guilty and was held in \$500 for examination.

DANCE MAD AMERICA

(Continued from page 48)

dially when Hallett is the attraction.

The operators of the ballroom also have a large bowling alley on the site of the old dance hall, which is about the only other thing doing trade. Their cafeteria, souvenir place, etc., all along the pavilion, are duds.

The Casino is a spacious interior, nice and comfortable, and doing good trade for the other reason that once again there is nothing else to do of evenings. The nights at Hampton Beach are more than average cool for midsummer. Every cottage has an open fireplace which is used at least three times per summer on overly chill nights. The water itself is always cool, and does not rate with the temperatures of the Long Beach or any of the Jersey resort oceans for comfort. That probably counts strongest against Hampton Beach or any of those coast beaches along Massachusetts, New Hampshire or Maine clicking heavily, excepting with the matrons and charming hostesses (page Ann Lee) for private functions and a relief from the cities' humidities.

Laymen Informed

The few nights of touring with the Hallett orchestra were highly educational in the field of dance music and its grip on a vast public. And what a field it is for song exploitation incidentally. The music publishers might give this serious attention. The thousands of transients who are more than superficially cognizant of popular music in its dance phases recommends them as plugging outlets in every respect.

A little surprise was one dance hall promoter's request to know where a certain "name" trombonist was performing. He explained that a patron standing nearby liked his work and had heard him before with another New England aggregation—also on the records—and wanted to follow up his favorite.

When introduced to this layman (collegiate youngster) the latter spoke intelligently about music styles of various dance recorders. The dance promoter explained later that most all of his patrons are strong record buyers and know their pop music in every key and flat. If they like the way some aggregation peddles out its dance music, they will follow that band around to almost unbelievable extents.

At the Nutting's-on-the-Charles ballroom in Waltham, Mass., it was where the first "battle of music" was viewed.

Ross Gorman and his orchestra from New York were the opposition to Hallett, the idea being that the public judge for itself. It is not to Gorman's discredit that Hallett, as always in the past, came out on top. As has been mentioned before, other "names" do not care to go up against Hallett because of the edge he has in his own territory through tremendous local popularity.

Hallett is a Columbia recording artist and his sales are tremendous. He personally pays for huge ad. campaigns in the Boston "Post" in which the Columbia label receives generous mention.

Universal

This survey of a few night stands with Hallett is but an inkling of what the dance field is in New England and elsewhere, Penn-

11 Milwaukee Resorts Padlock Raided Sunday

Milwaukee, July 19.

Eleven more night life resorts fell into the hands of the dry liegels here Sunday night, when 11 Milwaukee and 14 members of the Chicago flying squadron landed on Milwaukee's "Little Italy." They bettered a record of nine places a month ago.

All of the eleven places hit yielded one or more arrests, 26 being tossed into cells over night.

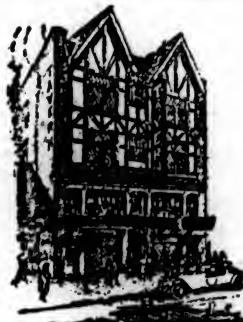
All of the places are well known as cabarets and night clubs.

The cases were all postponed until July 27. The charge is conspiracy to violate the dry law. The Venice Gardens, formerly known as the Liberty cafe, recently had a padlock lifted.

sylvania, the midwest, and almost everywhere in America, in territories away from cosmopolitan cities, the native young American is dance mad. Of the estimated one car per family in the United States, the motor vehicle average is above par in the outlying points and the combination of gas wagon transportation and the inherent desire of youth to syncope, accounts for this jazz craze.

The youngsters are quite sophisticated and by no means corned. New York and Boston are too near for that and while the jump into Boston would be shorter and easier, they prefer the ride into the country because of weather conditions and the inherent desire to stay in the outdoors with nature's setting just outside the door. Pretty smart these youngsters these days in that respect!

Adel.



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AUSTRALIA

By ERIC H. GORRICK

Sydney, June 11.

"Cradle Snatchers" is doing smashing business at the Palace for Williamson-Tait. Heavy booking will carry the show for several more weeks.

At the St. James the incoming show is an adaptation of "The Sheik." It will be presented by an English company under Phillip Lytton by arrangement with the Fullers.

Business very big twice daily at Fullers' with the Stiffy and Mo Revue. Fuller people are going in for revue entertainment, neglecting vaude.

"Getting Gertie's Garter" is doing well at the Grand, by a stock company.

"Tip Toes" is still going along nicely at Her Majesty's for Williamson-Tait. While show is not doing full capacity, business is of very payable nature. Olsen and Johnson and Elizabeth Morgan in front.

"The Ghost Train" opened at the Criterion two weeks ago and looks like running into a fair sized hit. Show depends upon effects more so than plot.

Williamson-Tait presented for the first time here "Madame Pompadour" at the Royal last week. The new opera has every chance of turning into a hit, mostly on the magnificent staging and costumes. As a "sight" production "Pompadour" is great. Beppie de Vries acted charmingly but she is hampered by only possessing a fair singing voice. Frank Webster scored with his splendid voice. Arthur Stigant did well in comedy role. Cast includes Conrad Charlton, Stanley Odgers, Leslie Holland, George Lane and splendid chorus. Produced by Fred Blackman, with orchestra under conductorship of Andrew McCunn.

Business is good at the Tivoli with straight vaudeville. Ruth Varin and her Maryland Maids, jazz band, headlines this week. The girls are doubling from the Palais Royal, dance hall. On opening they worked 20 minutes and did well. Rich and Adair, making first appearance from America, did nicely. This house is presenting a bevy of dancing girls who work along lines similar to the Morgan Dancers. The novelty caught on and made an impression. Dick Henderson, English comic, stopped the show cold with songs and talk. Bower and Rutherford did fairly in a mixed act of talk and songs.

"Sunny" is finishing a great run at the Empire for Rufe Naylor and will be followed by the Australian premiere of "The Student Prince."

Notes From All States

It looks as though "What Price Glory" will follow "Old Ironsides" into the Prince Edward, Sydney.

John Fuller, brother of Sir Ben Fuller, will leave on a tour of the world shortly.

Frances White has been booked by Williamson-Tait for their vaudeville beginning in 1928.

Edith Roberts and Walter Long have arrived in Suva to begin work on "The Adorable Grimsby," from the story by Beatrice Grimshaw. Production will be under direction of Norman Dawn. Union Theatres, Ltd., are behind the venture.

"For the Term of His Natural Life," the biggest feature to be made in this country, will have its premiere at the Crystal Palace, Sydney, following the run of "The Volga Boatman." This picture has been booked for screening in America and England.

Williamson-Tait will send a complete vaude unit to South Australia this month for a season. W.-T. also sending out this week for the first time a fully equipped company to present musical comedies in all principal country towns of New South Wales.

Alexander Carr has discarded his single act and is now presenting a sketch employing two people at the Tivoli, Melbourne.

Judith Anderson failed with "The Green Hat" in Melbourne. Prior to her departure for America at an early date W. T. will present her at Her Majesty's, Sydney, in the

same production, at daily matinees only. It's an experiment.

Helen and Frank have been engaged by the Palais Royal management for a season at their principal houses in Sydney and Melbourne in dance exhibitions.

Both "Beau Geste" and "The Volga Boatman" doing big business as separate road show unit on tour of the country districts of New South Wales and Victoria.

At the Wireless Commission now sitting in Sydney inquiring into matters concerning broadcasting in general, mention was made of the fact that two weeks ago every show in a city theatre was purely American. It was also stated that the broadcast of musicals was very popular with the public despite statements to the contrary. Williamson-Tait own large interests in the principal station in Sydney and Melbourne, namely, 2.F.C. and 3.L.O.

Picture distributors in New South Wales have decided to apply to the High Court of Australia for an injunction to restrain the State Treasurer from proceeding with the collection of the state film tax for the year 1928.

This tax was imposed in 1925 by the Lang Labor Government and is at the rate of five shillings in the pound upon the amount paid or credited for overseas films, both British and American, irrespective of profit or loss on trading. Three hundred thousand dollars was paid under protest, with appeals being lodged. So far the matter has not been finally decided. The sum involved at the present time is \$600,000.

"Old Ironsides" is doing smashing business at the Prince Edward. Should run at least twelve weeks. Will Prior has staged a splendid prolog embracing magnificent orchestra, organ and choral effects. Leslie Harvey made decided hit at the organ with his solos. The whole arrangements under direction of Hal Carleton, who did a splendid job.

"The Volga Boatman" is still running at the Crystal Palace.

Haymarket doing big with "Love 'Em and Leave 'Em" and "The Monkey Talks." Three Lordens on stage.

Lycum—"Why Girls Go Back Home" and "The Ice Flood." "Miss Australia" on stage.

Hoyt's—"The Gay Decelver" and "Long Pants." Haydon is featured act.

This year has been a great one for the picture houses of Sydney. Now that winter is here business is tremendous nights. American films are at practically every house.

Melbourne

"Rose-Marie" still at His Majesty's for W.-T. Now in second year in Australia, with run divided between Sydney and this city. W.-T. have made a fortune out of show.

Maurice Moscovitch is appearing in "The Ringer" at the Royal for W.-T.

Muriel Starr is playing in "The House of Glass" (revival) at the Princess.

W.-T. did "Six Cylinder Love" at the King's. Richard Taber and Hale Norcross featured.

"Gum-Tree Gully," Australian comedy, at the Palace.

"Eliza Comes to Stay" at the Athenaeum under the management of Joe Cunningham.

Tivoli has double feature bill this week with Herb Williams and Alexander Carr. Rest of bill includes Evans and Perez, Zengas Freres, Urens, Flying Flacories.

Bijou has Arthur Slater, Lily Burnand, Elton Black, Fantasi, Alice Bennetto, George Storey, Dulcie Milner, Ward Revue.

Pictures

Capitol doing good business with "Son of the Sheik" and "College Days."

"Ypres" opened at Playhouse this week for extended run. Picture is of British origin, tale of the war.

"The Better 'Ole" in second week at Auditorium.

Majestic—"Hero of the Big Snows" and "One Increasing Purpose."

Paramount—"Fashions for Women" and "Love 'Em and Leave 'Em."

Gertie Lawrence Did 5 Performances Daily

The Paramount theatre crowds were strong for Gertie Lawrence following her opening days at the house, Saturday and Sunday. The English girl did five performances on each of the days without a whimper.

Saturday was particularly hot until a late afternoon rain storm broke.

Miss Lawrence is at the picture house for the week only, as the starring center of the Charlot stage revue or unit.

She is receiving \$2,500 as salary, with it estimated the Paramount will have spent before the week is over about \$7,500 to advertise the girl.

Saturday and Sunday the Paramount did the best and most consistent business of any of the Broadway picture theatres. It was the only house Sunday to have a hold out line. Miss Lawrence was not credited with the whole draw, however, although admittedly a card in the Times Square section at 99c. It was thought that the rush of trade came from the Paul Whiteman impetus for the six weeks preceding and also many unaware the Whiteman engagement had ended.

BILL ROGERS' FORD GAG NOW UP TO \$840

Los Angeles, July 19.

Being a comedian sometimes has its draw-backs, learned by Will Rogers, the mayor of Beverly Hills, who also conducts daily and weekly columns in many newspapers.

A few days ago Rogers, jokingly at the time, made an offer of \$500 for the first non-stop, even for gas or water, run of a Ford car from Claremore, Oklahoma, his old home town, to Beverly Hills.

To date it has cost Rogers \$840 in cash, a night's sleep and a lot of jokes at flivvers because of the arrival here of several alleged non-stop tourists.

Will could not prove that the Fords had not come through without stopping and he was too good a sport to lay down on his offer. He did say, however: "I always said a feller gets in trouble letting his mouth get ahead of his common sense. I oughter realize that a mayor like me should be more careful."

The Ford joke episode reached its climax when the comedian's son, Will Rogers, Jr., leaped on the porch and said: "Dad, can I have a flivver for my birthday?"

Rogers uttered a low moan as he passed out.

FUTURE PLAYS

(Continued from page 42)

tion of Booth Tarkington's and Harry Leon Wilson's "The Man From Home," is being given a stock test by the Lakewood Players at Skowhegan, Me., this week. Elliott Nugent, projected in the legit reproduction by George C. Tyler, is appearing with the stock, supported by Ellen Door, Harold Vermilyea, Walter Connelly, Katherine Willard, John Daly Murphy, Brandon Peters, Loran Elliott, Ruth Gales, Nedda Harrigan, Robert Hudson, Pascal Cowan, James Bell, William Barry, Wright Kramer and Warren Hymer. "If a Body," mystery melo, by Edward Knoblock and George Rosener, has been secured for production next season by William B. Friedlander.

"The Solitaire Man" went into rehearsal this week under direction of Robert Milton and with the Chanins sponsoring. It opens at Asbury Park, N. J., Aug. 1.

"What the Doctor Ordered," farce by Caesar Dunn went into rehearsal this week. Herbert Yost heads the cast. It opens at Great Neck, L. I., July 30.

"Patriot" Not at Century

Gilbert Miller's production of "The Patriot," the Berlin success which he has purchased, will not be made at the Century as was first intimated.

That house has been deemed too large, but the play itself demands such a big production that it will of necessity be done in some theatre with plenty of stage room.

NEWPORT

(Continued from page 3)

tinguished woman assistant to pack up the goods and ship them back to New York. He, too, had manifested a marked interest in the navy.

Muenchinger-King, Exclusive

The most exclusive private hotel, as boarding houses are called at Newport, is the Muenchinger-King. This year the chef is Frank Murphy, formerly steward on the yacht of James A. Stillman. He was called to testify during the various suits and counter-suits of the since reunited Stillmans as to the presence of Flo Leeds during various cruises.

Flo, who is a daughter of James Lawlor, a 6th avenue plumber, now calls herself Mrs. K. Lincoln. After having been in the chorus she was employed by a 5th avenue dress-maker.

Popular Eleanor Robson

This season Mr. and Mrs. Robert Gould Shaw 2d, of Boston, are occupying By-the-Sea, the fine estate at Newport just sold by Mrs. August Belmont to Edward B. McLean of Washington.

Earlier in the season Mrs. Belmont, who was a popular dramatic actress as Eleanor Robson, visited Newport, but stopped at a boarding house while negotiating the rental. No actress who married a millionaire has been more cordially welcomed into society than this gracious lady who was starring in "The Dawn of a Tomorrow" at the time of her marriage in 1909 to the financier-sportsman.

At the same time she enabled her mother, Madge Carr-Cook, who was starring in "Mrs. Wiggs of the Cabbage Patch," to retire. Mrs. Cook had chosen as her second husband the late Augustus Cook, an actor noted for his impersonations of Napoleon. Her first husband was the late Charles Robson.

Eleanor, born in England, was educated at a convent on Staten Island and made her stage debut in San Francisco in 1897 with the Daniel Frawley stock. After other stock engagements in Denver and Milwaukee, she made a hit on Broadway in 1900 as leading lady in "Arizona" at the Herald Square theatre, the cast including Edgar Selwyn and Vincent Serrano. Selwyn became a manager. Serrano is still an actor, but goes much in society. His sister, Marquita Serrano, is the wife of Harold G. Villard, and is in the Social Register, one of her sons being named Vincent Serrano Villard.

Real Society Scenes

It would be a great idea for some movie director who specializes in "society" scenes to pay a visit to Newport. Although it probably would do no good, as he would only catch glimpses of the smart set entering the Casino (where one must be a member, under rigid surveillance), or arriving at Bailey's Beach (where the close corporation is enclosed so as to prevent even a peep at a bathing suit!).

There is no public dining or dancing at Newport, and so movie directors will still select types absolutely foreign to the real thing, and order deportment never beheld in the smart set.

In the films fashionable dowagers are invariably shown staring through lorgnettes, and O. O. McIntyre has more than once referred to the withering power of these lorgnettes when thus wielded. As a matter of fact, the present writer, who has passed many summers at Newport, and has gone about a great deal, only recalls three old ladies who employ lorgnettes at all, and then only for actual aid in seeing.

A Bad Egg

A socially prominent couple arrived from New York recently and stopped at a fashionable boarding house at Newport while preparing to open a villa. For many years past they have been associated with the best society. And yet the wife has as a cousin a fellow whose career has been a series of notorious misadventures. Some 16 or 17 years ago he was arrested and sent to Elmira, having been convicted of forger and securing goods under false pretenses.

At 5th avenue shops he had obtained expensive wares through other people's charge accounts. After his release from Elmira came a term in Sing Sing, and then another. Well disposed persons in

New York then sought to "give him a chance," and work was found for him in connection with the show business.

It was said he was first associated with a well known columnist and then another even better known, and was much in evidence about theatres. But he reverted to his old habits and was sent back to Sing Sing after confessing to the theft of overcoats from a restaurant. His brother is a pillar of conservatism and last winter his niece was a fashionable debutante.

Mrs. Davis' Brother-in-Law

Mr. and Mrs. Meyer Davis have a cottage at Newport for the summer, the orchestra leader having in past seasons frequently supplied dance music at smart functions. They were recently visited by Mrs. Davis' brother-in-law, Pierre Montreux, also an orchestra leader. The Frenchman was associated with the Metropolitan Opera House several years ago and for two years was conductor with the Boston Symphony.

Mr. and Mrs. Montreux will now proceed to Hollywood, where he will conduct a series of concerts. Then he will return to New York to conduct the Stadium concerts. Next winter he will be with the Philadelphia Symphony, during the absence of Leopold Stokowski.

Stokowski was divorced by Olga Samaroff, the pianist, and then married Evangeline Brewster Johnson, New York society girl. Miss Johnson had been engaged to Douglas Elliott Craik, Englishman. She has long been an intimate friend of Mrs. Woodrow Wilson, and accompanied Mrs. Wilson to the League of Nations.

Boys Boxing

An interesting innovation of the season is the boxing class formed for the benefit of the boys of the fashionable colony. In the mornings, while their elders play tennis on the courts, the millionaire lads assemble at the Casino, and acquire proficiency in "the manly art of self-defense." Organized by William Post, nephew of the late Mrs. Frederick Vanderbilt, Spencer Gardner, of Newport, known in pugilistic circles, has been engaged as instructor. His class includes Allen Burden, Beverley Rogert, Jr., and Miguel de Braganza, son of Princess Miguel de Braganza.

Gardener's real name is Sullivan.

MARBE VERDICT

(Continued from page 3)

cabarets, principally cabarets. She received but little rating as an actress on this side, ranking as a specialist, with her specialty songs and dances. Miss Marbe became more noted for an ever-changing and expensive wardrobe than otherwise.

That Miss Marbe should be the professional and in England to secure what must be looked upon as the most important decision affecting the prestige of an actor ever handed down in any country has its own peculiarities, but the fact remains.

If American courts will be guided by the English opinion on the same subject or a decision of similar tenor is obtained over here, it will serve to readjust the entire scheme of managerial grab-all in casting, although the standard form of legit professional contract provides for the manager to release a player during the rehearsal period, and, of course, containing the two weeks' clause, if not a run of the play agreement.

Vaude Artists

This decision vitally affects vaudeville artists, especially in America. It has been repeatedly contended that the manager incurred damage responsibility when cancelling an act summarily during any engagement as has been done so frequently in the past, under contracts that did not contain a cancellation clause.

Some of these cancellations have not only broken the actors' hearts who suffered them, but becoming known have forced down their salary, with the canceled act possibly subject to the whim of the local delicatessen store-theatre manager or janitor, or the boss' kitchen mechanic.

The English decision could apply to billing and publicity, also position if vaude, and provided for in the contract.

NEWS FROM THE DAILIES

This department contains rewritten theatrical news items as published during the week in the daily papers of New York, Chicago and the Pacific Coast. Variety takes no credit for these news items; each has been rewritten from a daily paper.

NEW YORK

John Halliday, actor, is recovering from an operation for acute tonsillitis. He has gone to Bermuda for a rest, leaving "The Spider." William Courtenay is replacing him.

Catherine Cornell will star in W. Somerset Maugham's "The Letter," to be produced next fall.

Temporary alimony of \$35 weekly and \$250 counsel fees were granted to Mrs. Gertrude de Genaro in her separation suit against Frankie (de) Genaro, former flyweight ring champ. Mrs. Genaro charges desertion on two occasions.

Olga Petrova, returned from Paris after unsuccessful attempts to get her play, "What Do We Know?" past the London censors, announces that she will give it here in the fall with herself in the leading role.

A group which intends fostering "vital American drama" at \$2 a seat is headed by Ada Sterling, author, and is known as the Theatre Organization of Recognized Players, Inc. The group has an advisory board of 40 from various professions, besides a directing board of seven. Five plays, two native and three foreign, are announced for the first season.

Diana Gray, former show girl, attempted suicide by poisoning herself in a hotel room. The agony caused by the poison induced her to send a hurry call for a doctor, who pulled her out of danger. Despondency over an affair with an unnamed actor is the reason given for the suicide attempt.

Radio Corporation of America was sustained in a suit against the Atwater Kent Company charging infringement of patent. Damages not set, the Atwater Kent Company being forced to account for its profits before the figure can be determined.

A theatre and stores will be built at Cortlandt and West streets. Theatre has been leased to Katz & Rosenberg and Rosenberg & Straus, operators of about 50 theatres in Greater New York.

A crazed man with a butcher knife in his hand was killed in the doorway of a theatre at Coney Island by a cop. The man had been refused a job in a restaurant and had chased the kitchen staff into the street with the knife.

One-Eye Connolly, champ gate crasher, is back from London and mortified. He failed to crash the Walker-Milligan fight because he lacked \$200 to show immigration authorities he would not become a public charge.

Frieda Hempel, singer, who is suing August Hecksher for breach of contract, charging he arranged to pay her \$48,000 a year to sing for community and charity affairs, blocked Hecksher's attempt to have the suit dismissed. His application was denied by New York Supreme Court Justice Mahoney.

Bert Lytell and Claire Windsor have separated with a property settlement effected. No intention by either to seek immediate divorce, the separation being brought about chiefly through differences arising because Lytell has been spending so much of his time on the road in vaudeville. Both stated the separation is a perfectly friendly arrangement.

Willie Hoppe, billiardist, now appearing in vaudeville with his second wife, must appear in Supreme Court to show why Mrs. Alice Bertha Hoppe, his first wife, should not have permanent custody of their two children. Hoppe has ignored a court order stipulating he pay \$60 monthly maintenance for each child.

Lew Fields, in London directing "Peggy Ann," is due in New York July 26 to start work on "Connecticut Yankee," musical comedy.

A. P. dispatch from Chester, W. Va., states that a woman of that town, voiceless for four years, was so startled by an aerial performance in a circus that she regained her voice. Specialists had told her she never would.

Denunciation of Calvin Coolidge's antics in current newsreels is contained in an article by Basil Manly, editor of "The People's Business." The article is receiving nationwide publicity. In part, the article reads:

"The supreme magistrate of the greatest nation on earth, clownishly garbed in cowboy costume, parades before the picture cameras in a vain attempt to convince the multitudes that he is a he-man. . . he is in the hands of his publicity hounds, and we can almost hear them say: 'Come on, Mr. President, we have got to give the boob what they want. Didn't we fool the farmers in 1924 with pictures of you pitching hay? Didn't we get away last year with the pictures of you jerking tame fish out of a porcelain-lined lake?'"

"And so the President steps before the cameras and is immortalized as the first President to make himself the laughing stock of the multitude."

Shots showing the President in newsreels are compared favorably to comedies in audience appeal.

Florenz Ziegfeld has obtained a stay of the order recently issued by Justice Seeger in White Plains, N. Y., directing that 1 percent of the returns of "Rio Rita" be turned over to a receiver pending trial of a suit brought by Edward Royce, first director of the show. Royce is suing Ziegfeld for 1 percent of the gross on a charge of breach of contract. Case will be heard Oct. 3.

New Erlanger theatre on West 44th street, will open early in the season with "The Merry Malones," by George M. Cohan. The piece will be presented by a group known as the George M. Cohan Comedians.

The annual "washing" of the Lambs Club has been postponed until late in August, due to the absence in Europe of Thomas A. Wise, Shepherd.

City theatre on 14th street, operated by Fox, may play legitimate attractions next season as an addition to the Shuberts' subway circuit, according to report.

Jed Harris announces a unit of "Broadway" will go out under canvas next season to hit the smaller towns. The tent will accommodate 1,500 persons.

Lieut. Lee Duncan, owner of "Rin Tin Tin," dog picture actor, has settled his suit for \$100,000 against Arnold Stolz out of court. Stolz is the owner of a dog actor formerly known as "Rin Tin Tin, Jr.," son of Duncan's protegee. Duncan claimed Stolz's dog was capitalizing on his father's publicity and stated that a second son of "Rin Tin Tin," will be known as "Rin Tin Tin, Jr.," Stolz has changed the name of his dog to "Ron Don."

Management of "Grand Street Follies" is asking various prominent players to vote on "the most discriminating critic in New York. The winning critic will be given a walking stick."

Theatre Guild is broadcasting parts of its current plays through station WEAJ for the first time.

CHICAGO

Officials of the Empire News Company, a book-making place and outlaw service station at 600 Blue Island avenue, have appealed to the federal courts for an injunction to restrain the police from interfering. The police had previously raided its offices with a threat that if it didn't cease operating they would come back and do a better job of it. The officials of the company blame Mont Tennes, owner of an authorized service station.

The convention of the Theatrical Mutual Association closed July 15. Walter McConahay, Philadelphia, is grand president and A. J. Skarren, New Orleans, first grand vice-president.

Charles Heck, 9, was the recipient of a \$300 check from Harold Lloyd. His dog, "Tipper," won the nation-wide dog contest conducted by Lloyd.

Harry Haworth, electrician and switchboard repairman, was killed instantly while repairing the board at the B and K Northshore theatre.

Mary Lindquist, 19, phone operator, is the winner of the "best girl" contest sponsored by the "Herald-Examiner." She will go to Hollywood July 23 as the guest of Mary Pickford, together with 20 other "best-girls" from other cities.

Daniel Mahoney, who claims to be a showman, identified Ruggiero Ranero as the slayer of Samuel Salerno, victim in the bootlegging war.

Week-end raids are the vogue in

Chicago. This time the village of Lyons was visited by prohibition men. More than a dozen road-houses were raided, among them the Chateau, Tower Inn, Paola, and the Oakwood Gardens. Frank Eichler, manager of the Chateau, and two waiters were arrested. Gambling came in for its share, also. An alleged gambling house, over Lauterback's saloon in Cicero, was raided and 104 men taken into custody. The police had no search warrant, hence they could not batter down the doors. When finally admitted, most of the gambling paraphernalia had been removed or destroyed.

LOS ANGELES

M. Karlyle Walton, theatre owner, was accused of two forgery counts in a complaint issued by Dep. Dist. Attorney Thomas. Walton was charged with passing two forged checks for \$25 each upon the Citizens Trust and Savings Bank.

Another domestic rift in the film colony looms with Mrs. Forrest Stanley, wife of the screen actor, admitting she will go to Paris and settle there, while announcing an auction sale of her home and furnishings. She remained silent about divorce, though saying that Stanley has been at a downtown hotel recently. The actor could not be reached for a statement. The couple were married about 12 years ago, when Mrs. Stanley was with the "Follies." Stanley had previously been divorced by his first wife, Helen Anderson, daughter of an eastern family.

Anna Bess Johnson, dancer, has filed suit for divorce in Superior Court against Maddra Raymond Johnson, also a dancer, charging non-support and infidelity during the two years of their married life. Johnson was ordered to pay his wife \$12 a week for the support of a child, pending trial.

After in retirement for 13 years, since the death of his father, William E. T. Mollenhauer, violinist, composer and pianist, announced reappearances.

West Coast Theatres, Inc., formally takes over operation and management of Grauman's Egyptian July 22, inaugurating a three-day policy of first run feature pictures and Fanchon and Marco presentations. Seventy-eight seats on the center aisle will be named after a like number of screen stars and featured players, with a gold plate designating the name on the arm of the chair. A large attraction sign is being erected and a box office will be placed at the outer edge of the forecourt.

Bruce Fowler officiates as house manager, with Hall Baetz assigned as assistant and house publicity man. The opening picture will be Richard Dix in "Man Power," Paramount.

A plagiarism suit, charging violation of the copyright law, has been brought by Mrs. Winnie C. Pittinger, through her attorney, Philip Cohen, in the United States District Court, against Buster Keaton Productions. Mrs. Pittinger alleges in her complaint that "The General," picture, made by Keaton, was pirated from "The Great Locomotive Chase," a book written by her now deceased husband, William Pittinger. Extracts from the book are quoted to show the similarity.

Wade Boteler, actor-writer, is terminating a three year contract with Douglas MacLean productions, with the completion of the titles for "Soft Cushions." He will free-lance.

Polly Moran added to "Buttons." Jackie Coogan. M. G. M.

Leonard F. Herbert and E. D. Wilson, British theatre architects, are here inspecting Los Angeles and Hollywood picture houses winding up a tour in which they have visited theatres in England and this country.

Billy Kaplan, formerly property man at the Paramount studio, is now an assistant director.

Pauline Hampton, screen actress, who came to Hollywood three years ago from Texas, has announced the breaking of her engagement to Chester Bennett, screen laboratory operator.

Fire from unknown source at the United Artists Studio at Santa Monica boulevard and Formost avenue caused damage to the extent of several hundred dollars.

Anita Davis, film extra, convicted along with others for the slaying of Tom Kerick, picture cowboy, has withdrawn her plea for a new trial and will begin serving her sentence of from one to 10 years in San Quentin.

Judgment was returned by Judge Murray in Superior Court against Francis X. Bushman, screen actor, for \$2,062 in favor of Susanne Devoyed of the Comedie Francaise, Paris, for money alleged to have been advanced to the actor to come to Paris for a picture engagement, but which he never fulfilled.

Lindbergh Offers

Fair directors east and west are advancing offers for Col. Charles Lindbergh as the headline attraction of forthcoming fairs.

Some have advanced offers to Lindy to make a flight over the fair grounds, while others would be satisfied with a personal appearance sans plane.

Lindy has made some state fair engagements.

GATE DANCE HALLS HAVE FLOPPED BADLY

Cheaper Orchestras With No Entrance Fee in Parks for Rest of Season

Gate fee dance halls are a flop this season for most of the amusement parks projecting them.

A number of the parks starting out with high-priced bands for the first 10 weeks found the proposition unprofitable and will not exercise additional time options held on the bands.

Most of the parks will supplant the better-class dance combinations with cheaper orchestras and throw open their ballrooms as free attractions, figuring this extra feature without additional tariff may build up regular attendance.

CURB BOOKINGS OF FREE ACTS IN N. Y.

Curb bookings of free acts and park attractions has sprung up this summer around New York.

Most of the parks resorting to this method of booking had previously been booked through park agencies.

The curb has sprung up outside the Bond building, Broadway and 46th street, where meddles of outdoor talent congregate daily, hoping to be whisked off the curb for a park date.

Guarantees of payment seem to mean nothing to these birds.

CARNIVALS

(For current week (July 18) when not otherwise indicated)

Barker Am. Co., Howell, Ind.
Barkoot Bros., Attica, Ind.
Bernardi Expo., Casper, Wyo.; 25, Cheyenne.
Brown & Dyer, St. Louis, Mo.; 25, Chicago, Ill.
Bruce Greater, Dover, Del.
California Shows, Fall River, Mass.
Capitol Am. Co., Cresco, Ia.
Central States, Elizabethton, Tenn.
Coleman Bros., Centerville, R. I.
Craft's Greater, Merced, Calif.
Dixieland, Westport, Mo.
Dodson's World's Fair, Racine, Wis.

W. B. Evans, Buhl, Ida.
Gold Medal, Mexico, Mo.
Gold Nugget, Christiansburg, Va.
Groff's Greater, Crescent City, Calif.
Hall & Wilson, Green River, Utah; 25, Helper.
Wm. Hoffer, Chillicothe, Ill.
Hunsacker Expo., Los Angeles, Calif.
Johnny J. Jones, Edmonton, Ala.
Krause, Greater, Harrodsburg, Ky.
J. L. Lande, Goodland, Kan.
C. R. Leggett, Pawhuska, Okla.
Levitt-Brown-Huggins, Bremerton, Wash.
Lippa Greater Shows, Tiffin, O.
Majestic, Expo. Shows, Bedford, Ia.
J. T. McClellan, No. 1, Leavenworth, Kan.
J. T. McClellan, No. 2, Eldorado Springs, Mo.
Donald McGregor, No. 1, Lyons, Kan.
Ralph R. Miller, No. 1, Mayfield, Ky.
Miller Midway, Okemah, Okla.
Monarch Expo. Shows, North Tarrytown, N. Y.
Charles Morgan, Waurika, Okla.
Morris & Castle, Menominee, Mich.; 25, Neenah, Wis.
Nonpareil, Westville, Ill.
Northwestern, Reed City, Mich.
Pacific States, Centralla, Wash.
C. E. Pearson's, Gillespie, Ill.
Peerless Expo., Portsmouth, O.
Pennsylvania Shows, Breslau, Pa.
Rice Bros., Huntington, Ind.
Rogers' Quality, Winchester, O.
Royal American, Pekin, Ill.
Rubin & Cherry, Fargo, N. D.
G. T. Scott's, Oxford, Kan.
Southern Tier Shows, Fairport, N. Y.
Swanee, Oblong, Ill.
E. W. Weaver, Connelisville, Pa.
White Rock Am. Co., Wilkinsburg, Pa.

2 NEW FEATURES AT CALGARY RODEO

Overflow Crowd Attends Weadick's Big Northwest Annual—St. Parade 2 Miles Long

Calgary, July 16.

Calgary's Annual Stampede and Frontier Exhibition, produced for seven seasons by Guy Weadick, and developed into the leading outdoor event of the Canadian Northwest this season reached a new high water mark. It exceeded in attendance, excellence and magnitude any previous attempt.

Visitors from all sections of Canada and much of the United States flocked into Calgary in such numbers for the opening on July 11 that the Canadian Pacific Railway brought in sleeping cars to shelter the overflow.

The Stampede was auspiciously started by a colorful street pageant two miles in length generally descriptive of the old time west. Citizens appeared throughout the city in "ten-gallon" hats and cowboy garb. Ten bands, including the Australian National Band, brought to Calgary for the occasion, provided the music.

The Stampede program contained such a large number of contestants from all points that it was of extreme length. Monday afternoon it ran exactly five hours, but was kept in swift motion by Arenic Director Guy Weadick and his assistant Jack Dillon.

Steer Decorating

Two new features were introduced that will go far in making a new epoch in this line of entertainment; steer decorating, in which the contestant must tie gaily colored ribbons on the horns of his unwilling mount, has replaced bull dogging, generally considered cruel and unpleasant to most audiences, despite its thrills. Decorating has its full share of excitement. It's a picturesque and pleasant event. Fox Hastings, of Fort Worth, reputed to be only woman steer stopper in the world, enlivened and added even more novelty to this contest.

The other new and outstanding feature is a chuck wagon race, in which weather and range-scarred mess wagons from the Alberta ranches, with four-horse teams must break camp, load their wagons, cut a figure eight around barrels and run a half mile on the track in just under two minutes or be disqualified. At the opening show Tommy Lauder of Innisfail, Alberta, and his outfit ran under the wire in the amazing time of one minute and 17 seconds.

The climax of the many thrills came in the wild horse races, for which more than 100 unsaddled, unbridled and unbroken outlaw horses were brought in from the ranges. When turned loose on the field these horses are wild as March.

(Continued on page 55)

PARKS' HOPES

Eastern park managers are praying for continuance of the heat wave of the past week as a means of getting out of the red on an early season's bad start.

Amusement parks and resorts have been doing land office business during the heat wave. They figure a continuance with business at its present gait as the only salvation to pull them through the season.

ACCIDENT'S 2D DEATH

Chicago, July 19.

Edward Welch, 25, an employee of the Hagenbeck-Wallace circus, died in Aurora, Ill., of injuries sustained July 10 when an interurban car ran into a herd of elephants. He is the second death as a result of the tragedy.

FLIER'S WIFE DISAPPOINTED

Des Moines, July 19.

Claiming that her stunt aviator husband, Clarence Norton, flew away, leaving her with many unpaid bills soon after their marriage in August, 1926, Elsie Norton asked a divorce here.

She was denied the decree through being unable to show sufficient cause for grounds of cruel and inhuman treatment.

Norton is doing stunt flying in Kansas this summer.

VARIETY'S CHICAGO OFFICE

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CHICAGO

Professionals have the free use of Variety's Chicago Office for information. Mail may be addressed care Variety, Woods Bldg., Chicago. It will be held subject to call, forwarded or advertised in Variety's Letter List.

Several usherettes have been let out by the Palace management. This means of economy is the latest to be adopted by Orpheum's money-loser and follows that other Scotch policy of limiting attached couples to one program.

Though there were not enough patrons to overwork the usherettes Sunday, the girls did have to double their usual beats. One miss sufficed for the entire mezzanine. Inconvenience to the seat hunters was unavoidable and the absence of any looking like an escort within a radius of three aisles caused this reviewer to miff everything in the first act but the finale. Just as well, likely, if the closing number represents the quality of preceding portions. The turn was "Odds and Ends," probably a revue. That the Co. was a ringer was guessed at but not positively known until the same gang appeared in fifth position, closing the first half, under the billing, "Maddock's Tricks." Whatever glamour there is in newness was lost to "Tricks" by the previous appearance of the Co. in the opener. The reaction of Palace audiences to this unnecessary and cheap double-dosing may be imagined. Were this the first week of the happening, it might be overlooked, but the fact that it occurs consistently is a sure sign of weakness.

Shorn of newness, "Tricks" got along nicely on its merits. It has a fast dancing Co. and some excellent moments but runs a trifle too long. After "Odds and Ends" muddled up the opening, Stanelli and Douglas started the show all over again and started it better. They were slow starting but closed strong. Stanelli and Douglas, two men, are comedy violinists from England. If ever a British comic did not at one time or another do a drunk number, who is he? This pair do and add the novelty of including fiddles. For an encore they did the old gag of having one stand behind the other and gesture while the other does the talking. It might be new on the Continent but now handled with more dexterity in any small time bill in the country.

The "name" of the week, Elliott Dexter, tried. The popular film

player is in vaude with a sketch that won't help him or his national rep. "The Ringmaster," by Edgar Allen Woolf, is frail, slobby and hokish. One-ring circus dressing room locale and the owner trying to "make" the ringmaster's girl, who is a lion trainer. There are no bright lines and not one laugh in the entire piece. Dexter's work, looks and general attractiveness solely supports the sketch, also the mediocre supporting players. The applause was for the star.

Keller Sisters and Brother Lynch, fourth, were the genuine and only bit of the bill. This is probably one of the most quickly improved acts in vaude. It isn't very long ago since the trio performed in an uncertain manner and played saxophones for want of something better. In the last year they have alternated between Broadway shows and night clubs but back in vaude have an act replete with class. A pianiste (Ruby Bloom) has been adopted and kid bro. has made his relationship known in the billing, besides buying a full dress suit. Those are the outside changes, but the inside differences are many and vital. They sing four numbers in "perfect harmony" without moving from one spot and close with a song-dance combo. They responded to an encore. The blond sister hops the buck neatly. Here is a competent turn with every picture house requirement playing in what's left of vaude.

"Tricks" closed the first part and Mitty and Tillio opened the second. "The Dance of the Absinthe Fiend" by this foreign pair is exceedingly short, six minutes, and is the total act. The audience didn't seem to sense that the end of this dance was the end of the act. While very fine adagioists, Mitty and Tillio are not for variety, due to the shortness of their turn, unless they can manage another number. They would be more at home in a revue. Naomi Ray and Eddie Harrison followed and Jack Benny closed the show. The only comedy acts on the bill and spotted one-two. For that reason only Ray and Harrison, not of big time quality, scored heavily.

Benny also was master of ceremonies throughout. The current Palace bill can thank this flip comic for holding up a drooping performance time and again.

The house was slightly more than one-quarter filled Sunday. Loop.

Last week's last half bill at the Belmont was almost all dancing, very strong and wowed in good order. Duffy Daisy Trio, two females and a man, opened with a bike act that pleased. The man does the usual hobo bicyclist, the women assist as optic soothers. On a five-act bill like this one, the opener means either a good send-off or resultant calamities. George (Freckles) Ward, of "Our Gang" movie fame, was next. He shows a few feet of retakes for an opening and follows it up with some good hoofing. The boy is a lightning change artist and has a pleasing personality. George should have been next to closing. Hazel Haslan, Jim Fulton and Co., tried with a sketch. The cast includes two women, two men. The plot deals with the infatuation of the son for a Follies girl, while the father, a judge, forbids the romance.

A friend of the Follies girl, dressed "a la compromising situation," does the compromising, eventually bringing the father to terms. The sketch is funny in spots but runs a trifle too long. West, Lake and Hane provided some slapstick stuff. One of the three men does a female impersonation, while the other two team for some excellent stepping. The f. i. is funny with his hoke. Delaney Twins and Co. closed. The Twins (males) gave the now over-

ly Mrs. Gray) took bows with the act.

Laddie and Garden, mixed team, followed with hoke and the satire on acrobats. Miss Garden is red-headed. She does rough stuff and doesn't care what she does to her male accomplice. The "come Fritz I gif you liver" stuff went over great. George Lloyd and Band (9), looked like something good when the curtain went up, but turned in a false alarm. Lloyd a false alarm.

CORRESPONDENCE

All matter in CORRESPONDENCE refers to current week unless otherwise indicated.

The cities under Correspondence in this issue of Variety are as follows and on pages:

BALTIMORE	53	MONTREAL	53
BUFFALO	55	NEW ENGLAND	53
CHICAGO	52	OKLAHOMA CITY	53
DETROIT	54	PITTSBURGH	53
KANSAS CITY	53	ST. LOUIS	53
LOS ANGELES	54	SEATTLE	53
MILWAUKEE	55	SYRACUSE	54
MINNEAPOLIS	55	WASHINGTON	53

fed audience some more hoofing. In another spot the boys would have scored much better, for their fast routines and team work was good stuff.

Earl Abel, knockout organist, brought down the house. Without evident invitation, the audience sings with him, and even the gags are sung. Earl Abel is certainly "able."

This week's Majestic bill is good with spotting of the acts very poor. Any of the three full stage acts on the bill would have served as a better closer than Clarence Downey and Co. This is no reflection on the Downey act, but it's a black art affair without any hurrah stuff in it. George Lloyd and Band were spotted sixth; the Gray Family, an exceptionally good song and dance turn with a bang-up finish, would have been ideal for the last spot; "Wife Insurance," the third act mentioned, carries enough music and plot to have also closed.

Frank Reckless and Girls opened with acrobatic stuff that was later kidded by two other acts on the bill. The two acts, Conn and Albert and Laddie and Garden, both depend on comic imitations of acrobats to put them over. The Reckless act was well received. Reckless' head balancing stunt deserves honorable mention. Conn and Albert, mixed team, do an act that includes a little of everything. They did a tin-type gag, and then the satirical "alleg oop" stuff mentioned. Albert has a new girl with him that's an improvement.

"Wife Insurance" (third) is a combination turn with three men and two women. The act opened full stage with a matrimonial agency scene. Interpolated at various points were singing and dancing by a heavy brunet. She can dance, but her singing, nix. The comedian, of a slightly higher than burlesque type, was funny here and there. The three girls, collectively, are easy on the optics. The remaining two men simply playing parts. The act closes in "one" before a honeymoon bungalow drop, with hoofing. Right after it came the "Gray Family" (6), another song and dance affair. The act opened with what started out to be a sketch, but proved to be a joke on the audience. After suitable poetry, recited by the entire cast to Charleston tempo, the turn proper began with two of the females doing a sister team thing. The girls are lovely and can sing. One reappeared later to do a Scotch number. Two slightly shorter misses followed with old-fashioned songs and dances with one later doing a red-hot lyric number to a male member of the audience who was spotted. The act's Black Bottom closing was pleasing. An elderly woman (like-

Lloyd has personality but no material. The six-piece band served no particular purpose. Two women with the act contributed dancing, one doing a matrimonial scrap gag with Lloyd. Lloyd's leading with a fiddle and bow is too evident of his inability to play. The fiddle never got to his chin. Lovelo and Reed, also mixed, were next to closing. The man ad libs with good effect and the woman foils nicely. A little wire walking stuff is attempted, but the act sells via the talk route. Clarence Downey and Co. closed. The act is different, hence it scored.

Business was poor. Show ran over three hours, vaudeville going two hours, pictures the remainder.

The five acts and meaningless picture comprising the Englewood's last half show were in no way capable of coaxing one into a theatre on a hot night. The Englewood can boast of neither a cooling plant or a show, which is why the Stratford, stage band presentation house across the street, is getting the trade in the neighborhood of 63d and Halsted streets.

The picture last half last week was an inde., titled "Red Signals," and poor.

With this screen tomato were five acts of the usual Englewood and Ass'n vaude. Three of the turns should profit by the engagement, while the remaining pair are where they belong. Archi Onri, who opened, is one of the stayers. Onri is a comedy juggler of the clown type and fine for the time he now occupies. All juggling with a million and one props for laughs. The Englewood audience thought him great.

Atterbury and Gillum, second, have a bright idea but the wrong manner of shoving it over. Two boys, young and good looking, one with a sense of humor and the other with a knack of playing the piano. Pronounced collegiate types themselves, they burlesque the college boy to a fare-thee-well, both by cos-

tume and action. Their dress is the last word in satire and good for immediate returns, but that's about the act as it now stands. Verbal material is exceedingly weak.

The musicians in Helen Morgan's turn should rid themselves of the idea that a six-piece band can fill full stage and still obtain the desired musical effect. The six pieces, strung out in a single line across the stage, look ragged, sound ragged and are ragged. Not a very good band anyway, but it would be appreciably better if grouped to one side. Miss Morgan dances thrice and the band does the rest. She is a pretty good eccentric stepper, but not quite strong enough to fill solo spot. She needs a company.

Conn and Albert, mixed comics, were a mild hit No. 4 and would have been a bigger one had they not monkeyed around to extremes. "Monkeyed" is the word, for the pair do more than clown. The girl is a short, cute comic, while the man serves as foil and laugh getter. Off-key yodeling murdered a song. Old-fashioned clothes number, though padded, and a dance were the best of the turn and can be retained as the basis of another act, which should be devised if Conn and Albert expect to get anywhere.

Irene Parks and Co., electrical experimenters, closed. Nothing that cannot be seen in any dime museum and unentertaining as worked here. The audience is invited up, as usual, and the comedy plant is present. The company proper is a man and two women, one of them Miss Parks. The man does practically all the work and it is probably his act, though the why for the feminine billing is not made clear.

Vaude at the Academy runs about the same with very little weekly fluctuation. Last week's bill little under average. The screen presentations, news reel, comedy, "Should Husbands Marry" (Pathe), and feature picture, "Pleasure Before Business" (Col), outclassed the five acts. The setting of the first four acts was the same all in "one." The acts, though not good, aren't bad for what they cost. At the present time the Academy is having a dull business siege.

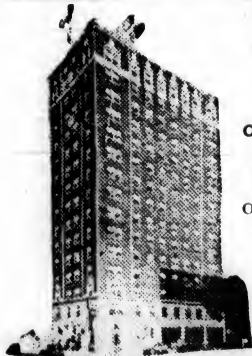
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THE BEST IN CHICAGO—SOPHIE TUCKER

music team, opened in "one." The man played the xylophone, giving two solos, and the woman rendered a violin solo. The act ended with a popular number duet, man at the xylophone and the woman faking with a saxophone.

Demore and Brown, 2-man tap dance team, deuced. Two single dances and a team dance with a pop song between, and they were through. New act and this its first appearance. Their work is a little clumsy yet, and they have a stage struck impression, but they are speedy and, handled right, they show possibilities.

Willfred and May, mixed song team, followed. Two members of the Crown Quartet, billed for this place, were sick and, as a result, the remaining two had to carry on. The set was in one, singing fair, and song selections okay. They sang two solos and two duets.

Shree-Noo, an Irishman imitating an Indian, next to closing clicked with three songs. His pipes are very good and song numbers were all to bring good quality of his voice out. Indian costume nice looking. This act best liked by audience.

The Argyle Sisters, three, closed with a trapeze act. No unusual tricks, but ordinary routine done in good and short order.

W. T. Gaskill and Harry Minton, who had a stock company at the Chateau theatre two years ago and one at the Evanston theatre last

year, will have another resident stock company at the Chateau theatre opening in September.

Harry S. Gay has moved his stock from Uniontown, Pa., to Morgan-town, W. Va.

Boyd Truesdale will reopen his stock (Truesdale Players) at Billings, Mont., Sept. 4. This will be his second season at the same stand. Milo Bennett is engaging the people.

Mary Bowden, winner of Elk's 1926 beauty contest, is back home after eight months of picture work. She will remain in town until fall.

Ben Bentley, Chicago agent, is now booking the Catlow, Barrington, Ill., replacing Western Vaudeville.

Alice Pierson, proprietor the Rose Costume Co., filed an attachment against Ray Conlin (Conlin and Hamilton) for \$365 due on an alleged costume bill. Conlin was served while playing the State-Lake last week.

Ascher Bros.' Sheridan theatre is broadcasting the full stage show each evening through WJBO.

Irene Gorman, Chicago girl, has been chosen by Gus Edwards to play in his revue, "Ritz Carlton Nights."

MONTREAL

An 1,800-seat picture theatre will be ready for business in Notre Dame de Grace, western suburb of this city, by January, Confederation Amusements, Ltd., is the name of the company erecting the theatre which will play picture and vaude. Notre Dame de Grace is at present about the last of the Montreal suburbs without a picture house.

Ameen and Najeab Lawand, proprietors of the ill-fated Laurier Palace Picture theatre, scene of the fire panic last January when 78 children were killed, are joint defendants with the City of Montreal in 41 actions for damages by relatives of the children, totaling in all \$133,750. The lowest claim is \$2,850 and the highest \$5,500. Add to these, a couple of \$10,000 actions last week, putting the total so far over \$150,000.

The report of the civic public buildings commission reveals that as a result of inspections conducted by the commission nine Montreal theatres have been closed, seven have minor defects yet to be remedied and 43 have complied with instructions received. The report, which is dated July 8, declares that so far only nine licenses have been issued to theatres here, but recommends that the balance of the 43 be given them as soon as possible.

BALTIMORE

By BRAWBROOK
Auditorium — "Peter Ibbetson" (Edwin Knopf Co.).
Hippodrome—Vaudeville, pictures.
Guild—"Charles Street Follies."

Fred Robbins, in charge of the dance orchestra at Carlin's Park this summer, staged a novel stunt the Fourth. A dance was advertised beginning at midnight Sunday, thereby beating the State's well known blue law. It was a success.

Joe Dundee, new welterweight champ, an Italian, has become a full-fledged citizen of the U. S. A. Joe's real name is Samuel Lazzaro.

Leonard B. McLaughlin, manager Edwin Knopf Co. (Auditorium), reports that "Love 'Em and Leave 'Em" a gross of \$7,500 last week.

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By HARDIE MEAKIN

Belasco (Shubert)—Dark.
National (Rapley)—Steve Cochran's stock in "Last of Mrs. Cheyney"; next, "If I Were Rich."
Poli's (Shubert)—Dark.
Earle (Stanley)—Vaude-Pets.
Keith's (K-A)—Vaudeville.
Strand (Linkins)—Pets.

Pictures
Columbia—"Wedding Bills"; next, "Women Love Diamonds."
Little — "Pulkushka"; next, "Woman of Paris."
Metropolitan—"Notorious Lady"; next, "Is Zat So?"
Palace—"Callahans and Murphys"; next, "The Unknown."
Rialto—"Prince of Tempters"; next, "Painting the Town."

Valencia, one of the town's night places, has been declared bankrupt. Owes \$110,800 with assets of \$103,827, including equipment, \$50,000.

Gladys Mills, secretary to Harriet Hawley Locher, director of the educational department of the Crandall houses, is in Nantucket, R. I., recovering from a serious automobile accident while vacationing.

John J. Payette, of this same Crandall organization, is back on the job after a long siege following an operation.

Meyer Davis is putting in extra features at his Chevy Chase Lake. These include the Mohawks, a local quartet, who are to be a fixture for several weeks. Davis, himself, is summering in Jamestown, R. I.

During the vacation period Ralph Palmer is running the dramatic department of the "News" for Leonard Hall.

With the advent of Isham Jones' orchestra current at the Palace one of the larger music houses put in the Brunswick line of phonographs. Result much extra publicity for the house running into full pages.

OKLAHOMA CITY

By GEORGE NOBLE

The Universal Chain Theatrical Enterprises, Inc., has started a new \$500,000 theatre at Phoenix, Ariz. The Arkansas Amusement Co. opens its new Riceland theatre at Stuttgart, Ark., in the near future. The Strand, Gorman, Tex., has been purchased by McGowan & Petty. A new theatre for negroes exclusively is to be built by W. S. Rhodes at Houston. It will be located in the negro district there. The new Bison, Dallas, will be opened by R. R. Hall shortly. The Jones theatre, Shawnee, Okla., will be opened soon. H. G. Stettin has purchased the Odeon and H. & S. theatres at Chandler, Okla. The Criterion, Tonkawa, Okla., recently damaged by fire, has been purchased by Griffith Bros. Amusement Co. from A. Hoyer. The house is to be rebuilt.

L. E. Brewer has opened his new theatre, the Maysville, Maysville, Okla. The new Mexico, Enid, Okla., has opened. The William Smith Enterprises are building a new 1,500-seat theatre at Tulsa, Okla., to be named The Tulsa. The Griffith Amusement Co. has purchased the Billings and University theatres at Norman, Okla., from Harry Britton.

ST. LOUIS

By TOM BASHAW

Ambassador—Herbert Rawlinson Stage Show, "The Poor Nut."
Garden—"Romeo and Juliet" (Goodman Players).
Grand Opera House—Vaudeville, pictures.
Loew's State—"The Callahans and the Murphys," Max Fisher's Band.
Lyric Skydome—"Nomads of the North."
Missouri—Brooke Johns (stage), "The World at Her Feet."
Municipal Opera (Forest Park, outdoor)—"The Mikado."
St. Louis—Karyl Norman, Jack Benny, "Is Zat So?"

Mira Niriska, dancer, came to St. Louis last week to appear in "Rose-Marie" in the outdoor Municipal Opera productions of that play, the first ever given under open skies.

Harry Greenman, who opened Loew's State here, has returned as resident manager, and Howard Kingsmore, recently in charge at Loew's State, was transferred to Memphis to manage four Loew playhouses in that territory.

With all box office receipts records in the history of the Municipal theatre in Forest Park broken the night Lindy was present last month, the new record was established. Wednesday night of last week when the "Rose-Marie" sales totaled \$7,200, \$200 more than the Lindy night receipts, setting a new St. Louis mark.

KANSAS CITY

By WILL R. HUGHES

Newman—"Twelve Miles Out," "Rushia" (stage).
Royal—"Metropolis" (2d week).
Mainstreet—"The Prince of Headwaiters," vaude.
Liberty—"The Other Woman's Story."
Pantages—Vaudeville, pictures.
Globe—Vitaphone.

William Jacobs, publicity manager, Publix, has been appointed chairman of the publicity committee for the annual Chamber of Commerce drive for a million dollars for charity.

Ben Serkovich, publicity director, Publix, and Lou Forbes, musical director, Palace, Dallas, were here to see the new stage show at the Newman.

This city has been selected by three religious organizations for their 1928 conventions. They are the Baptist Young People's Union of America, the International Christian Endeavor Society and the Methodist Episcopal Church. The latter's meeting is the general conference which is expected to bring some 100,000 people here.

Jack Partington, of the Publix presentation department, was here this week looking over the new stage shows now being offered in the western and southern Publix houses.

SEATTLE

By DAVE TREPP

Pantages—"One Purpose."
Fifth Avenue—"Man Power."
United Artists—"Drums of the Desert."
Moore—"Lindy's Rival" (Musical Comedy).
Coliseum—"Rolled Stockings."
Columbia—"Ritzzy."
Blue Mouse—"Dearie" (2d week).

Vic Gauntlett, publicity director, Hamrick string of theatres, including Portland, Tacoma and Seattle houses, is visiting studios at Hollywood. John Hamrick is also there.

Al Frank and Girls have closed at State theatre and are now at Palace Hip, while Dempsey-Tunney fight pictures are running at State.

Tom Shanley, formerly with Loew's, New York, has arrived here to accept a position with the West Coast Theatres. During the vacation of A. C. Raleigh he is managing the Coliseum. Shanley is going to Butte next week to manage the Rialto, the only house now running there, due to strike.

Edward J. Fisher, vaude booker here, reports slowing up for summer.

The Children's Pageant here last week drew the record crowd of 50,000 to the University Stadium at 50c a throw.

NEW ENGLAND

The Strand, the only picture house in Milford, N. H., has been bought by D. Latchis, Brattleboro, Vt., from Chauncey H. Bailey. The Latchis firm owns houses at Brattleboro and Keene, N. H.

William Faversham visited Provincetown, Mass., to see his son, William, Jr., in the burlesque detective play, "A Shot Hang Out," produced by the Provincetown Players, was called to the stage and spoke on "The Drama."

The father of Charles Farrell, film actor, reported married to Greta Nisson, has received the following telegram from his son: "Denying three engagements and one marriage. Letter follows." The father, proprietor of a theatre in Onset, Mass., had read of his son's marriage in a Washington paper.

Steve Anger, 28, suffered several burns when a reel caught fire in the Palace, Bridgeport, Conn.

Jack Rynne, restaurant man, and Violet Graham, chorus girl, both of Brighton, Mass., obtained a marriage license in Manchester, N. H.

PITTSBURGH

By JACK A. SIMONS

Pitt—"Seventh Heaven" George Sharp Stock.
Aldine—"The Unknown."
Grand—"Prince of Headwaiters."
Davis—"Rubber Heels" and vaudeville.
Harris—"Back Stage" and vaudeville.
Sheridan Square—"What Happened to Father" and vaude.
Olympic—"Wedding Bills" and Vitaphone.
Liberty—"The Prince of Headwaiters."
Cameo—"Three Miles Up."
Regent—"Wedding Bills" and Vitaphone.
Duquesne Garden—"Buddies" (Musical stock).

Livingston Lanning, new manager of Loew's Aldine, started with satisfactory week. Benny Rubin's farewell appearance and "Tillie the Toiler" drew in spite of heat.

Herman Katz, chief operator of the Aldine theatre, gave a party last week for a daughter.

Small amusement parks have sprung up in various sections of this part of the state like mushroom, the feature in each case being a large outdoor swimming pool. A losing venture until about two weeks ago, these places are now making up losses.

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LOS ANGELES

Professionals have the free use of Variety's Los Angeles Office for information. Mail may be addressed care Variety, Loew's State Bldg., Suite 1221-22, Los Angeles. It will be held subject to call or forwarded, or advertised in Variety's Letter List.

Lots of show at the Orpheum last week. Eight acts and a number of ceremonies thrown in for good measure. When it was all over there was nothing to go home talking about unless it was Will Ahern's Russian dance steps or Pert Kelton's roguish smile. The rest of the bill was slow and plodding and never for a moment brightened in color or increased in speed. Just to show that there is more than one way of being master of ceremonies on a vaudeville bill, Frank De Voe introduced the acts by the way of song instead of the usual chatter and gagging. Not that De Voe's songs had anything to do with the act it was ushering in, but it was okay anyway; at least, that's the way most of what audience there was Monday night felt about it. De Voe was supposed to dish out introductions to all the acts, in order of appearance, but he managed to skip a couple, which was all right, too. For himself De Voe picked opening intermission, though he was programmed in the "deuce." Frank probably figured that no position for a master of ceremonies and probably figured right. With that spot left open, Gladys Clark and Henry Bergman were put back a notch and not making much difference either way for them. The "Dutch" act this pair are doing didn't bring much. Bergman has a good dialect and with material would be funny.

Pert Kelton, following, was something else again. The petite comedienne was bright and refreshing. Miss Kelton's style of work is unique in that it's funny without being risqué and clever without being camouflaged. The next turn, Frank McGlynn in a playlet about Abraham Lincoln, lapsed back into the "also thers." The sketch failed to connect in spite of flag waving, "three cheers for the red, white and blue," and even the Gettysburg speech for the curtain. Frank De Voe's song specialty, with Eddie Willis at the piano, was well routine and clicked nicely. Next came Mickey Daniels and Peggy Eames, screen kids from Hal Roach's "Our Gang" comedies. The act is the same as when Mary Kornman, Mickey's former partner, became ill in Chicago, necessitating a replacement. The little Eames girl is just as sweet and cute as can be and would appear to better advantage if she had material. The screen trailer, preceding, has been remade for the kids, but is practically the same as before.

Will and Gladys Ahern in the pre-shut spot were show stoppers and legitimate. As the show up to this time was lacking in comedy, Will Ahern's gags and wise cracks came as a relief. The turn, as standard as ever here, was a hold-over. A. & P. Gypsies, seven-piece string orchestra, directed by Harry Horlick, held them tight for the

exit. The men are capable musicians, though of the old school. They offer classic and semi-classic music, using several pop numbers only for the finish. This act can be spotted further down on a bill and to advantage.

Opening the show were Lucas and Lillian in adagio work. Biz way off.

Last minute changes necessitated some switching around of the bill at the Pantages last week. Coakley and Van, doing Moran and Mack's "Two Black Crows," the act owned by the latter, were billed, but didn't show. The date was cancelled by mutual agreement, with Moran and Mack themselves due here Aug. 1. Hammond and Willis, male harmony singing team, filled in the first day, but replaced by Noodles Fagan the following day. The rest of the bill stood pat except for the switching in the spotting. The lay-out Tuesday afternoon was none too good. Although there was enough material to round out a fairly good bill. Attendance highly satisfactory downstairs and up, with Tom Mix ("Outlaws of Red River") the screen attraction. Mix is always a big draw here.

Opening the vaude were Elmer Pace, boy singer, and Betty Silberman, house organist. The kid did one number and walked off. He could have stayed on for more, but didn't even show back for a bow. He took his exit from stage center, hopping over the footlights and through the orchestra pit. The situation was unusual, to say the least. Following came Dubell's Pets, dog act, which ordinarily should have opened. Six fox terriers, a specialty dog and man and woman assistants comprise the turn, which is clever and clean. The dogs perform great stunts. They went over big.

The Four Covans, colored dancers, were next and cleaned up. One of the boys is formerly of Covan and Thompson, standard vaude team. Their taps were fast, clean and sensational in spots. The two girls showed as much as their boy friends and had no trouble keeping up with them. Russian military taps and floor routines stopped the show for them at the finish.

Raymond Bond and Co., following in his sketch, "Good Night," to a solid hit. The skit, a bedroom farce, has situations and punch lines that can't miss. Bond, with Helen Sullivan, opposite, drew laughs from start to finish. The two are rube characters par excellence.

Noodles Fagan, next to closing, with extemporaneous parodies about individuals in the audience that reflected and didn't help him any. Aside from that his line of material, containing fast wise-cracks, ad libs and gags went over for a big hand.

"Carnival of Venice," flash act, opened in "one" with a fast tempo and good lighting effects, the act slowed down considerably, going into full stage. Five men play instruments with Mme. Donatella featured at the tambourine. A girl dancer stole from everyone on personality and looks, while clicking with leg work. A shepherd's horn, old Biblical instrument, is featured here by one of the men. Revamping of routines would aid materially here.

Fox News and Aesop's Fables short subjects.

Harry Wareham, graduate of Public first training school for managers, and for a time in Chicago, is now assistant to Louis Golden at the West Coast's Criterion.

Mrs. Alice M. Williamson, authoress, is visiting in Hollywood. While here she will write "Alice of Movieland." Her last book, "Bill, the Sheik," will be screened during Mrs. Williamson's visit.

Lulu Case Russell has been added to publicity department at United Artists studio.

Bob Steele, FBO western star, seriously injured while making "The Mojave Kid," is convalescing at his

home in Glendale. He will remain there for about 10 days before resuming work.

George Lewis, screen actor with Universal, has announced his engagement to Mary Lou Lohman, non-professional.

George Marlon, Jr., title writer under contract to Paramount, has been loaned to Joseph M. Schenck productions to complete some work under a provision in his contract.

Skeets Gallagher and Rudolph Cameron are in town with an eye for the picture studios. The stage actors arrived here following a motor trip across the country.

Cameron is expecting a divorce action by his wife, Anita Stewart, motion picture actress, while out here.

Clive Brook will play opposite Gilda Gray in the latter's first picture for Samuel Goldwyn.

W. C. Fields arrived here last week from New York, making the cross-country trip by motor. Fields, under contract to Paramount, begins work shortly on his first co-starring picture with Chester Conklin.

Lucille La Verne will put on a special performance of "Ghosts" by Henrik Ibsen at the Egan for one week, starting July 24, after which she will go back to "Sun Up."

"The Woman of the Twilight," by Marah Ellis Ryan, will be presented by the Garnet Players of Los Angeles July 26 for a five-night run.

Victor Nordlinger, casting director at Universal studios, is critically ill at his Hollywood home with an attack of hernia. An operation will be performed immediately.

Jack Votlon, casting director of FBO studios, is confined to his Hollywood home with an attack of flu.

Polles Burlesque has closed for the summer, to reopen Sept. 13, again under direction of Grover Webb.

Jack Townley, Hollywood newspaper writer, has been signed by Universal as a gag man, his first assignment being on "Thanks for the Buggy Ride."

Jeanie Macpherson, scenarist, has returned to the De Mille studios, following a nervous breakdown. Her last work was "The King of Kings."

George Fawcett and Ralph Emerson added to "The Enemy," starring Lillian Gish. M-G-M.

Enda Tichenor added to "The Hypnotist," Lon Chaney's next. M-G-M.

Alec B. Francis is first player signed for cast of First National's "The Shepherd of the Hills," Charles Rogers will produce.

Harry Sweet, has been engaged by E. M. Asher to collaborate on preparation of "Wine, Woman and Song." Charlie Murray and George Sidney will be starred by First National.

Richard Tucker added to "Jazz Singer" for Warners.

Claire MacDowell by Universal for "The Arm of the Law."

Maude Turner Gordon added to "Love," John Gilbert's next. M-G-M.

Shooting is completed by F. N. on "The Life of Riley," featuring Charlie Murray and George Sidney, William Beaudine directing.

Joseph Striker signed to new term contract by De Mille.

Arnold Kent, now playing in Paramount's "Beau Sabreur," has been signed under a new contract by the producing company.

Loew's State publicity department (Bob Doman) moved from the State theatre building to new offices in the Metropolitan Theatre building. For two days Doman and crew stuck it out without telephones and then moved back to offices on the mezzanine floor of Loew's State.

Thomas Hodgeman booked the Dempsey-Tunney fight pictures last week at Olympic Auditorium and this week is exhibiting them in Philharmonic Auditorium downtown.

With opening of annual Pilgrimage Play in the open air theatre in Hollywood, the Mission Play is announcing last two weeks of its engagement at San Gabriel. Nightly performances are given.

The Hollywood Bowl played to capacity the first week of this sea-

son. Receipts have set a high mark, the attendance the best in the six years of Symphony Concerts.

Francis X. Bushman is on a two months' vacation, having left on the Empress of Canada for Japan. He will also visit China. He returns the latter part of August.

Stanleigh Malotte, brother of Albert Hay Malotte, organist, was brought here by West Coast from the Olympic, Miami, Fla., to play the organ at the Criterion.

SYRACUSE, N. Y.

By CHESTER B. BAHN

leting—"Sure-Fire" (stock). Keith's—Vaude, pets. Savoy—"Bathing Beauties" (stock burlesque), final week.

Strand—"Naughty but Nice" and Vita. Empire—"The Little Adventures."

Eckel—1st half, "Whirlwind of Youth"; 2d half, "Perfect Sap."

New Syracuse—"Enchanted Island."

Rivoli—"Fighting Three." Regent—"High Steppers." Harvard—"Fire Brigade." Palace—"All Aboard."

Swan—"Tell It to Marines."

Show business in this neck of the woods evidences a decided slump. On the heels of the closing of the Temple stock Saturday came the announcement Monday, the Savoy's burlesque stock will halt this Saturday, with possible reopening Aug. 27. The two closings leave the Frank Wilcox dramatic stock at the Wisting sole survivor. And the Wisting's business has been off for the last few weeks.

Helen Blair, for the first two Wilcox seasons the second woman of the Wisting's stock, rejoins the local company next week, following the close of the Newing & Wilcox stock in Albany. She opens in Cohan's "The Home Towners."

Summer Gard, comedian, who closed with the Temple stock, joined the Wilcoxians this week, opening in "Sure-Fire," by Ralph Murphy, former Syracusean.

The Herald, which gave Syracuse its first home made newsreels in conjunction with the Empire theatre, has discontinued its newsreel connection with the Harrison theatre to tie-up with the Schines Eckel. Through the new arrangement, all major news events in this city and immediate vicinity will be covered by a movie cameraman, working with Herald still photographers and reporters.

The new tie-up was engineered by Al Kaufman, Schine district manager, and the Herald's dramatic department.

Funeral services for Joseph Stanley Boutin, 35, of this city, one of three stunt players to lose their lives recently in an accident during the shooting of scenes of "The Trail of '98" in Alaska, were held here Saturday. Interment was made in St. Agnes cemetery.

Two vicinity houses are changing organists. Richard Betts, featured at the Olympic, Watertown, has tendered his resignation to Manager R. G. Wood. The Playhouse, Clyde, has signed Herbert T. Quance, singing organist.

Buddy Hooton, of Utica, recently appointed general Schine press representative, has launched a house organ for the managers of the circuit's 112 theatres. It's dubbed "The Live Wire."

Testimony by the state police, who, with county officers, made the arrests, that they were not the operators of the devices in question at Blossburg, brought the prompt release of Jack Beardsley and Anna Brown of the Empire State Shows at a hearing before Justice of the Peace O. H. Davis at Blossburg, over the state line from Elmira. The two alleged device operators

and W. W. Halstead and Daniel Cora, show managers, appeared before the justice on complaint of patrons of the shows that some of the games were illegal. The quartet were forced to spend the afternoon in the office of the justice awaiting a 6 p. m. hearing.

Denying the motion of the defendant for a trial by jury of the issues in the action of Nelson L. Whitaker vs. Jennie K. Quirk et al., an action brought to require the defendants to carry out the terms of an alleged agreement for the sale of the Quirk theatre, Fulton, N. Y., Supreme Court Justice C. I. Miller holds that there is nothing unusual about the suit, and therefore no particular reason why the questions should be determined by a jury rather than the court.

The defense is that the late Edward Quirk, Fulton theatre owner and banker, was of unsound mind at the time that the alleged agreement for the sale of the playhouse was made. His death came before the transaction was completed. The case, by the court's decision, will be settled at the September Special Term in Oswego.

DETROIT

By JACOB SMITH

Garrick—"Broadway" (14th week).

Bonstelle Playhouse—"The Last Warning" (Bonstelle Stock).

Adams—"Metropolis."

Capitol—"Barbed Wire."

Colonial—"Irish Hearts."

Madison—"Twelve Miles Out" (2d week).

Michigan—"Ten Modern Commandments."

Miles—"The Claw."

State—"Dearie."

Luther E. Goble, manager B. F. Keith's Temple since it was taken over by the K-A circuit four years ago, has been transferred to New York. He was succeeded by Herbert Jennings, Indianapolis.

About 92 feet of steel framework on the new United Artists theatre, Clifford and Bagley streets, fell to the ground during a 40-mile gale last Tuesday. Estimated damage, \$25,000.

Improved ventilation methods have helped business at the Michigan, Capitol and State. All these houses have been equipped with devices to manufacture weather. The Michigan came close to breaking its house record during the warmest week of the season.

Fourteen theatres are being operated on a picture and vaude policy at present.

Only one production has exceeded the time mark already made by "Broadway" in this city. It is "Able's Irish Rose," of course.

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MINNEAPOLIS

Hennepin-Orpheum—Vaudeville;
"Poor Girls."
Pantages—Vaudeville; "Colleen."
Seventh Street—Vaudeville; "The
Outlaw Dog."
State—"The Prince of Headwait-
ers."
Strand—"Fashions for Women."
Lyric—"Framed."
Grand—"The Fourth Command-
ment" (2d loop date).

The Lyric, first-run F. & R. loop
house, opens now at 9:45 a. m.
daily. It is the only first-run the-
atre with morning shows opening
before 11 o'clock.

A class of dramatic art pupils
taught by John Todd (Bainbridge
Players) at a local school, put on a
single performance of "The Gold
Diggers" at the Shubert last week
under the name of the John Todd
Players.

Ernie Young's "Chicago Frolic"
with Arnold Frank and his boys are
announced as the attractions at a
new night club at the Hotel Rogers
with no date set for the opening.
The Frank orchestra, formerly
played at the Hotel St. Paul.

"Buzz" Bainbridge is in New
York to enlist an entire new per-
sonnel for his stock, which reopens
at the Shubert Aug. 21.

With only two weeks left to go, it
is said the McCall-Bridge Players
(musical comedy tab) from the Ly-
cum, St. Paul, are more than \$12,-
000 in the red on their summer en-
gagement at the Miller in Milwau-
kee. They reopen in St. Paul early
in August. The local McCall-Bridge
Co. did fairly well in Duluth this
summer—its second engagement
there. This company reopens at the
Palace here Aug. 7.

MILWAUKEE

By HERB ISRAEL

Miller—"The Whole Town's Talk-
ing" (McCall Bridge stock).
Alhambra—"The Heart of Sa-
lome."
Garden—"The Secret Studio."
Majestic—"She's My Baby";
vaude.
Merrill—"Lonely Ladies."
Palace—"Renewal of Aunt
Mary"; vaude.
Strand—"Is Zat So?"
Wisconsin—"The Unknown."

Eddie Butler and Trixie Emour
(Theresa Emmer), both with Car-
rie Finnell's Mutual show last sea-
son, were married at Wauegan.

Mr. and Mrs. Heinz Roemheld,
now of Washington, announce the
birth of a daughter, Roemheld was
formerly director of the Alhambra
Theatre orchestra here.

More than 100,000 Eagles are ex-

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NORMANDIE HOTEL

38th St. and Broadway, New York

pected to attend the annual conven-
tion here the middle of August. One
of the features will be a huge page-
ant.

All of the principal theatres
downtown are in a poor way this
week with Wisconsin avenue torn
up for repaving. The houses all
face the street which is closed to
traffic, and will remain so for a
week.

Morris Zaidins, business manager,
Fox & Kraus, is in New York ar-
ranging for the coming season at
the Fox & Kraus Mutual house
here. Stock will be played in the
Minneapolis F & K theatre, and the
cast is now being recruited. Mutual
attractions will again play the Gay-
ety here.

Under the supervision of the
health commissioner, every theatre
here is being inspected. According
to the report of the inspectors,
many houses are running with only
one ventilator fan and the commis-
sion has ordered more ventilation or
revocation of licenses.

BUFFALO

By SIDNEY BURTON

Buffalo—"Better Ole," Kid Days,
Huston Ray.
Hipp—"Rolled Stockings," vaude.
Great Lakes—"Black Diamond
Express," B. A. Rolfe, vaude.
Loew's—"Quincy Adams Sawyer,"
Shipwreck Kelly, vaude.
Lafayette—"Mismates," Vita,
vaude.
Court St.—"American Born" (Mc-
Garry Players).

With the appointment this week
of a special committee in charge of
preliminary arrangements, plans for
a Buffalo centennial celebration in
1932 were officially launched.

Harold F. Gieser, master of cere-
monies of the Silver Slipper road-
house, Williamsburg, was granted a
temporary injunction by Supreme
Court Justice Crosby restraining the
village board from interfering with
the business of the inn, until final
trial of the matter on the merits in
September. Judge Crosby vigor-
ously criticized the ordinances at-
tempting to regulate dancing and
sale of soft drinks in the town and

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ONE AND TWO ROOM APARTMENTS
RECENTLY REDECORATED

Management MR. McLAUGHLIN

SUMMER RATES

expressed grave doubts as to their
validity.

Progress in demolishing the old
Majestic Theatre to make room for
the new 10-story Victor Building
has been so rapid that numerous
inquiries have been made as to the
methods employed. Within six
weeks a squad of 15 men completely
razed the structure built in 1912.
Compressed air was used for the
first time in Buffalo in wrecking
work.

The new Stanley Mark-Strand
neighborhood house at Genesee and
Bailey avenue, to be known as the
Stanley, will be built, seating 2,500,
and to cost \$400,000.

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Fisher Bob

Fox & Maybelle

Franc A J Jr

Frances & Sanford

Fruiter Wm

Galvin Hugh

Gardner D & Co

Gifford J & G

Green Chas

Hall & Loretta

Hall & Wilbur

Harrington Wm

Hennig Joe

Hildred Hazel

Hillman F P

Jacobson P F

James Stanley

Joyce Margaret

Judlin Marion

Kennedy & Davies

Kenny Hubert

King Jimmie

Kline H D

LaMasson Marie C

LaPiere Chas

Lowe Mary

Lee Mildred

Legge Gertrude J

Lenton Lucille

Leo Mr

Lorden Stanley

Love & Wilbur

Luby Louis

Lucille Lillian

Mays Burt & Penn

McKay Geo D

Morton & Rob'son

Norris C & E

Oliver Kay

Otis Elita P

Polly C & H

Potter Angus

Powers & Wallace

Reed Geo

Rigby H

Richardson E R

Rogers Roy

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Sears Glen

Smillett Daisy

Soldo A A

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Reban George

Bennington Chas

Bentley W H

Bergholz Ellis

Bier Ruth

Bonn Walter

Briggs Ira

Briggs Millard

Bronson Percy

Brox Sisters

Burns Twins

Callaway Tom L

Cameron E

Carol & James

Cathro T L

Collins Earl K

Corbin & Collins

Corbitt Lee

Cordon Don

Cronin Albert C

Dawn Jean

Dell Delano

Diven Ernest

Dumont Adolphe

Ford Dolly

Fox James

Frohman Bert

Gibney Marion

Gibson Hardy

Gifford Wm

Halls & Leona

Hambrecht Viena

Hannum Al

Hansen Ben

Haven Unicycle

Herman Lewis

Hertz Lillian

Higgins Mary

Hill Eddie

Hopson & Stanley

Hulls Mabel

Hughes R & P

Hunter George

Lester H & C

Mack & Earl

Mack Helen

Mack Neal

Malley Jack

Marshall George

Mills Tom

Monks Leslie

Morton Dorothy

Murray & Allan

Naucke Charles

Ohare Husk

Osterman Jack

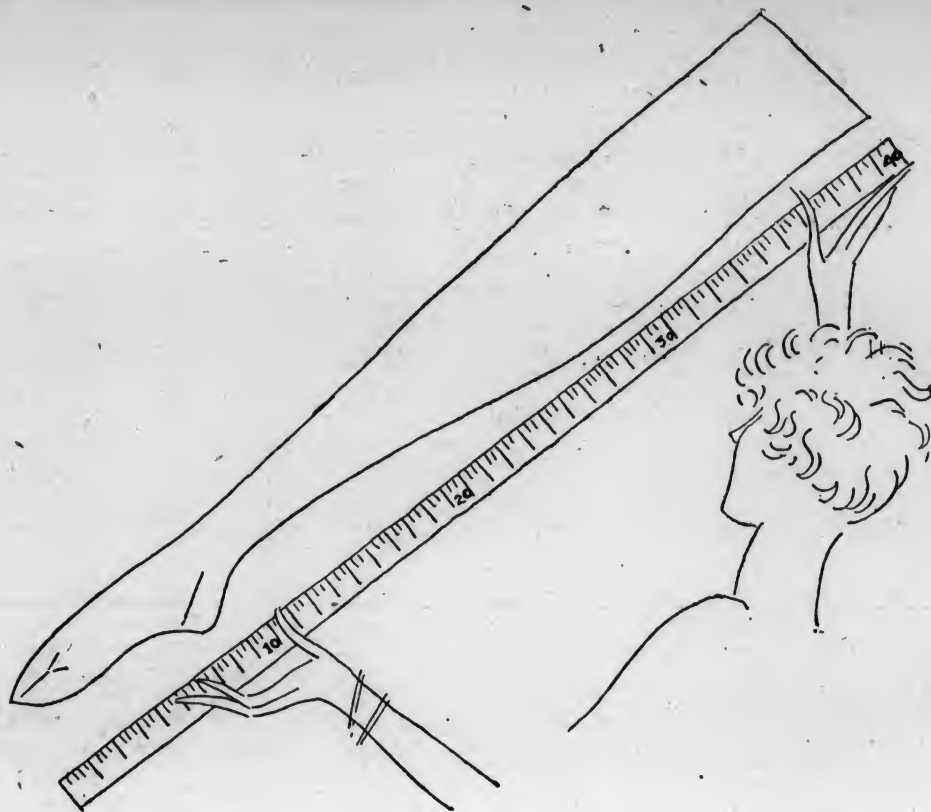
Page Anna E

Paglarini Seg

Pappas Tom

Pym F & P

Reed & Lucey



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McCallum Opera Stockings are endorsed and used by all the leading stage celebrities and successful producers. Due to the generous and increasing support by theatrical people and the unbreakable confidence placed in McCallum products, Nat Lewis is now able to offer these stockings at the new remarkably low price of \$4. No other opera hose on the market can successfully compete in quality and worth with McCallum and, with this new low price in effect, there is no reason to experiment with a cheaper stocking, when for a few cents more you can purchase the finest hosiery in the world. Executed in all sizes and weights on the original opera hose machines in the United States, in a swirl of charming colours.

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CHICAGO, CHAMP DIVORCER

"BUGETING" INSTALMENTS IS ANOTHER THEATRE HANDICAP

Too Many Articles Purchaseable on Partial Payments—Lot Buying in Jersey—Newark Showman's Reasoning on Installment Buying

Newark, N. J., July 26.

One of Newark's prominent theatrical men thinks that the present vogue of instalment buying has a great deal to do with hurting show business. He points out that a man buying a car, radio, furniture, electric refrigerator, tires, oil heater, clothes, and all the other possibilities under the partial payment scheme or some of them finds that he has very little left for amusements. If his pay is not up to his usual maximum he must perforce cut out amusement or lose what he is buying. As he won't do the latter if he can possibly help it, amusements have to go.

As many a man really overbuys on instalments the slightest recession in his business cramps him. A few years ago he would be buying but few of these luxuries save clothes and what he did buy he would save for and pay cash.

Bad business would merely postpone his purchase and he might naturally continue spending for recreation as a necessary diversion.

The argument gains force locally by the fact that practically every one in this district puts money away regularly in the building and loans. While this is a desirable method of saving it also calls for a regular deduction from the pay envelope.

An enormous number of lots at the seashore and by the Jersey

(Continued on page 57)

FILMS BEATING OUT MEXICAN BULL FIGHTS

Washington, July 26.

Though Mexican officials may be disturbed by the modern picture the citizenry of that country turned down the famed bull fight to line up before the picture house box offices.

Figures compiled by the Mexican government disclose that in 1926 Mexican City spent more than 4,500,000 pesos to view the pictures, while only 978,000 pesos crossed the tills of the bull fight arenas.

George J. Eder, chief of the Latin American section of the Department of Commerce, in issuing the statement, points out that in 1925 1,052,000 pesos went for bull fights.

A peso is worth about 50 cents.

One of Many

A casting office, looking for an ungodly type of character for a forthcoming play, thought its quest was ended when an individual conforming to the requirements casually entered the office.

"You're just the type I'm looking for," exclaimed the caster. "I've got a part for you right away." The individual, already working, declined as gracefully as possible.

The ungodly character was a Variety reporter.

'BIG PARADE' TO LEAVE ASTOR ON 96th WEEK

"The Big Parade" will leave the Astor, New York, Sept. 10, by which time it will have completed 96 consecutive weeks on Broadway, a record for all times to date in picturedom.

It will be released generally on the Metro-Goldwyn-Mayer program later.

Ernst Lubitsch production of "The Student Prince" with Ramon Novarro and Norma Shearer is the probable successor at the Astor. M-G-M has the latter house on lease for 10 years.

Padlocking by Floors

Chicago, July 26.

The second floor of the Lido Cafe, 111 North Dearborn street, has been padlocked by Federal Judge Wilkerson.

Some time ago another judge padlocked the first floor.

The proprietor has given up. There are no more floors.

80,000 MARRIAGES 14,000 DIVORCES

In Splits, Germans Lead for Year with 12%—Circuit Clerk Wallace Supplies Plenty of Figures, Taking in Alimony and Settlements, Gross—Divorces Increased 100% in Year—20% of Total in Show Business

CRUELTY MAIN GROUND

Chicago, July 26.

Probably the most important divorce incident of the week was the announcement by Thomas O. Wallace, clerk of the Circuit Court of Cook County. Much interesting data is supplied by Mr. Wallace, all clearly showing that Chicago is the current divorce mecca of the U. S., easily outdistancing Reno.

The number of divorces granted hereabouts increased 100 per cent. over last year.

There were 80,000 marriages in Illinois in the last year, and 14,000 were dissolved by divorce or annulment in the same period. Of the 80,000 hitchings, 40,000, or 50 per cent., were performed in Chicago. On the other hand, Chicago was the

(Continued on page 39)

SOCIALISTIC RADIO, DEBS

Claiming the socialist, radical and labor speakers have been shut off and subjected to a discriminating censorship on the radio, a committee of socialists is trying to establish their own station with the call letters DEBS, in honor of the late Eugene V. Debs.

The socialists took exception to the recent refusal of two stations to broadcast the play "Spread Eagle," considered radical in its philosophy of war department tactics. Victor Berger, Milwaukee socialist, is said to have been shut off after he had been speaking over the radio but a few minutes.

Having thus far failed to obtain a license and a wave length, the socialists are now reported considering the purchase of a broadcasting station already existing.

ARCHDUKE'S DUELLING BUNK 'PLANTED' FOR FILM PUBLICITY

Two Foreign Embassies See It Otherwise—Picture Is "Maximilian"—Mexican Envoy Fears Opinion at Home—Reaction on American Screen Product

CONFIDENCE

Two colored boys were watching a game between the Kansas City Blues and the visiting team. A high fly was hit to the Blue centerfielder.

said one, as the ball soared far and high.

"Ah sure hopes he gits it,"

"He gits it if it comes down,"

replied the other.

"OPPOSITION" IS HAILED BY RADIO ARTISTS

The advent of the new United Broadcasting Corp. network of 17 stations with WOR, Newark, N. J., as the keystone station, is generally welcomed in the commercial radio field. The National Broadcasting Co. (WEAF and WJZ chain) artists are particularly enthused over the

(Continued on page 57)

Taxing Foreign Terms

Rome, July 14.

The Fascist government is tightening-up the tax on the use of foreign words throughout Italy, even the term of "music hall" not being exempt.

Recognized technical phrases, such as "tuning up" are now to be forbidden, and must be suppressed from the Italian language, says Mussolini.

The word "hotel" displayed outside any building receiving lodgers must be changed to "Albergo" or pay the tax on foreign signs. An English wag has suggested as a retaliation, that "macaroni" should be called "Italian chewing gum" throughout the British Empire.

Washington, July 26.

Not one, but two of Washington's embassies are much interested in the wide publicity given the "busted" Archduke Leopold, of Austria, and his desire to fight a duel over the "insult" hurled at him by Count Laszlo Szechenyi, Austrian minister to the United States, when the latter refused to permit Leopold to make a touch via the embassy here.

The other embassy interested is that of Mexico.

Those close to the Mexican embassy are responsible for the statement that the duel, the shortage of funds, the working as a movie extra, etc., etc., is all part of a scheme to get the name of Count Leopold planted for the scheduled forthcoming production of "Maximilian."

Austrian Treatment

These reports are given further weight due to the recent statement made to a Variety reporter by Senor Carlos Baumbach by Griebner, secretary of the Mexican embassy,

(Continued on page 38)

"QUEERS" AS COME-ONS FOR G. V. CHUMPS

The decline of Greenwich Village has swept a downtown haunt before it with the voluntary petition in bankruptcy filed by Paul Loni and Joe Artoli, trading as Paul and Joe, restaurant, 27 West 19th street.

Paul & Joe's for many years was a landmark as a haunt of the queer 'uns. Tourists took in the spot for this reason primarily. Toward the end it was suspected that the queers were props.

The skills, however, had little effect on drawing trade.

Liabilities total \$2,411; no assets.

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 THE NAME YOU GO BY
 WHEN YOU GO TO BUY
COSTUMES
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 1437 BWAY, N.Y. TEL. 5580 PENN.
 ALSO 22000 COSTUMES TO RENT

JOYS AND GLOOMS OF BROADWAY

By N. T. G.

It looks as if the coming season will bring forth an epidemic of night clubs. Not satisfied with every indication that the side street hole in the wall and the gyp prices are a thing of the past, a new flock will open right after Labor Day.

It is our contention that Broadway will always be Broadway, and plenty of money can be made in big places, well conducted giving a good show, right on the Main Stem. The success of the Silver Slipper and Frivolity proves this. A Broadway location and a good show will get the money.

Larry Fay's Place

Larry Fay may take over the Moulin Rouge. The spot is a natural, but the rental demands and conditions make it tough. The owner, also landlord of a flock of other Broadway properties, wants \$25,000 a year rent, and wants it up in advance as a bond against the sale of liquor. What night club owner has that amount of money to throw around?

Nick Blair, interested in the Guinan Club, has taken the Anatole and signed Frank Fay to run the show and act as master of ceremonies. Fay was a wow during his last night club assignment, at the Little Club, four years ago.

Good Rooms

The 300 Club, where Texas Guinan was, is a great room, and something will be done with it this winter. The Playground, which held Sophie Tucker, and later a girl show, is the best laid out room in New York, and the location isn't bad. Vincent Lopez has taken the former Plantation. This is well located and a great room, seating 500, but it's a jinx place. Lopez may put it over. But he'll need a girl show.

Speed Boats for the Wealthy

Understand that Adolph Zukor is having a power yacht, equipped with two 500-horse power Packard engines, built for him to commute down the Hudson from his place at New City, near Nyack. Men of wealth who live near the water and must be in New York daily are more and more turning to speed boats to get to work.

Marcus Loew has been coming in on his yacht almost every day since he started living at Glen Cove.

Troubles of Landing

A speed boat sometimes has its advantages. We remember the night opening a new theatre in Mount Vernon. Tommy Meighan and Lila Lee, who were working together in a picture, had agreed to have dinner at Mr. Loew's Glen Cove home that night. We arranged for a speed boat, a former run chaser, to call for them, bring them across the Sound to New Rochelle and then by motor to Mount Vernon.

The landing stage at Loew's home was incompleting and the tide was away out this winter night. To even get down into the low, rakish ship from a height of 10 feet required a few acrobatics. Darkness and a stiff wind added to the thrills. The party, including Loew, finally arrived at Mount Vernon. They all went home by motor.

Ted Healy's Bum "Yacht"

The biggest laugh in years listening to Jay Flippen and Harry Jans tell of their week-end yachting trip with Ted Healey. Ted has a black yawl which we saw once while on board Harry Richman's house boat. Since the sea and ships was once our business and we spent most of our life on sailing vessels, we examined this black hulk of Healey's and discovered that she was entirely unseaworthy and should have been condemned two years ago. Some weeks after arriving at this conclusion Healey went yachting and was lost for three days. He still has the alleged "yacht" and invited Jans and Flippen to be his guests last Sunday. Jans became deathly ill and Jay Flippen deliberately ate a cold beef stew just where Jans could see him.

The Charleston is unquestionably the most popular dance created in recent years. If there were any way of getting royalties from a dance as from songs, Lida Webb, the inventor, would be rich today. But Lida is in the chorus of the new revue at the Cotton Club. She staged the Charleston and doped out all the steps while putting on the numbers with Miller and Lisle's show at the Colonial about three years ago.

Riding an Ostrich

Claire Luce is working hard—learning to ride an ostrich. Fact. She's going to make an entrance on an ostrich in the new "Follies" and doesn't want to take any chances on being dumped off the opening night.

Jack Osterman was sitting in a party which contained a well known column writer. The latter got up to leave.

"Don't go yet, in a minute I'll write your whole column for you," said Jack.

Everyone of note who goes to see "Padilocks" gets hustled up on the stage. One night a censor from Philadelphia was dragged up and said something about a "Naval display," in connection with Tex's show. Phil Baker said:

"They should use that for a blackout."

Song on Ford's Apology

The funniest song lyrics we have ever heard were read by Jimmy Hussey at the Tavern a few nights ago. Billy Rose wrote them. The song is entitled "Since Henry Ford Apologized to Me." Hussey will use them in the new Rufus Le Maire show in Chicago.

Dumb Managers

Met Ralph Ince and Lucilla Mendez, his wife, a few days ago. Talked of old times, and other days. Lucilla called to mind a dancing contest we conducted once in one of the Loew theatres. Thought surely Lucilla would win, with that strut of hers, and were all set when a strange little kid, about 14, piloted by Larry Ceballos, popped. She had buck shoes on and the noise rattled the roof. The kid was Rube Keeler. Lucille won second prize, and Claire Luce third. Frances Upton was fourth.

Since then Keeler has scored with Dillingham. Mendez is married, Luce is feature with Ziegfeld, and Upton is signed for the new "Follies."

The funny part of it is we know a flock of other kids who are much better now than those girls were then, but the managers are too dumb to scout for talent, and prefer to have someone else develop it for them.

Good Lookers or Else

There are two conditions in New York show business which seem directly opposed to each other, too many chorus girls out of work and not enough girls to go around.

This seemingly impossible condition can be explained by the fact that there are too many terrible looking females looking for chorus jobs and not nearly enough good looking kids for the jobs which are open.

(Continued on page 13)



WORLD-WIDE COMMENT

"Kimberly and Page, International artists, present their brand new and clever satire as the headliners this week. It's packed with laughs and full of funny situations."

The International Artists
LEON HELEN
KIMBERLY and PAGE
The World Is Our Market

AUSTRALIA

Sydney, July 2.

"Madame Pompadour," at Her Majesty's, is developing into a good-sized hit for Williamson-Tait. Starting off slowly the musical picked up after two weeks' showing and is now doing near capacity.

"Pompadour" replaced "Tip Toes," gone on the road. "Tip Toes" started off well but business slowly dropped off with show leaving earlier than expected.

Olsen and Johnson and Elizabeth Morgan were featured in "Tip Toes." Three weeks before closing Miss Morgan left the cast. Management gave out that American performer was indisposed. An Australian girl, Floie Allen, replaced and scored nicely. One week before closing Miss Morgan returned and has gone with show. Reports had it that the American girl had had a disagreement with the management but these reports were strongly denied by Williamson-Tait.

"Cradle Snatchers"

The real smash of the present season is "Cradle Snatchers" at the Palace. The American comedy is doing great business and looks like running up a high score before leaving. Williamson-Tait control the attraction.

After flopping badly in Melbourne Judith Anderson is doing nicely at the Royal with "The Green Hat." This will be followed by a revival of "Rain" for a short season prior to Miss Anderson's return to America. "Rain" was produced here a few seasons back under the Fuller-Ward management, but did poor business and was withdrawn. Williamson-Tait figured that the piece is suitable for Miss Anderson and have arranged with the Fullers to revive it. Despite Miss Anderson is regarded in America as a star, her Australian season has not been tremendously successful.

"The Ghost Train" at the Criterion is doing splendidly for Williamson-Tait. Despite poor acting and a weak plot the thriller is drawing the crowds. Dandy staging and effects probably reason for its success.

"Sunny" will close at the Empire in two weeks after a good run, followed by "The Student Prince" with entire new cast from America. Rufe Naylor is spending a huge amount of coin on the attraction. "Sunny" will go on tour under the Fuller management in other states and New Zealand.

"Sheik" for Road

"The Sheik" is playing at the St. James, leased from the Fullers by Philip Lytton. The play is an adaptation from the book. The acting, by English principals, is just so-so. Staging very good with realistic sand storm. Attraction hardly up to metropolitan standard, but should do well as road attraction. Good for a few weeks with long run hardly possible.

"Getting Gertie's Garter" doing nicely at the Grand opera house. Played by stock company with Frank Neil featured.

Capacity business at Fuller's this week. Stuffy and Mo revue still main attraction.

Tivoli

Splendid bill at the Tivoli this week with straight vaudeville. Capacity business nights with good matinee draw. The Brants are featured act, scoring hugely on opening. Lee White and Clay Smith made decided hit with clever songs and chatter. After a season in Africa the American couple returned to Australia and were again booked for a third tour of the circuit. Alexander Carr and Co. were

(Continued on page 13)

NEWPORT

Newport, July 16.

Tonight (Tuesday) the Casino, built 48 years ago from designs by Stanford White, opened to the accompaniment of much excitement. The playhouse has been neglected for 25 years. It has been restored, after an outlay of \$20,000. The new organization is headed by Moses Taylor as president, and William H. Vanderbilt as vice-president. Both are millionaires. Other millionaires of the colony are interested, James Stewart Cushman aiding all causes associated with the Casino. He heads the Al-lerton House Company, with branch hotels in New York and Chicago.

Monday night will be devoted to concerts. A change of bill will occur each Tuesday night for a season of six weeks. Matinees on Saturday. Cast includes Pauline Lord, Basil Sydney, Mary Ellis, Henry Hull, Helen Ware, Julia Hoyt, Frederick Bent, Herbert Runyon, Kenneth Hunter, Walter Kingsford, Philip Loeb, Guido Nadzo, Patricia Barclay, Marian Morehouse and William Brenton. An expensive array.

If Mr. Nadzo meets any of the society debutantes, or dowagers, for that matter, romantic developments may arise, for he is young and handsome, of the "Latin" type. Last winter he appeared in New York in the short-lived production starring E. H. Sothern, "What Never Dies."

"Hamlet," in modern dress, starts the season, with Mr. Sydney in the title role. "Banco," adapted from Alfred Savoir by Clare Kummer, Aug. 2, and "The Devil's Disciple," by Shaw, Aug. 16. Then "The Romantic Young Lady," adapted from the Spanish by Helen and Harley Granville Barker.

Orchestra seats from \$1.65 to \$3.30. Matinees from \$1.10 to \$2.20. Box seats, \$6.60 each.

Well-informed people are saying something about "too many cooks," in connection with the organization. It will take discretion and valor to handle the all-star cast. There are a couple of self-important and dictatorial individuals involved. Lillian Barrett is recalled as having once had a play, "The Disc of the Gods," put on by Mrs. Fiske. Shafter Howard is even less known. But two years ago he had a "comic opera" tried out in Providence and Boston, and that is as far as it got.

Francis Carpenter, of New York, originated the whole idea of rehabilitating the Casino. Last summer this rather mysterious person planted the seed, and this spring brought about the culmination. After suddenly disappearing from Newport, he recently returned, but was denied admittance to the Casino. But that's another story.

Box Holders

The sixteen boxes in the Casino theatre have all been taken for the season, and the playhouse will quite resemble the Metropolitan so far as these private inclosures are concerned, what with Brig. General and Mrs. Cornelius Vanderbilt, William H. Vanderbilt, Mr. and Mrs. Vincent Astor, Mrs. Joseph E. Widener, Mrs. Eliza Dyer, Mrs. T. Shaw Safe, Mrs. Nathaniel Thayer, Mrs. F. Lothrop Ames, Mrs. Hugh D. Auchincloss, Mr. and Mrs. Oliver Gould Jennings, Mr. and Mrs. Marion Eppley, Mr. and Mrs. Irwin B. Laughlin, Mr. and Mrs. Robert Ogden Bacon, Mr. and Mrs. Horace Binney, Mr. and Mrs. Moses Taylor, Mr. and Mrs. Hugh D. Auchincloss, Mr. and Mrs. Arthur Curtis James, Mr. and Mrs. Robert Gould Shaw 2d, Mr. and Mrs. Clarence W. Dolan, Mr. and Mrs. Lorillard Spencer, Dr. and Mrs. Alexander Hamilton Rice, Mrs. Paul Fitz Simons, Mr. and Mrs. Willing Spencer, Mrs. Gibson Fahnestock 2d, Mrs. Henry Walters, Rev. and Mrs. Arthur Newton Pease, Mr. and Mrs. James Stewart Cushman, Mr. and Mrs. Marsden J. Perry, Miss Ruth Vanderbilt Twombly, and Arthur J. Wright. Orchestra seats have been taken for the season by Admiral and Mrs. William S. Sims, Admiral and Mrs. Cameron McRae Winslow, Mr. and Mrs. Julian W. Robbins, Mr. and Mrs. Edson

Bradley, and Mr. and Mrs. Hamilton Fish Webster.

Tenor as Guest

Smart set is gossiping over the mutual interest of Martha Codman and Maxim Karolik. Miss Codman is a spinster from Boston, who is a millionairess, and for a generation past has owned and occupied as a summer residence one of the show places of Bellevue avenue, Colonial mansion and an extensive garden. Somewhat over sixty years of age, she is entertaining as her house-guest for the season Mr. Karolik, a Russian, about 35. He is a tenor, and has appeared professionally at concert recitals. Last Thursday afternoon in Mrs. Codman's home he was the star of a fashionable musicale, assisted by Sergi Hotlar-

(Continued on page 58)

LONDON

London, July 16.

The takings on the week for the all-American bill at the Victoria Palace, were actually \$145 less than the previous week, when they presented an all-Australian bill. The profits on the American show were \$1,000 less than on the Australian. During the Australian week the first houses were much better than the second; during the American week it was the reverse. John Hayman is satisfied with the American bill, but realizes its faults. He will run another American program next year, but it will be of a more representative nature and the acts will be selected from those who have never before appeared in England. He will also probably run the bill for more than one week, with a change of program weekly.

The full cast of "Peggy-Ann," which tries out at Southsea July 18 before coming to Daly's, includes Sylvia Leslie, Elsie Randolph, Lella Collins, Dorothy Dickson, Maisee Gay, Robert Gordon, Nat Lewis, Oliver McLellan, Frank Hector, Basil Howes.

A new all English musical play is entitled "Must You Go?" Book is by Adrian Ross and Vernon Woodhouse, with music by Howard Carr. The show will be presented in London in the autumn.

Although indifferently acted, "Dracula" (probably due to its "horrors") made an unlooked for

(Continued on page 13)

SAILINGS

Reported through Paul Tausig & Son, 656 Seventh avenue.

Aug. 6 (Paris to New York), George Tyler (Mauretania).

Aug. 1 (New York to London), Mr. and Mrs. Karl Tausig (Leviathan).

Aug. 1 (New York to London), Bert Errol (Franconia).

Aug. 1 (New York to London), Newell and Most (Hamburg).

July 30 (London to New York), George Hinton, Fred Walz (Carmania).

July 30 (London to New York), Gus Fowler (Berengaria).

July 28 (London to New York), Conlin and Glass (George Washington).

July 27 (Paris to New York), Hugo Riesenfeld and family (Paris).

July 26 (Paris to New York), Sampson and Douglas (De Grasse).

July 23 (London to New York), Mae Murray, Anna Chandler (Aquitania).

July 23 (New York to London), Ruth Walker, Louise Walker (Minnekahda).

July 22 (London to So. Africa), Kyrle Bellow (Arundel Castle).

July 20 (New York to London), Joyner and Foster (Berengaria).

July 21 (New York to Paris), Walter White (Carmania).

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LARGEST NETWORK, 53 STATIONS, SPREAD RUTHERFORD'S TALK

Toronto Leader of Russellites "Dared" Aylesworth for Freedom of Air—Grabbed Greater New York Federation's Time Sunday

Judge Joseph F. Rutherford spoke to the largest audience ever addressed by a single person on Sunday over the most gigantic international radio network of 53 stations on the National Broadcasting Co.'s Red Network (WEAF). The address, a vitriolic attack by Rutherford, who is an ardent Russellite, attacked "organized Christianity" as being in cahoots with capital and the power—that be at the expense of true religion.

The speaker chose 3-4:30 Sunday afternoon as the period for his broadcast from the Coliseum, Toronto, as an additional jibe at the Greater New York Federation of Churches which ordinarily broadcasts at that hour. The Federation has been the particular adversaries of the Russellites, as the Rutherford organization is known.

The previous top broadcast circuit was 51 stations for the Dempsey-Sharkey fight and prior to that 50 stations for the Lindbergh welcome home festivities in Washington.

What distinguishes the Rutherford address is the establishment of the freedom of the air on a similar plane with the freedom of the press.

Rutherford had attacked the N. B. C. and "dared" Merlin H. Aylesworth, president of the giant broadcasting circuit, to permit him the use of his facilities. Aylesworth accepted the dare and considerable exploitation in connection with Rutherford's address familiarized the radio public with the subject matter.

Judge Rutherford, privileged to choose any day, date and hour for his talk, took the opportunity at the expense of the Greater New York Federation of Churches whose regular Sunday period was set back. The Federation resumed right after Rutherford and immediately announced that "there will follow the only broadcast today by the Federation, etc." definitely disassociating itself from the Rutherford talk.

Threats
No sooner was the Toronto talk over when wires and phone calls piled into the WEAF studio in New York from a considerably perturbed religious element. Several threatened corporal punishment; only one gave his identity; all stated they were not clergymen and had no axes to grind.

Rutherford spoke to 10,000 in the Coliseum and the overflow of 4,000 were accommodated in Transportation Hall nearby, who heard everything via phonic amplification.

The broadcast talk was transmitted from Canada to New York by telephone lines and to WGY and KDKA in relay, and thus re-broadcast. The latter, on a short wavelength, re-broadcast to Australia.

Champs Elysees Lessee

Paris, July 26.
A corporation has been formed to take over the lease of the Theatre des Champs Elysees from Rolf de Mare.

It will reopen Oct. 1 under the control of the new company, with Andre Daven as general manager.

VESTA VICTORIA IN TORONTO

Toronto, July 26.
Vesta Victoria has arrived here to look after her gold mine and investments, it is said.
Miss Victoria does not intend to visit New York on this trip, from reports.

Off for South America

Paris, July 26.
Lola Menzies and partner sailed July 22 to fill engagements in South America, beginning in Buenos Aires.

U. S. TO COLLECT 10% FROM BOX HOLDERS

New Rule Applies to Met. Subscribers and Holders of Baseball Seats

Washington, July 26.

Regulations for collection of the admission tax on box seats held exclusively for the use of owners have been amended.

Suit was carried to the U. S. Supreme Court in connection with such box seats in the Metropolitan Opera House, New York.

Under the new ruling, though the boxes may be held exclusively and never sold except on a season basis to the owners, the 10 per cent tax will be collected.

Hence, if the row of boxes behind those held on subscription sell at \$10 per seat those of the owners will be taxed at that rate for the number of performances constituting a season. A 100-performance season for which a flat rate of \$2,000 is paid will entail a tax of at least \$600 (100 times 10 per cent of six times \$10).

This same ruling has been extended to box seats purchased by the season at the ball parks.

Article 6 of Regulations 42, Part 1, relating to the tax on leases of boxes and seats imposed by Section 500 (a) (40), Revenue Act of 1926, is the portion amended.

Copies of the change may be secured by requesting "T. D. 4041" from the Commissioner of Internal Revenue, Washington, D. C.

B'WAY STUFF ABROAD

One Act Helps Another at Palladium, London—3 Scores

London, July 26.

During the novel golf act debuted yesterday here by Jack Redmond and Co. (Americans), another American artist on the same bill, Al Trahan, walked in on them, giving a comedy intrusion that did much to send the Redmond turn along.

Previously Trahan and Wallace in their initial appearance on this side, had left a laughing score. Stewart and Olive (American) accepted the opening spot and got away splendidly in it.

Partner Ill, Dancer Tries Alone—Staying Solo

London, July 26.

Going on alone yesterday at the Coliseum (vaude), at the request of the management, Ledova, ballet dancer, did so well, she says, that hereafter it will be Ledova only.

The dancer, with her partner, Leon Varkas, had been billed for a return at the Col. Varkas had been holding in Paris. At the last moment Ledova received a wire saying he was ill and could not reach London in time.

"The Cage" Unlikely

London, July 26.

A new domestic problem play at the Savoy called "The Cage" seems an unlikely run proposition.

It's of a girl who is in love with her employer and his wife is in the insane asylum.

How they work it out is immaterial.

JANETTE GILMORE, 17, WEDDING COLLEGE BOY

Looks Like One of Those Full Moon Romances Aboard Boat —C. W. Smith Groom

London, July 27.

A speedy international romance may see culmination this summer in the marriage of Janette Gilmore, American dancer who came over here recently, and G. Weightman Smith, Cambridge University undergraduate. Miss Gilmore and young Smith, now a senior at Cambridge, met aboard ship en route to England.

Smith is considered the world's champion collegiate hurdler, a member of the successful Oxford-Cambridge team that defeated Yale-Harvard at New Haven in June.

Miss Gilmore opened for Albert de Courville at the Embassy and, despite an unusual case of homesickness, the 17-year-old girl was induced by Laddie Cliff to join his "Shake Your Feet" revue.

Mrs. J. Maloney, Miss Gilmore's mother, is sailing for London shortly to supervise the wedding.

Geo. Rector to Be French Decorated for Life Story

Paris, July 26.

From accounts the French Government will decorate George Rector (American) for the life story of Mr. Rector under his signature appearing some time ago as a serial in the "Saturday Evening Post."

It was of the careers of the Rectors, father and son, as restaurateurs in the States, on their experiences, guests and cuisine. Throughout the serial France and the French as chefs were favorably alluded to.

No report of the exact decoration is heard, although it will be one of the ribbon orders.

The George Rector story in the "Satevepost" was ghost-written by Bugs Baer. Rector gave the data to Bugs and the latter split the paper's pay with George, allowing the latter to receive the credit besides.

The Bugs family lately was also decorated, with a baby girl.

Alice Lloyd Coming Over Playing Pantages Time

London, July 26.

Alice Lloyd will return to America for another farewell tour, this time over the Pantages Circuit.

Miss Lloyd, who has developed into one of London's most favored music hall stars since returning from America a year ago, has accepted several weeks on the Pan time, opening around Sept. 10 in the States.

Following the Pantages engagements Miss Lloyd may be available for picture house engagements.

Americans Abroad

Paris, July 15.

In Paris.—D. F. McSweeney; Peggy O'Neill; R. Renaud, N. Y. "Evening Post"; H. Pultizer, N. Y. "World"; Shelly Hamilton, scenario writer; Charles B. Millholland, magazine writer; George Middleton; Evelyn Hagara; Carl Laemmle with his son and daughter; Maurice Fleckles; James J. Geller, Jacob Ross; Margaret Kramer; Leonora Harris; Winfield R. Sheehan; Cora and Ina Claire; Karl K. Kitchen; Kingsley Murphy, Minneapolis "Tribune"; Neil Snead, Kansas City "Star"; Gordon Duval, Horace Green and Carol, Greene, N. Y. "American" Sunday Magazine; Florence Loftus, singer, St. Paul; Ely Stroock; Louis Wiley, N. Y. "Times"; E. S. Ziegler, Metropolitan Opera; Jack Connolly, Fox; R. H. Cochrane, Universal; M. Lincoln Schuster, New York publisher.

Benson, Treas., 48th St.

Harry Benson is now treasurer of the 48th Street, New York, having succeeded Clarence Jacobson, who resigned to enter the production field.

Benson was formerly a box office man at the Cohan and since then was on the road as a company manager.



WILL MAHONEY

It won't be long now until I am back in New York rehearsing for Gene Buck's new musical, "Take the Air." Mr. Buck and Anne Caldwell are writing the book, and Dave Stamper, Jimmy Hanley and Raymond Hubbell the tunes.

Have had a wonderful vacation in the Maine woods, and will be back on Broadway in a week or so. In the meantime, if you want me for anything, see

RALPH G. FARNUM
1560 Broadway

German Count Luckner And His Subs in Film

Indications point to making a big picture which will have Count Luckner, the famous commander of German submarines during the World War, as its star. The Count is now on the west coast waters, cruising on a lecture tour in his Peace Ship on which he came to this country from Germany.

Count Luckner during the war became famed for his refusal to waste human life. On all of the subs commanded by him he took many prisoners but killed none. It was this which made him the subject of much comment at home and which after the war brought him laudable comment from all the Allied countries.

The Count is represented in America by Andreas Dippel, international operatic impresario, who is also reported as the medium by which the Count and Jesse Lasky will come together in Los Angeles for a conference anent the prospect of the Count's picture kowtow.

Aimee Jammed Again

Los Angeles, July 26.

Angeles Temple, home of Aimee Semple MacPherson's Four Square Gospel, is again in the limelight, with the Los Angeles dailies carrying eight-column banners and front-page spreads over an alleged "break" between the evangelist and her mother, "Ma" Kennedy. Aimee MacPherson broke off an evangelistic revival suddenly in Alton, Ill., and hurried here to settle the new dispute which has to do with the funds of Angeles Temple. The trouble is said to revolve around a group, some of whom she asserts are not even registered members of the Temple, who as a self-appointed committee took charge of two night's collections, without authority.

One report has it that an open break has resulted between the evangelist and her mother and that the latter will withdraw from the Temple.

SOUTH AFRICA By H. HANSON

June 24.

Business nothing extraordinary. Fluctuation each week in attendances; some lean and some fat.

Cape Town takes its amusements sedately. One often reads of popular plays and revues running for months in other countries. It is a stroke of luck for any play to run more than two weeks here.

Arthur Bouchier, the London actor-manager, and his company put over a three weeks' season at the Opera house, staging "Treasure Island," "At the Villa Rose" and "Interference" to excellent business.

Yiddish company, with Paul Breitman, Vera Kanevsky, Adolphe Tefend, David Beygelman, Zina Rappel, Miss Rene, as principals, playing a return at the Opera house

(Continued on page 58)

\$29,000 LONDON HIGHEST GROSS

"Desert Song" Best—"Sunny" Got \$17,500

London, July 26.

Both high grosses in London last week went to attractions from America. One was "The Desert Song" at the Drury Lane, which did 5,800 pounds (\$29,000) and "Sunny" with Jack Buchanan at the Hippodrome, which did \$17,500 in its final week. The new Laddie Cliff revue opened at the Hippodrome last night.

Other attractions and their figures for the week follow:

Carlton, "Lady Luck," £3,500.
Pavilion, "One Damn Thing After Another," £3,800.
Prince of Wales, "The Blue Train," £2,000.
Playhouse, "The Letter," with Gladys Cooper, £1,800.
Vaudeville, "Blue Skies," with "Whispering Jack" Smith, £1,600.
Queens, "The Fanatics," £1,700.
Aldwych, "Thank," £1,300.
His Majesty's, "White Birds," £3,000.
Winter Garden, "Vagabond King," £2,000.
Lyceum, £3,000.
St. James, £2,000.

LADDIE CLIFF REVUE IS FLOP IN LONDON

London, July 26.

Laddie Cliff's new revue, disclosed last night at the Hippodrome under the title of "Shake Your Feet," has all the earmarks of a thorough failure.

Its redeeming merit lies in the dancing, the numbers having been staged by Max Rivers and Janette Gilmore, recently from America.

Prediction is that its stay at the Hip will be short.

Raquel Back to Paree

Paris, July 26.

Raquel Meller is returning to Paris for a fortnight at the Empire beginning July 29.

After the engagement in the capital she will go to Deauville for the season there.

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"DON'T BE STAMPEDED--WAIT--SAVE," LETTER TO INDES ON BUYING FILMS

P. J. Wood of M. P. T. O., Ohio, Makes General Statement—M-G-M and Par Reputed Trying to Sell Comedies and Newsreel with Program

P. J. Wood, business manager of the Motion Picture Theatre Owners of Ohio, issued a statement to exhibitors in his state last Thursday to hold off buying films for the next four months.

"Don't be stampeded, flattered, coerced or forced into signing any film contracts now," runs the letter. "Wait and save money."

"We learn from authentic sources that Metro-Goldwyn-Mayer are demanding an average increase of about 40 per cent. over last year's prices; also that they are trying to force exhibitors into buying their comedies and news reels. The guarantees M-G-M are asking on 'The Big Parade' and 'Ben Hur' are entirely out of reason."

"Paramount, we are reliably informed, also contemplates a general increase over last year and will also attempt to force the sale of its comedies and news reel."

Impressed By Indies

"We are favorably impressed with the coming season's product of the independent producers and if these pictures, or the best of them, can be bought right it is far better for you to run this independent product at a profit than it will be to run other pictures for prestige—and at a loss."

The guarantees on "The Big Parade" are \$2,000 plus 50 per cent. above \$4,000. To meet this price the exhibitor is expected to run double the usual length of time. For a 690-seat house in Marion, O., a guarantee of \$2,050 was asked.

Fox's N. Y. Studio Staff Leaving with Closing

The entire staff at the New York Fox studios have been given notice to leave with the closing of the plant.

Alan Dwan, the only director who has used the New York studio since its opening a year ago, intends to go to Europe, it is understood. Dwan has completed four pictures in the east, the last being "East Side, West Side."

Joe Engle, Fox studio manager, is leaving with the others, including a large staff of electricians and carpenters.

Legit House in Sept. For Fox's "Sunrise"

"Sunrise," the Fox road show special directed by F. W. Murnau, German director, will open at the Times Square theatre in September.

Fox has taken the house for an extended period and will follow "Sunrise" probably with "Mother Machree."

Hampton's Color Art

Paris, July 16.

The process of Color Art (Boston) will be used by Leonce Perret for the production of "Printemps d'Amour" (The Spring of Love), in which Hope Hampton is to star.

This French picture will likewise feature Jacques Catelein, Gina Manes and Francine Mussey.

ROWLAND AND ROCKETT

Richard A. Rowland, general manager of First National, will leave for the Burbank studio Aug. 20.

Al Rockett, general production manager, is due in New York this week for a short vacation. Rockett, who has been in charge of the picture making for F. N., found his work very trying, and upon his request to the home office has been given his vacation. He will return to the Coast with Rowland, who expects to remain there for a month.

PLUNKETT STAGING "KID"

When "The Patent Leather Kid" opens at the Globe within the near future for an indefinite exhibition, Joe Plunkett of the Strand will have charge of the presentation.

It is the First National picture with Richard Barthelmess.

Pipe From Pipestone

Pipestone, Minn., July 26.

Along with the banana eating champion and the coffee drinking champion comes the champ picture fan. Earl Rutter, a young man of Vienna, S. D., claims that he qualified for the latter in Pipestone.

Rutter entered a picture theatre at 11 o'clock in the morning and liked the show so well he didn't leave the place until 6 o'clock in the evening.

During the stay in the theatre he saw 56 reels of pictures, or over 56,000 feet of film, if he remained conscious.

No Manufacturing Phase in Fox Shorts

The so-called process picture, showing phases of manufacturing, has been definitely declared out of Fox Short Subjects owing to numerous squawks about free advertising from exhibitors. All "Varieties" will now be of an artistic or poetic nature. Only topics and themes which adapt themselves to this latter treatment and musical accompaniment will be used.

An innovation in the shorts field is the "section" short subject. Many exhibitors are refusing shorts because of length and lack of screen time to be run in full. Fox is to produce one-reelers which will be in two or three sections. The exhibitor will be enabled to run 300 or 600 feet of film instead of the full 900 without loss of entertainment value or any point of the story told in the picture.

This flexibility in use of any part of a reel is being made in conformance with demands from first run exhibitors wishing to use special musical accompaniment.

Fox News and Fox short subjects, known as "Varieties," have been combined into one department under the supervision of Truman Talley who is now directing the planning, photographing, editing and releasing of "Varieties."

F&R AND SAXES

Minneapolis, July 26.

Members of the Finkelstein & Ruben and Saxe concerns of Minnesota and Wisconsin, respectively, are reported at present in New York, conferring with banking connections over the details of their contemplated merger.

It is understood here that the Saxes have or are about to join with Publix. It's not clearly reported in just what position F&R will be in relation to Publix if affiliating with Saxe.

Pollard's "Show Boat"

Los Angeles, July 26.

Harry Pollard, who recently completed "Uncle Tom's Cabin" for Universal, has been awarded the plum of the season. He will direct "Show Boat," Edna Ferber's story, for the same company.

No cast has yet been selected.

POLLACK ON INTER. NEWS

Leo Pollack has been appointed editor of International Newsreel, succeeding Michael Cline recently made editor of the new M-G-M News.

HAWKS LEAVES F. B. O.

Los Angeles, July 26.

J. G. Hawks, for two years editorial and production supervisor at FBO Studios, resigned, effective August 1. Hawks had a contract with FBO that runs to Nov. 1, but asked to be relieved.

He will probably sign with Universal.

UFA Men in New York After "Adjustment"

Messrs. Schlesinger, Becker and Kleitzsch are at the Hotel Plaza, New York, reported after some kind of an adjustment of the UFA contract with Metro-Goldwyn-Mayer and Paramount.

Arriving on the same boat was Sam Rachman, who promoted the contract joining the Americans to the Germans in a business way. Rachman is stopping at the Hotel Ambassador.

The trio of Berlinites are said to represent Hugenberg, the German newspaper publisher, who recently took over UFA.

Just what the discontent is no New Yorker knows. In New York the impression has been that UFA got far the best of the hurried deal, reached after a race across the Atlantic by several American film men who apparently didn't know what they were going after, but knew the other fellow wanted it.

UFA was staked to a \$4,000,000 loan in cash by the American distributors. In return for that UFA got the choice of 20 of each of the two concerns' programs yearly. The rentals in Germany for UFA from the American-made M-G-M's and Paramounts would have made enough money for UFA if the latter had not thought it also was a picture producer.

\$40,000 FOREIGN FILMS

Sydney, July 2.

Phillips Film Productions, with the American actress Eva Novak featured, intends to produce six Australian pictures during its first year of operation.

The first entitled "The Romance of Rinninade" will be finished next week. The company hopes to produce each picture at a cost of not over \$40,000.

Al Boasberg Divorced

Chicago, July 26.

Mrs. Rosadel Stadeker Boasberg, wife of Albert (Al) I. Boasberg, picture gagger, has obtained a divorce on the charge of cruelty.

Boasberg did not contest the charge, though represented in court by counsel. He agreed to pay his former wife \$100 a week as alimony.

They were married Sept. 12, 1926, and separated April 12.

BILLIE DOVE IN "BARBER"

Los Angeles, July 26.

George Fitzmaurice has been selected to direct "Louisiana" for First National. This is a play by Edward Childs Carpenter, originally called "The Barber of New Orleans."

Billie Dove will be starred.

ECONOMY MEETING CALLED, BUT EVERYONE FAILED TO GET UP

S. R. Kent's Suggestion Universally Passed Up—Wrong Time of Season—Distribution Costs Still Safe for Salesmen Not Following Paramount

S. R. Kent's call for a meeting regarding a cut in distribution costs has met with no response.

It is reported Paramount's general sales manager planned a 25 per cent. cut in salaries of his sales staff throughout the country.

Other distributors, it is understood, could not see why they should cut salaries or staffs because Paramount wanted to do so. It is said Kent received an almost unanimous reply from those approached, "We are operating economically, our sales staffs are neither overworked nor overpaid."

Although a considerable number employed in Kent's department



One, two, three, four, five, six NEW contracts for Meyer Davis' Orchestras signed this month. Now there are 109.

1027 musicians on the payroll.

Plugging away at an objective—premier orchestras with extraordinary service—has brought results.

Meyer Davis is still a young man—only thirty-five.

Aimee Walked Away From Alton, 12 Days Ahead

St. Louis, July 26.

Alton, just across the Father of Waters from St. Louis in the state that Williamson County made famous, will have to go unsaved and unredeemed as far as Aimee is concerned. Aimee, otherwise and more widely known from coast to coast since she took her coast into publicity via the Pacific Ocean hop-off, as Mrs. Aimee Semple McPherson, has shaken the Alton dust from her righteous feet after six days of a scheduled 18-day revival there.

Statements differ as to why the lady last week gave Alton up as a bad job. She and per party hiked out of Alton after stating that the "free will" offerings for the six days amounted to less than \$700—but, of course, filthy lucre couldn't have been the cause of the sudden and unexpected exit.

Another cause advanced was two recent burglaries in the Angelus Temple in Los Angeles, made famous by Aimee, but dispatches failed to state whether Aimee was speeding homeward to enact the role "night watchman to keep future burglars away."

Anyway, she's gone, singing "California, Here I Come."

PICTURE FROM SONG

Los Angeles, July 26.

Warner Brothers have bought "Horses, Horses, Horses" from Owen Francis, Jack Strickling and David Kirkland and will make the story borrowed from the song by the same name with Clyde Cooke starred.

Graham Baker is doing the adaptation. Ray Enright will handle the megaphone.

POLI IS ASKING \$25,000,000 FOR WHOLE CHAIN

But Refuses to Show His Books—Stanley-K-A Interested

Hartford, July 26.

S. Z. Poli is on the fence again with his New England circuit of theatres, setting a price of \$25,000,000, but refusing to show his books.

A local insurance company is reported to have expressed its property loan appraisal of the Poli properties at \$12,000,000, and is agreeable to advancing that amount, with the theatres as security.

The Stanley Company is directly dickering for the Poli chain, with Keith-Albee interested indirectly. The Poli refusal to permit an examination of books, an attitude assumed by Poli for several years past, is a stumbling block.

Buying a blind poke is not the modern way of transacting theatre deals, nor is it reported how the Stanley company can arrive at a valuation otherwise, nor what is its position on the price set by Poli.

It is said John J. McGuirk, president of Stanley, seems confident his company can secure the Poli houses, if deciding to acquire them.

Stanley-K-A Merger

No progress has been reported in the contemplated merger of the Stanley Company with the Keith-Albee and Orpheum circuits.

The procrastination, reported through a long delayed appraisal of the Stanley and affiliated circuits, is becoming somewhat annoying to the K-A group, from accounts. The latter has had to defer several deals, it is said, through having pledged the Stanley people that if they meet the requirements, K-A will go into the merger.

The requirements are mostly cash.

MARGARET MANN'S ROLE

Los Angeles, July 26.

Margaret Mann, playing bits and small parts on the screen, will have the title role in John Ford's Fox picture, "Grandma Bernie Learns Her Letters."

Archduke Leopold of Austria, Carl van Haartman, James Hall, Earle Fox and Francis X. Bushman, Jr., have principal parts.

Others in the cast are William Irving, Albert Gran, August Tolaire, George Meeker and Hughie Mack.

DeMille's "Julian" Trial

Los Angeles, July 26.

Cecil B. DeMille goes on trial Nov. 28 for his alleged participation in the Julian Petroleum stock pool scandal.

DeMille entered a plea of not guilty to charge of netting \$12,500 usurious profit on a loan to the Julian corporation.

Reward for Usher

John Hagen, brother of Walter Hagen, golf player, has been made treasurer of the Paramount theatre, promotion from his former position as chief usher.

Richard Bergseth has succeeded as chief usher.

FOOTBALL STAR OPPOSITE

MARION DAVIES IN "CO-ED"

Los Angeles, July 26.

Johnny Mack Brown, Alabama football star, has been cast opposite Marion Davies in "The Fair Co-ed."

Thelma Hill and Marie Mosquini are in the picture.

Sam Wood is directing for M-G-M.

Graves Warner Director

Los Angeles, July 26.

Ralph Graves, picture actor, has been made a director by Warners. His first work will be an original by himself entitled "Roulette."

Graves directed several pictures for C. O. Johnson in which he also played the lead.

STARS' SALARIES AND AGES

STRICT BUSINESS OPERATION COMMENCING TO BRING RESULTS

Studios Working on Common Sense Basis, Cutting Out Stalling and Bickering—Saving Money and Time—Also Probably Now Earning Salaries

Los Angeles, July 26. The stringent demands of producers for rigid economy as a necessary factor to continue the film business in a healthy condition, have already shown results in practically all of the studios.

Haggling and passing the buck among employees seems to have been eliminated. Every person appears to feel that loafing on the job will mean dismissal.

Studios are finding economies accomplished at sources undreamed of. At M-G-M one director recently finished a picture \$40,000 under the estimate, while another brought the picture under the wire five days ahead of schedule. Officials at this studio claimed that all of the productions now in work are either on schedule or ahead, the reverse of conditions six months ago.

M-G-M has been steadily slicing its large overhead for the past four months. The writing staff, which at one time totaled 70, has been shaved to under 30, with other savings in view. Under the supervision of Paul Bern, the scenario department prepared stories ahead so that at present there are two or more scripts ready for each unit.

At Paramount the individual companies have been bringing in finished pictures from one to five days ahead of the schedule. Only pictures behind schedule are "Beau Sabreur," which encountered bad weather while on desert locations, and "Hitting for Heaven," the current Emil Jannings picture, only two days behind. This condition is entirely new for the Paramount lot, which has had many pictures going over shooting schedules and studio estimates.

Co-operation

First National, Fox, Universal, De Mille and others of the large companies declare that practically all of their companies shooting at present are either on schedule or ahead.

John Ford started on a picture at Fox the end of last week and after two days' shooting, was one full day ahead of schedule.

Producers declare that there is a spirit of co-operation among the entire studio staffs at the present time which did not exist two months ago.

Executives have checked up their own work and do not now keep high-salaried writers and directors waiting for conferences with resultant waste of time and money.

ROXY'S GANG AS ROXY'S STAGE UNIT

Beginning this Saturday Roxy's Gang will appear on the stage at the Roxy in 30-minute presentations, subordinate but separate from the main presentation. It is expected these appearances will be continued for a period of weeks.

Roxy himself may participate later, but not the first week. If so he will become the first performing manager of the picture presentation field.

Roxy has on various occasions officiated as conductor of the big pit orchestra, directing entirely by ear, as he has never had a regular musical education.

S. L. Rothafel (Roxy) gave a dinner last week at his apartments in the Roxy Theatre to Amelita Galli-Curci, famous concert star, reported as a possible booking for the big picture house.

LANGDON'S NEXT

Los Angeles, July 26. Harry Langdon's next comedy for First National will be "Three's a Crowd." Gladys McConnell will play opposite.

O. O. McIntyre on "Courtesy" Service

O. O. McIntyre, America's most influential columnist, recently had the following in his famous "New York Day By Day" department, printed by hundreds of dailies:

I have been in New York long enough for movie ushers to put me in the seat they select. And that is where the pictures appear as a human being appears in trick mirrors of curio halls.

Indeed, many of us almost over night are beginning to find the polite usher a bit of a nuisance. We gaze around and see stronger-minded folk from Kansas, Nebraska and where not, serenely occupying choice seats in the middle center of the house. They have not been fed up on this propaganda that the new movie usher is a Sir Galahad. They refuse to believe his life is consecrated to their future the moment he claps his eyes on them.

If a bowing usher attempts to pilot them to the worst seats in the house, they give him a contemptuous sniff, go their way and pick their own seats.

They refuse, bless them, to be bamboozled by a slice of overdone politeness. What they want is to see the show.

NO TENANT FOR NEW CHICAGO \$950,000 HOUSE

**Neighborhood Theatre,
Seating 2,000, Built by
Local Group of Men**

Chicago, July 26.

Besides the past year has tremendously over-seated Chicago's neighborhoods, the manner in which theatre constructing and financing has been handled in various projects is doing as much as anything else to bring about a dark house panic in Chicago.

The most recent case is a completed 2,000-seat theatre at 12th street and Crawford avenue, unable to open for want of a tenant.

The new house is situated about a mile from the Marbro and Paradise theatres, one reason for the lack of takers.

A syndicate of neighborhood business men built and partially financed it. A \$650,000 first mortgage bond issue, floated by Gerard & Co., is reported only sold in part. The builders hold the second mortgages and, perforce, the lease.

Cost of the house was \$950,000. The owners are asking \$52,000 yearly rental.

King Vidor's Expectant

Los Angeles, July 26. King Vidor, M-G-M director, and his wife Eleanor Boardman, are expecting a visit from the stork late in the year.

ONE-THIRD GIRLS TO 2-3 MALE STARS

**\$26,000,000 Annually Paid
in Salaries at Hollywood
—25% of Whole Picture
Producing Cost—750
Ranking Film Players,
Gross—200 of Them Foreign,
with 20% of Total
Stars Amongst Them**

AMERICAN COMEDIANS

There are two male stars for every woman who hits the heights in motion pictures. Statistics show that only 33 per cent. of filmdom's aces are of the gentler sex.

Male stars create themselves through force of their own emotional momentum. Female stars, in most cases, are developed through being thrown up against a foil or background with a male to draw their acting powers.

A compilation from the files of national producers shows also that there are approximately 750 players on the coast. Hollywood's weekly payroll for these people is in the neighborhood of \$800,000 for an average working year of 35 weeks. This represents an outlay

(Continued on page 11)

B'KLYN FILM SCHOOL; STOCK SELLING ON SIDE

**Vincent Bello Running "School
of Expression"—Teaching
Novices Picture Acting**

Attracting would-be film actors to a school of expression by means of ads inserted in the Help Wanted columns of foreign language newspapers, Vincent Bello, alleged director, has built up quite a clientele among Brooklynites. The school has operated under the name of the Metropolitan Film Producing Co. with offices at 8 Fourth avenue.

The "clients" were given contracts in which it was provided that for the sum of \$50 each was to receive two lessons weekly with the total number to be about 25. Following the conclusion of the lessons, students were to be engaged "if qualified," and were to appear in at least two film productions and be paid from \$7.50 to \$20 per day.

Last week Bello engaged the Warner Brothers' studio and ostensibly started to produce. A Brooklyn matron who went through the course applied for a role. She was told that under the rules of the company only those who subscribed to stock were to be used, but Bello said he would "try and find a place" for her, though she did not invest.

The stock selling feature as given the students was on the basis of \$10 a share with each expected to purchase at least 10 shares. There were two classes weekly, each having 25 students. Bello is said to have built up quite a correspondence course and it is presumed the latter were similarly invited to invest. Shares were offered in the Baldwin Film Corporation and the Metropolitan Film Producing Co., presumably the combination being made for the "shooting" end of the racket.

It is understood that many of the students have been children with hopeful mothers said to have invested in the shares. The woman who did not invest has been doing some extra work in the local studios. Since starting she figured she has earned an average of 19 cents per day, although getting \$10 daily when working.

INDEPENDENTS IN PICTURES SAVED BY FEDERAL TRADE?

Australian Quota Bill in Effect

Sydney, July 2. The State Films Censorship Act has just been passed in Melbourne.

Its most important condition is that at least 2,000 feet of British film, including 1,000 feet of Australian film, must be shown on each program.

The new Act comes into force at once.

Exhibitors will meet the case by screening British and Australian gazettes and scenic features.

BANKERS WISER ON BUILDING— WANT TO KNOW

**Film Supply or Source Im-
portant Query—Inde
Construction Stalled**

As a result of uncertainty of film rentals with added doubts as to the possibility of getting suitable films, there is practically no independent theatre construction being planned.

Many independent exhibitors, who have been considering replacing old theatres or additional houses in well populated neighborhoods, find themselves unable to get money from the banks at reasonable rates.

The first question put by the bankers is "Where can you get your pictures? What connections have you? How can we be assured that the theatre, once built, will be assured of a supply of fairly good film?"

In addition to the film problem the independents have to face financing charges ranging from 10 to 15 per cent., even on re-building plans and when "professionally" financed considerably more.

FIGHT FILMS AND TRANSPORTATION

Washington, July 26.

Strict enforcement of the law forbidding the transportation of fight films from state to state is expected under the present attorney general, John G. Sargent.

With the possibility of the Dempsey-Sharkey pictures having an exceptional draw, not only because of the fight angle but the controversy over the Sharkey claim of foul, attorneys here are positive attempts will be made to show them outside of New York.

Such films previously have been shown with the fine charged off to overhead. There will be nothing like that with Mr. Sargent, say these same attorneys. If the fine doesn't work he will find something that will, 'tis added.

Mulrooney's Promotion

Thomas Patrick Mulrooney was appointed foreign sales manager for United Artists yesterday. His former title was assistant sales manager. The promotion follows the recent return from London of Arthur W. Kelly, vice-president in charge of United Artists' entire overseas distribution. Mulrooney has been with U. A. four years.

There is still a feeling that independent producers, despite the prosperity of the past two seasons, would be wiped out in less than two years, were it not for the government's recent interest in film trade practices.

It is said that certain producer-exhibitors have been nursing this idea for some time, awaiting only the results of the Federal Trade Commission's decision and ready to jump had the rulings been otherwise.

While the independent spends as little as possible in making a picture of fair quality a production of similar quality bearing the trademark of a national organization would bring four or five times the price. The independent producer is getting only 18 per cent. of the rentals received by big producers for pictures of equal quality.

When asked about sales a few months ago leading independent producers scoffed at the idea of national organizations trying to ease them out of the field. "They book our pictures into their own theatres," was the comeback from the independent. But evidently at such low figures as to be accepted merely as an excuse, in the event of an investigation, that the independent was welcome.

The battle of the independent theatre owners, who will most likely be represented at Washington to demand that the rulings of the Federal Trade Commission be enforced, is also the battle of the independent producers who can easily be shut off from their markets.

PROPAGANDA STUFF ON "INVESTIGATION"

**No 'Special' Anything by Dept
of Justice—Chase After
Publicity as Usual**

Washington, July 26.

No special prosecutor, nor investigator, either, will be appointed to take charge of the Department of Justice investigation of the picture industry.

This investigation has been progressing for some time. It has been, and is, being handled in the usual manner by the anti-trust enforcement officials of the department.

The recent "demands" of Canon William Sheafe Chase, of Brooklyn, and leader of the paid reforming contingent seeking federal censorship of motion pictures, that the President appoint such a prosecutor has meant nothing to the department, and apparently nothing to the Chief Executive, though some published accounts have intimated to the contrary.

Colonel William J. Donovan, assistant to the Attorney General, now in Chicago, is in direct charge of the anti-trust investigations of the department. He declined to comment, prior to his departure, on the Canon's demands.

The Colonel, however, did smile!

FIDDLER GETS CHANCE

Los Angeles, July 26.

Salvini Baiano, picture studio violin player, was given a screen test by John M. Stahl, M-G-M director.

Now the fiddler is playing before the camera in "Old Kentucky."

COSTUMES FOR HIRE

PRODUCTIONS
EXPLOITATIONS
PRESENTATIONS

BROOKS
COSTUMES
143 W. 40th ST. N.Y.C.

WARINGS AND FILM AGAIN SEND CHICAGO IN FRONT WITH \$57,000

Oriental, With Ash Back and "Modern Commandments," \$48,000—Big Grosses in Cool Week—"Metropolis," \$20,000 and Run at Roosevelt

Chicago, July 26.

Some smart grosses in the Loop last week.

Weather suddenly turned cool Monday and remained delightfully—for the exhibitors—so all week, actually cold but one day. Many vacationing school kids who otherwise would have been at the beach were noticeable in the waiting lines.

The Chicago, playing Waring's Pennsylvanians and "Lost at the Front," highly touted screen comedy, again topped the street by a wide margin for the second time in two weeks and almost reached the record mark established by Ted Lewis the previous week.

In the b. o. report a week ago it was stated that Lewis would be difficult to follow. It is now quite clear that the Waring band can follow anyone anywhere. That the Warrings played the Tivoli and Uptown the two preceding weeks did not cause shrinkage of the downtown draw. The Warrings have a nice rep in Chicago, established and emphasized by their Vitaphone record. Combined with "Front," they drew \$57,000 worth of customers into the Chicago.

Incidentally Lewis, who pulled \$61,000 at the Chicago, is knocking 'em dead in the neighborhoods. He boosted the Tivoli to almost \$40,000 last week and, from early reports, is currently doing likewise at the Uptown. Forty "grand" in a neighborhood theatre!

Oriental had Paul Ash all week and showed a large \$10,000 improvement over the previous low seven days when Ash was away. "Ten Modern Commandments," last week's film attraction, is also credited with drawing, something pictures very rarely do at the Oriental. It was praised by the reviewers and the title likely caught on by itself.

Orchestra Hall, with Lubliner & Trinz (Publix) exercising the first week of their season's lease, made a fair \$6,000 on "Chang." Jungle film in the lemon house after an excellent five-week run at the Roosevelt. L. & T. have the house leased for about 16 weeks and figure themselves lucky if breaking even, which they barely managed to do last year. The hall is on Michigan boulevard, not favorably situated for grind showings and is not equipped with a cooling plant. A system is to be installed, but the location will continue to act against the house. There is a possibility that "Chang" will be followed by "Metropolis," the German fantasy which did excellently at the Roosevelt last week.

For the first time in months the Roosevelt trimmed McVickers. The pair are generally regarded as running mates, though McVickers exceeds in seating ability and scale. Roosevelt's topping figure is therefore considerable. "Beau Geste" completed its three-week return at pops at McVickers, and "The Big Parade" came in Monday. It is expected to break all house records. The first two days' business makes it appear that way.

"The Naked Truth" is in the last of eight weeks at the Randolph, which goes from Universal to the Levine Bros., local film house operators, next week. In its seventh furlong, for men only, the picture did a very good \$9,800.

Orpheum's State-Lake dropped to its blackest bottom yet, at \$15,600. The vaude-picture combo, groggy from opposit, cannot regain its former feet. There is little to wonder about, for the vaude is naturally off and the screen department anemic.

Estimates for Last Week
Chicago (Publix)—"Lost at Front" (F. N.) 4,100; 50-75). Waring's Penn's and film teamed with resultant strength on stage and screen; big week at \$57,000, only \$4,000 under tremendous previous week.

McVickers (Publix)—"Beau Geste" (Par.) (2,400; 50-75). Third and final of ex-special's grind run; nice run, first two weeks very good; \$19,000 in closer; "Big Parade" current.

Orchestra Hall (Publix)—"Chang" (Par.). Location detriment; \$6,000 gate no sign, picture cleaned up with five-week engagement at Roosevelt; remains this week and probably will for another; nothing definite announced to follow; house a tomato and running under force.

Oriental (Publix)—"Ten Modern Commandments" (Par.) (2,900; 35-50-75). Usual Paul Ash strong presentation and unusually strong film; jumped \$10,000 over previous week, to get \$48,000.

Orpheum (Warner)—"The Blood

FILMS' TITLES DID WELL FOR SEATTLE

Manager Estimates 18,000 Automobiles on Highway Sunday Evening—Fleet in Town as Stand-Off

Seattle, July 26.

(Drawing Pop. 450,000)

With 10 battleships in Elliot bay and many smaller craft of the United States fleet due to remain in this harbor for about a month, the town has gobs of gobs. It is estimated that at least 15,000 sailors are here and with pay day the 20th, the sea boys started to spend. Besides making the taxi business good, the showshops profited.

Against this favorable feature stood the weather and the greatest of all competition these warm days, the scenic Puget Sound outdoors. J. Lloyd Dearth, manager of the Pantages, felt the urge himself Saturday, and Sunday evening upon his return to Seattle managed to get into the "parade" of cars 20 miles north of Seattle, on the Pacific Highway. This procession kept up for many hours, moving along at 15 miles per hour. He estimates that 18,000 cars were on that highway alone, and with two or three more popular highways also "loaded" with motorists, that many spenders were simply not on hand to go to the theatres.

At that business held nicely and official "Eddie Peabody-Victor week" proved herculean publicity that packed the Fifth avenue crowded record, even at lower summer scale.

Well titled pictures helped, causing the fans to decide right off the bat that the shows looked good. Fleet impetus more than offset the outdoor opposit.

Estimates for Last Week
Fifth Ave. (West Coast) (2,700; 25-35-50-60)—"Man Power" (F. P.). Lower prices, with Eddie Peabody strongly featured, tying up "Victor-Peabody" week at local music stores, which brought two pages advertising and banner headlines in morning daily. Lots of show for money. It cut into other houses that charge same price, but are minus Fanchon-Marco revue and the "best" house. Picture virile and tense, but off in logic. \$20,000.

United Artists (West Coast-U. A.) (1,600; 25-50)—"Drums of Desert" (Par.). Fair biz for this typical, strong, Gray story. \$6,200.

Columbia (U.) (1,000; 25-35-50)—"Ritz" (F. P.)—Betty Bronson liked, but price cut at Fifth held business to but average. \$5,000.

Coliseum (West Coast) (2,100; 25-50)—"Rolled Stockings" (Par.). Business up, trifle, but price cut felt here, too. \$9,000.

Blue Mouse (Hamrick) (950; 25-50-75)—"Pearle" and Vita (Warners.). Very good picture. Vita acts standard. Business little off. \$6,000.

Pantages (1,500; 35-50-65)—"One Increasing Purpose" (Fox). Most stress laid on vaude. Business fair. \$10,000.

Moore (2,005; 25-50)—"Lindy's Rival" (Will King Musical Comedy). Audiences pleased, but biz trifle off. Manager W. Chenoweth blaming hot weather. Sailors like chorus and pickup expected. Company goes to Music Box, Portland, end of August. \$10,000.

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Ship (Columbia) (776; 50). First outside release to play Warner stand in long while; notices calling film bloody and too rough kept damages away; one week at \$7,400 enough; "When a Man Loves," another ex-special, now in.

Randolph (U.)—"T.N.T." (Cummins) (7th week) (650; 50). \$9,800 on for men only policy; one more week, then Universal loses lease.

Roosevelt (Publix)—"Metropolis" (Par.) (1,400; 50). Excellent week for Roosevelt. \$20,000, foreign film big through photographic beauty; looks set for nice run; may play Orchestra Hall after finishing here.

State-Lake (Orpheum)—"White Pants Willie" (F. N.) (2,800; 50-65). Vaude poor and picture a stray; \$15,600, low record for former consistent \$23,000-a-week theatre.

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"FLESH'S" BIG BOOM; UNEXPECTED H. O.

Frisco Rialto Treated to Surprise—Fields' Film's Good Showing at \$21,000

San Francisco, July 26.

Here's one of those "first times in history" things—only this one is on the level.

Thursday—and the paper was posted for the opening of "Beau Geste" at the St. Francis July 23. Newspapers had been booming it in no uncertain space and copy since Monday. But the old box office didn't pay any attention to the press agents and kept right on jumping up. Thursday afternoon and a hurried consultation (one of those things when executives are really "in conference").

Friday morning and the early editions carried big space all about "the plans upset; 'The Way of All Flesh' stays another week." Bill posters scattered paste and paper over the town and—they opened great.

"The Way of All Flesh" didn't set anything on fire for its first week, but—Oh, baby, how she jumped on her second. The first time in history, maybe, that any movie played to more receipts on its second week than the first.

A shake-up with the country managers of West Coast Theatre, Inc. Herman Kersken leaves the Wilson, Fresno, to take over the California and Mission, San Jose. Hank Sherburne quits the Mission and Harry Browne goes to the U. C. in Berkeley. George Sharpe, managing the Liberty, Fresno, adds the Wilson to his list of duties.

For the second week the movies plus the vaude—or reverse it if you want to—walloped the movies plus presentations. This time Jack Wall with the "Our Gang" turned the trick at the Golden State, Junior Orpheum, playing close to \$26,000, big money for this house.

Estimates for Last Week
Granada—"Callahans and Murphys" (M-G-M) (2,785; 35-50-65-90). Top money. Opening average, but held nice daily trade to land well over \$23,400.

Geno Morgan has left these foggy hillsides for the sun of Los Angeles and in his place is Frank Jenks. They let this leader slip in without any red fire and it looks like a smart move—the boy, he is only a kid, is going to click nicely for he has showmanship and he doesn't give that impression of "I'm smart, folks, and I'm the guy."

Warfield—W. C. Fields in "Running Wild." (2,660; 35-50-65-90) (Par). New star for this house and considering Fields hasn't been great guns for the Publix houses, week of \$21,000 isn't to be sneezed at. On the stage Walt Roesner continues certain draw with his band plus West Coast Theatres presentations staged by Fanchon and Marco.

California—"Resurrection" (UA) (2,200; 35-65-90). Looks like California is "over" for second and final week of this one held into the good receipts, with \$18,080, hugging close to first week. "Chang" opened 22d.

St. Francis—"Way of All Flesh" (F.P.) (1,375; 35-65-90). Took natives some time to get wise, but they did, and bought on second week strong enough to make 'em hold it for third. At the finish of 14th day showed \$12,800 or almost two grand, better than opening seven days. Start of third week, Saturday and Sunday, evidenced smartness of move.

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MONTREAL'S TWO HIGHS

Capitol Did \$12,000 and Loew's Got \$11,500

Montreal, July 26.

(Drawing Pop. 600,000)

Good snappy pictures and somewhat of a let-up in the heat combined to give the box offices time to recover last week. For the hot and vacation time grosses were not too bad. That it can be done with the help of good offerings is proved by the experience of the Orpheum, which is playing a second week of "Rain."

Estimates for Last Week
Capitol—(2,700; 60-85). "Lost at Front" (F.N.). Funny war picture pleases fans who have had too much war lately; \$12,000.

Palace—(2,700; 55-85). "Lonesome Ladies" (F.N.). Plenty of action; \$9,000.

Loew's—(3,200; 45-75). "Rabe Comes Home" (F.N.). Good story with added attraction of Bambino in action; \$11,500.

Imperial—(1,900; 30-85). "Regular Scout" (F.R.O.). Fine scenery but plot negligible. House hits good average on vaude bill; \$5,500.

Strand—(800; 30-40). "Drums of Desert" (Par.). "Birds of Prey" (Col). "Husband Hunters" (Vital), and "Trunk Mystery" (Pathe); \$3,000.

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PUBLIX ROYAL, K. C., GUARANTEES MONEY BACK IF 'CHANG' N. G.

3 Pictures in 3d Week at 3 Theatres, Another Record for Missouri City—"Red Kimona" Forced at Liberty—More Sensational Advertising

Kansas City, July 26.

Three pictures in their third week at three theatres was a record for this town last week. Usually the Royal is the only one that holds a film for over a week, but with the Globe playing the Vita features for three and four weeks there are two regulars. Last week the Liberty took a chance with the "Red Kimona" for the third stanza, in the face of the newspaper pinnings that had been handed out during the engagement, and business was reported just about the same as that of the second week.

After two weeks of the Ufa "Metropolis" the Royal is offering the midwest premier showing of "Chang." A special preview was given Friday night for the benefit of the Kansas City "Star's" Penny Ice Fund. The "Chang" picture is in for two weeks or longer and for the first time in Kansas City is being offered with an absolute "Money back policy." The offer which appears in all of the theatre publicity over the signature of Managing Director J. L. McCurdy, reads: "Your money back if you do not think that 'Chang' is the most unusual and entertaining picture ever made."

The Kansas City "Star" is giving columns of unpurchasable space to its free showing of the "Rough Riders" in Muehlbach Field, Aug. 3. The Royal, which had the picture set in for a later date, grasped the opportunity of realizing on the advertising splurge and will show the film starting the Friday, after the "Stars" show.

At the Newman, Pantages and Mainstreet, which offered new bills, business was on the up grade, with only Thursday night's business off. That was caused by the Dempsey-Sharkey fight, with the fight returns coming in over the air.

Estimates for Last Week:
Newman (Publix)—"Twelve Miles Out" (M-G-M) (1,920; 25-40-60-60). John Gilbert and Ernest Torrence divided honors in screen feature. Stage show titled "Rushia." Reviewers did not rave over picture, but ticket holders liked it and the stage show. Business holding up nicely with the new stage policy. \$15,500.

Royal (Publix)—"Metropolis" (Par.) (950; 25-40-50-60). Second week for Ufa feature. Papers continued praise. Some calling it animal picture, failed to appreciate it. Business slightly better than first week. \$7,300.

Mainstreet (Orpheum)—"Prince of Head Waiters" (F. N.) (3,200; 25-50). Press and patrons unanimous on this picture. No let up in stage show. Two-bit mats surprising. \$14,000.

Pantages—"The Broken Gates" (2,600; 25-30-50). Film follows book of same title. Quite melodramatic but interesting. Vaudeville. Big show for price. \$7,600.

Liberty (Ind)—"The Red Kimona" (1,000; 25-35-50-60). Third week for this appeal to curious. Despite pinnings by press some went to see what it was all about and to find out for themselves if the reviewers' opinions were well founded. Sensational advertising helped. Next one now is "The Other Woman's Story" for which he says, "It reveals for the first time the corespondents side of a sensational divorce case. Sensational, amazing evidence exposed."

"Kimona's" third and final week, about \$2,500. The Globe had the "Better Ole" and Vita, also for third week, and did not fare so well. This made the sixth week for Vita with but two bills.

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Fox's Clear News Beat On Young Balkan King

Fox News carries an exclusive this week with shots of Prince Michael, new 5-year-old ruler of Rumania.

Truman Talley, Fox news editor, anticipated the death of King Ferdinand and had a photographer get permission from Queen Marie to "shoot" the child a month ago.

The pictures arrived last week simultaneously with the death of King Ferdinand.

A couple of shots of the man (Prince Carol) who might have been king are wrung in with close-ups of last views of King Ferdinand and the Queen.

OUTSIDE ATTRACTIONS MADE PROV. DULL WEEK

Lindy Flight and Dance Orchestras, Too, Severe Opposition—Victory, \$6,500

Providence, July 26.

(Drawing Pop. 300,000)

Though there were more diversions here in the past week to attract the populace than any week this summer, the theatres, with a kindly break from the weather, did fair business. None of the attractions created a sensation and the grosses of the five active houses held near the average summer level.

Lindbergh's arrival in town, and the reception which lasted until nightfall, together with the widespread enthusiasm over the fight returns in the evening, combined to render Thursday a total loss to the local theatres. Never had the city seen such a day for excitement. In wild enthusiasm over "Lindy," and later the Dempsey-Sharkey fray, the record throngs passed up all theatrical attractions.

Tuesday evening distractions from local film houses presented themselves in the form of Mal Hallett's appearance at Rhodes dance hall (just outside city limits), and Ross Gorman's appearance at the Arcadia ballroom (in theatrical center) on the same night. The Navy Day review and Fort Adams military exercises at Newport drew many patrons out of town for two days in the middle of the week.

The foremost film of the week proved to be "The Cradle Snatchers" at the Victory. Several months ago this comedy was presented at the opera house by a road company and was one of the outstanding legit draws of the season. Its reception, in film version, was much the same, the titles especially drawing many laughs.

Richard Dix in "Manpower" was a fair draw at the Strand, and in any other week would have pulled very much stronger.

Majestic had the longest show in town, with "Dance Magic" and "Snowbound" as film attractions, three Vita acts, news reel, short colored film, "Greenwich Village Romance," and an organ prelude. This house is regularly presenting a lengthy list of excellent preliminaries of late, though business has only been fair.

(Estimates for last week)

Fay's (Fay) (2,000; 15-50) "Easy Pickings" (F. N.). No outstanding draw, but enthused with sure-fire melodrama. \$4,000.

Strand (Ind) (2,200; 15-40) "Manpower" (Par), with Dix, fair draw and pleased. "She's My Baby" (Sterling) got over with humorous sub-titles, while "Crazy to Act" (Pathe) rose above level of comedy filler-ins and clicked nicely. All around good show, though little above fair at box office. \$6,000.

Majestic (Fay) (2,500; 15-40) "Dance Magic" (F. N.) and "Snowbound" (Tiffany), so-so features. Unusual surrounding offerings to film attractions, including Vita, give distinction of most polished program in town. Suffered dull week, however, under \$3,500.

Victory (K-A) (1,950; 15-40) "Cradle Snatchers" (Fox) well liked and drew fairly well. "Down the Stretch" (U), just one of those track affairs. \$6,500.

Rialto (Fay) (1,445; 10-25). This second-run feature house doing nothing startling during summer but continuously educating patrons to pre-run policy. Pictures here usually first rate and recent enough to have appeal. Dull last week. Under \$1,000.

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Colleen Moore's Yacht

Colleen Moore will make "Tell the World," from an original story by Howard Irving Young, as her next for First National.

Miss Moore, accompanied by her husband, John McCormick, Gerald Duffy, writing the screen story; Cleve Moore, brother, and Duncan Cassell, secretary to McCormick, are en route to the coast on her yacht, "Cojo," which she purchased while in New York for \$75,000.

They will take the train from New Orleans.

BIG GREASE PAINT AND WIG MAN FROM BERLIN 3 TIMES ON B'WAY

Emil Jannings Steam-Rolling It Just Now—Increased and Decreased Grosses Along Big Alley Last Week—Ind. Pictures in Houses

With the steam turned off, Roxy's last week came back for a \$97,000 gross. Paramount also boosted a couple of grand over the previous week.

Emil Jannings, the big grease-paint and wig man from Berlin, seems to have been officially adopted by Broadway. Currently, the Strand is presenting "Tartuffe, the Hypocrite," 2-year-old Ufa dug up for one week. At the Cameo, "Passion," which hoisted Pola Negri originally to American fame, and Hollywood is being presented with Jannings billed over her. Jannings' first American production, "Way of All Flesh," continues at the Rialto, where, up to Saturday night, it was \$8,000 ahead of the four-week mark for "Variety."

Broadway presently has three different brands of "talkies" in five theatres, Warner's, Colony, Roxy, Harris and Longacre. The latter, Vocafilm, entered the lists Monday. "Babe Comes Home" (1st N.) with Babe Ruth.

"Wings" at the Criterion has been postponed until Aug. 8, to allow installations in the house for an atmospheric aeronautic prolog. First National's special, "The Patent Leather Kid," reopens the Globe Aug. 15.

Aug. 13 Roxy gets the first big "natural" of its career in Fox's "What Price Glory."

Estimates for Last Week

Astor—"Big Parade" (M-G-M) (1,120; \$1-\$2) (8th week). \$9,500 represents considerable drop from quoted takings up to two weeks ago but remarkable in view of length of run. Longest ever "Parade" will leave Astor Sept. 10. Up to last Saturday total gross on Broadway run \$1,512,022.95.

Cameo—"Moon of Israel" (F. B. O.) (549; 50-75). \$3,700 for foreign release booked in right after week at Roxy. Currently, "Passion" an old Ufa, with Negri and Jannings released nationally by Tiffany.

Capitol—"The Gingham Girl" (M-G-M) (5,450; 50-\$1.65). Picture didn't tip for much. \$43,700, indifferent takings for town's second largest movie parlor.

Colony—"First Auto" and Vita (Warners) (1,980; 35-50-75) (5th week). Considering location, weather and length of run, quoted \$9,000 probably satisfactory.

Gaiety—"King of Kings" (P.D.C.) (808; \$1-\$2) (15th week). With "Kings" withdrawn in Boston calamity mob chose to interpret De Mille special as slipping locally. Last week climbed \$400 above previous week's gross. Off from high start but strength seemingly consistent. Gaiety's capacity as scaled, about \$14,000. Last week \$11,100.

Harris—"7th Heaven" (Fox) (1,024; \$1-\$2) (10th week) \$7,200. Fox figuring to go the summer.

Longacre—"Babe Comes Home" (F. N.) (1,025; \$1-\$1.50). Opened Monday, with Vocafilm, latest "talking" picture.

Paramount—"Rolled Stockings" (Par) (3,900; 40-75-90). \$68,500 for "Junior stars" and Gertrude Lawrence, English singing comedienne. Later unanimously voted out of place in the big area of picture palace. Noticed perfunctorily by newspaper fraternity but seemed to draw in spite of handicaps. Brought out the British colony in full numbers. Ben Black, stage band leader from San Francisco, opens Aug. 6 to remain until Paul Whiteman's return in September.

Rialto—"Way of All Flesh" (Par) (1,960; 35-50-75-90) (4th week). Riding along to great pace and continuance to Labor Day conceded pipe. Getting lines still for last night show. 4th week, two tickets over \$30,000.

Rivoli—"Camille" (F.N.) (2,200; 35-50-75-90) (3d week). Sticking until Duncan "Sisters" "Topsy and Eva" due Aug. 6. Duncans jumping here direct from San Francisco to appear personally. "Camille," last week, \$17,500.

Roxy—"The Blood Ship" (Col.) (6,250; 50-\$1.65). Independent company with its first release on Broadway. House got \$97,000 gross against \$88,000 week previously. Week opened slowly but picked up smartly.

Strand—"The Poor Nut" (F.N.) (2,900; 35-50-75). Adaptation of stage success didn't jell locally. \$24,300, nothing to brag about.

Warners—"Old San Francisco" and Vitaphone (Warners) (1,360; \$1-\$2) (4th week) \$11,500. Melodrama moderately strong.

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HEARST PAPERS WORTH \$5,000 TO FILM IN WASH.

Reports on Palace Appear to Bear It Out—Couple of Low Grosses Last Week

Washington, July 26. (White Pop., 450,000)

Last week the film at this house was "Callahans and Murphys" getting money everywhere. The stage feature was Isham Jones and his orchestra. This musical aggregation has always attracted money. Still business was \$3,000 under previous week, when the Hearst picture, "Tillie the Toiler," was in, meaning the local Hearst papers accounted for the difference.

Rialto jumped with "Prince of Tempters," with some good names in the cast, plus the beauty contest to name "Miss Washington" for the Atlantic City party in September. House got a good play throughout entire week.

Metropolitan with "Notorious Lady," featuring Lewis Stone, skidded; surprise, too; while the Columbia had Raymond Griffith in "Wedding Bills." The latter brooded also.

Estimates for Last Week

Columbia (Loew)—"Wedding Bills" (Par) (1,232; 35-50). Some expected Raymond Griffith to boost tickets, but he failed to get over \$8,500.

Little (Theatre Guild)—"Polkushka" (Moscow Art) (200; 35-50). Though foreign films have been getting them in here, this Russian skidded somewhat, but still held rather good figure, \$1,800.

Metropolitan (Stanley-Crandall)—"Notorious Lady" (F. N.) (1,518; 35-50). Few more pictures like this one and Lewis Stone, former great draw at this house, will be out. \$8,200.

Palace (Loew)—"Callahans and Murphys" (M-G-M) and Isham Jones orchestra (2,390; 35-50). Jones credited with share of draw with comedy picture. Colby Harriman's presentation, "Roses and Jewels," for Gannon's overture helped, too. Harriman has developed these to the "talking" point. Under \$19,000.

Rialto (U)—"Prince of Tempters" (F. N.) and beauty contest. Orville Rennie helped with vocal numbers and finished up several weeks at the house. All of which ran things to about \$10,500.

This Week

Columbia—"Women Love Diamonds"; Little, "Cyrano de Bergerac" (French film in for return within a week); Metropolitan, "Is Zat So?"; Palace, "The Unknown"; and stage attractions; Rialto, "Painting the Town" and stage attractions.

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KING'S \$15,000, FINAL WEEK IN BOSTON

Boston, July 26. With the thousands drawn into the city by the appearance here of Lindbergh and the other flyers, with the weather much better for indoor entertainment, business at the picture houses last week picked up appreciably over that of the week before.

The pick-up continued over to this week with the weather making yesterday very encouraging.

Estimates for Last Week

State (4,000; 35-50). Did \$18,000 with M-G-M picture, "Callahans and Murphys." Phil Spitalny and boys credited with quite a bit of draw, as they were winding up in this city.

Metropolitan (4,000; 50-65). With "Metropolis" as picture feature and regular stage line-up, another record big week for this season.

Orpheum (4,000; 35-50). Did close to \$20,000 last week with "Captain Salvation" (M-G-M), and returns from the Sharkey-Dempsey fight.

The "King of Kings," which went along at the Tremont for several weeks with business just fair, found itself all but turning them away on the final week. Gross took big jump with business for final week about \$15,000. It was plain that the picture did not find the going soon enough. Crowd in town for the Lindbergh reception also brought big business into this house.

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GOOD SHOW AND SHOWMANSHIP, \$17,500

F. & R.'s State, Minneapolis, Consistent Gross Getter—Attractions and Coolness

Minneapolis, July 26.

Business at local show shops continues to be everything that the managers could desire and a little more. It has been an exceptionally cool summer and the moderate temperatures undoubtedly are helping the grosses. Even on the comparatively few occasions when the mercury soared skyward trade was not seriously depressed at the leading houses due to the cooling systems.

With fewer houses operating, lessened competition, of course, plays a part. But the biggest factor of all seems to be attractive shows and corking showmanship.

The State, ace F. & R. house, in particular is creating a strong demand by pleasing entertainment and exploiting it in flawless fashion. As a result, this theatre is making a mint of money. The Hennepin-Orpheum, with Frank N. Phelps, former manager and now of the Chicago executives, on the ground here much of the time, also is doing considerably better than it did during the regular season. Pantages, too, is going along at a fast clip.

Last week's big noise was "Old Favorite Week" at the State. The stage show was given the play over the picture, "The Prince of Head Waiters"—something which is done only infrequently at this theatre. For several weeks prior to the presentation of this show patrons at this and other F. & R. houses received "ballots" containing the names of performers who have been seen at the State from time to time and it was announced that those receiving the most votes would be obtained, if available, and would appear at the State in a big revue. The idea was that of H. D. Finkelstein.

"Fashions for Women" and "Framed" at the Strand and Lyric, proved acceptable but not especially strong magnets.

Estimates for Last Week

State (F. & R.) (2,500; 60) "Prince of Head Waiters" (F. N.), Old Favorites' Revue and Vita. Drew 'em in by wholesale; \$17,500.

Strand (F. & R.) (1,500; 50) "Fashions for Women" (Par). Good enough picture but without sufficient strength to land top figures unaided. Good enough at \$3,500.

Lyric (F. & R.) (1,350; 35) "Framed" (F. N.). Sills well liked here and picture gave satisfaction. No program aids; \$2,200 first rate.

Grand (F. & R.) (1,100; 25) "Fourth Commandment" (U.) and "Treasure Seekers" (Minneapolis movie). Second loop run for both. About \$1,500. Okeh.

Hennepin-Orpheum (Orpheum) (2,890; 50-75) "Poor Girls" (Col.) and vaude. Picture and vaude nothing to get excited over; \$12,700 great, all things considered.

Pantages (Pantages) (1,650; 50) "Colleen" (Fox) and vaude. Nothing here to cause any rush, although picture and show pleasing. About \$5,800, fine under circumstances.

Seventh Street (Orpheum) (1,480; 40) "The Outlaw Dog" and vaude. Usual good buy for money; \$5,200.

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"12 Miles Out" Big in Topeka—"Senorita," Too

Topeka, July 26. (Drawing Population, 85,000)

Better breaks in the weather and the closing of still another show house brought business up to better figures last week. Better pictures had considerable to do with it.

The hit was John Gilbert's "Twelve Miles Out," so good it pulled almost winter business for the week's opening and extra for an extra day. Bebe Daniels' "Senorita," at the Isis, hit with sufficient heaviness, so "Whirlwind of Youth" was set out and "Senorita" given the full week, instead of the three days booked.

Estimates for the Week

Jayhawk (Jayhawk Theatre Corp.) (1,500; 40) "Twelve Miles Out" (M-G-M). Held over for extra day, pulled heavily while "The Whole Town's Talking" suffered from recent stock production of same play. Just over \$2,900.

Isis (National Theatre) (700; 35) "Senorita" (Par) given week instead of three days, as advertised, pulled Paramount house up from previous week's terrible slump, though added three days slightly below average. \$1,200.

Cozy (Lawrence Amusement) (400; 25) "White Flannels" disappointed the younger generation, prevalent instead of college stuff, but "Her Man of War" scored, and week ended with about \$300. Pretty good, considering cut price.

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ASH POLICY—CHANEY'S UNKNOWN "RUINED" MILWAUKEE—\$26,000

Drew Near Record at Milwaukee—Downtown Houses Fighting Neighborhoods—"Opposition" Make Business Spurt in Summer

"IS ZAT SO?" PANTAGES, \$13,000 IN PORTLAND

"Resurrection" Held One Week Too Long—"Modern Commandments" Helped Rivoli

Portland, Ore., July 26.

Many announcements as concerns the local first-run situation were exploded to the press last week. First came from J. J. Parker, part owner of the Rivoli, People's and Majestic theatres, who admitted that work will go ahead on the complete remodeling of the Majestic, closed for some time. United Artists has an interest in this house, and it will be used as an exclusive U. A. house, according to Parker. The house, seating 1,100, will be handled by Parker.

Work is going ahead on the new West Coast-Publix house, which will have a seating capacity of 3,000. It will be ready by Feb. 1.

The West Coast Liberty, closed for a few months, will reopen with a vaude-picture policy around Aug. 15. It will be under the supervision and management of J. J. Franklin, regional W. C. manager.

Last week's business was a little off, owing to the heat. Pola Negri's "Barbed Wire" was rated by critics as one of the best productions of the year, but the fans could not see it. Picture, together with an excellent Fanchon and Marco presentation, brought the Broadway \$12,000, very good.

"Resurrection," at Universal's Columbia in its third week, went along to a fair gross. Two weeks would have been plenty.

Estimates for Last Week

Broadway (West Coast) (2,500; 25, 40, 60) "Barbed Wire" (F. P.). Picture well liked. Heat interfered. Fanchon and Marco presentation, together with Stoll's band, big. \$12,000.

Columbia (U) (850; 25-50) "Resurrection" (U. A.). Third and final week. Average \$5,000.

Rivoli (W. C. Parker) (1,210; 25-50) "Ten Modern Commandments" (Par). Picture increased gross. House not hitting what it should. Keen competition as well as weather telling. \$4,000.

Hollywood (W. C.) (1,600; 25) "Rookies" (M. G.). Second run, big suburban house packed them for three days. Mats sold, with nights jammed. Must have it about \$2,000 on the three days. Very good.

Blue Mouse (Hamrick) (800; 25-50) "Dearie" (Warners). Irene Rich always surefire here. \$5,200. Good.

People's (W. C. Parker) (936; 25) "Lovers" (M-G-M). House seems getting quarter customers of town. Picture nothing to brag about, although business very good considering weather.

Pantages (Pantages) (1,700; 25, 40, 50) "Is Zat So?" (Fox). Picture billed above vaude. Pulled solid week, getting around \$13,000; remarkable considering weather.

Universal got about \$3,500 on week with U's "Mystery Clue" at Music Box. Poor gross.

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French Quota Agitation

Paris, July 15. Only 55 pictures were made in France during 1926, compared with over 600 imported, mainly from the United States. This has given rise to criticism in cinematographic circles and measures are proposed to ameliorate this condition.

France cannot produce all the films she needs and for this reason exhibitors are opposed to the quota system, knowing it will mean an additional cost for renting. The proposition in the French Chamber of Deputies (Congress) to increase the maximum import duty to 70 percent ad valorem on positives, and 25 percent minimum duty (the latter being applicable to countries having a special treaty with France) will probably go into effect.

That will increase the rental charge even more. Exhibitors fear this will warrant raising the admission charges at which the public will juu.

Milwaukee, July 26. (Drawing Pop. 650,000)

Saxe has the town by the throat. If there are any who would doubt this, one look into the Wisconsin last week would have been enough.

Starting with a mediocre success, the Paul Ash policy, with Dave Schaefer doing the Ashing, entered its second week and hooked up with Milwaukee's favorite screen luminary, Lon Chaney, tied up the business so completely that the Saxe interests are yet wondering how it all happened.

The Paul Ash system is a knock-out, for the present at least. The Wisconsin stage show goaled them. The Chaney picture dragged them in and together the Wisconsin hung up what purports to be a near-record for that house \$26,000.

Meantime other theatres in the Rialto were not idle. Confronted with the problem of beating down the opposition of the de luxe neighborhoods, the downtown houses began a real campaign of showmanship this week. Strand and Merrill, both Saxe, ran a benefit for the American Legion. Alhambra threw in a sure fire picture, "Heart of Salome," and a stage show that cost plenty. It is rumored that the Alhambra has a new trick of stage presentation up its sleeve which Universal will spring about Sept. 1.

With Maitland and Hegenberger, Hawaiian flers, here Tuesday in a gala blow-out, the theatres immediately capitalized by running pictures of Milwaukee's celebration for her native son. Pathe, International and Fox lost no time in placing their films and the houses blew the ads up big.

The downtown houses are now confronted with a new problem. The street is ripped up for paving and all traffic is detouring about the side streets. It is taking real advertising to coax the people from the unmolested neighborhood street vicinities to pour their shekels into the downtown coffers.

Estimates for Last Week

Alhambra (U.)—"Heart of Salome" (Fox) (3,000; 25-50-75). Good stage show helped this picture, although title aided in the draw. On stage were Chicago Opera stars and intellectuals fell hard. House got about \$14,500.

Garden (Uihlein)—"Secret Studio" (Fox) (1,000; 25-50). Struggling hard to stay and having tussle, this little downtown spot dragged around \$3,000.

Majestic (Orpheum)—"She's My Baby" (Sterling) (1,600; 10-25-40). Junior Orph bill pulled in whatever came. Picture didn't carry much, but still house drew close to \$4,000.

Merrill (Saxe)—"Lonesome Ladies" (F. N.) (1,200; 25-50). Hooked up with American Legion benefit, did \$6,100.

Miller (Saxe)—"Lure of Night Clubs" (F. B. O.) (1,400; 25-50). With McCall Bridge stock playing "The Whole Town's Talking" combo policy aided in running red down ledger still farther. House in past eight or ten weeks has now trickled close to \$12,000 and now trickles along with about \$5,000 gross, against \$7,500 overhead.

Palace (Orpheum)—"Rejuvenation of Aunt Mary" (P. D. C.) (1,400; 25-50-75). With regular Orpheum policy and Maitland pictures close to \$17,000.

Strand (Saxe)—"Is Zat So" (Fox) (1,200; 25-50). Also running Legion benefit. Picture got plenty of publicity from stage show of same name here and did fairly well at \$7,100.

Wisconsin (Saxe)—"The Unknown" (M-G) (3,500; 30-50-60). Paul Ash policy with Dave Schaefer as chief of gang hit well here in second week. Chaney drew as usual. Packed day and night. House ran away from others on street. \$26,000.

Gaiety (F. & K.)—"The Big Drive" (States Right) (1,400; 50). House trying another in this picture, prior to opening of burlesque season. Got about \$3,500.

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METZGER'S CONFERENCES

Los Angeles, July 26.

Lou Metzger, general manager for Universal, is returning east after having completed a conference here with studio officials over the product for the coming season.

An announcement is made to the effect that Universal is practically ahead of schedule on feature production for the first time in years.

PARAMOUNT OFF TO 92 WITHOUT CAUSE; CLIQUE WORKING?—ORPHEUM UNDER 26

Talk of Bank Disagreement Heard on Par—Predictions Renewed of Lower Prices If Clique Takes Advantage of Propaganda—Loew Steady—Warner Bonds Sink to 80

Paramount dropped Monday to 92½ in large dealings accompanied by stories of disagreements between company management and banking affiliations which might result in the calling of loans. Heavy short selling appeared yesterday when the price got above 94. Downtown brokerage advice coming from important sources tended to favor the downward course of prices and many Times Square accounts were sold out at a loss.

It is said in the trade that Paramount is in a position to take up its loans without embarrassment. Nothing definite has come out on its earnings pending the annual statement due in September. All bear propaganda is emphasized, such as the report from Washington of a Government anti-trust inquiry, although there seems to be nothing pending except routine inspection of all interstate commerce corporations. Paramount sells "ex" its \$2 stock dividend tomorrow (Thursday) and on Aug. 8 the directors meet for dividend action. In the face of declaring a stock extra only recently, it is a foregone

conclusion that the company will maintain its rate.

Predict 80 Level

Nevertheless the story mentioned here two weeks ago that 80 or lower is the clique's objective, was revived and was considered seriously.

Partisans of the stock hold to their former conviction that current prices are dictated entirely by the interests who are in absolute control.

Elsewhere in the amusement group prices were steady. Loew held close to 52 until yesterday when it got within a fraction of 51. Fox maintained its partial recovery from the bear rally that drove it to 50, and the shorts were said to have been driven in above 57.

The only conspicuously weak issues were Orpheum and Pathe, the former in new low ground at 25½ and Pathe at 35 flat at which it changed hands yesterday.

Warner Bros. bonds recovered feebly to 83 after their sensational drop to 80½ and then lapsed to 80½ again.

American Seating held well close to its best in continuation of large dealings.

Summary for week ending July 23:

STOCK EXCHANGE

1927								
High.	Low.	Sales.	Issue and rate.	High.	Low.	Last.	Chge.	
51	43½	39,600	American Seat. (4)	51	48	49½	+½	
172	125½	13,200	Eastman Kodak (8)	172	163	169	+8	
103	98	100	1st Nat'l. 1st pref. (0.44)	100	100	100	0	
74½	50	6,300	Fox, Cl. A. (4)	50	57	57½	+½	
63½	40½	8,400	Loew (2)	62½	51	52	-½	
29½	24½	400	M-G-M, 1st pref. (1.20)	25½	25½	25½	0	
16½	8	100	Mot. Pict. Cap. (1)	8	8	8	0	
35	25½	5,900	Orpheum (2)	28½	25½	26½	+½	
111½	93	38,700	Par-Fam-L. (10)	100½	98½	96½	-½	
124½	116½	do.	do., pref. (8)	124½	116½	116½	0	
43½	34½	1,900	Pathe Exch. (4)	36½	35½	35½	-½	
12	8	600	do. common	8	8	8	0	
66	56	800	Shubert (5)	58½	58	58	0	
19½	18	30	Univ. Pict. pref. (8)	19½	100	100	+½	
43½	20	6,300	Warner Bros. 6½'s	23½	21	21	-½	

CURB

22½	11	11,000	Mad. Sq. Garden (1)	22½	21	22	-½
25½	12½	900	Fox Theatres	16½	15½	15½	-½
101½	95½	100	Unit. Art. The. Cir.	99	99	99	0
34½	14	800	Warner Bros.	14	14½	15½	+½

BONDS

99½	97½	\$12,000	Keith 6's, 1946	99	98½	98½	+½
105½	101	65,000	Loew 6's, 1941	102½	102	102½	+½
111	80½	134,000	Warner Bros. 6½'s	88	80	81	+½

* Ex-dividend.
Orpheum pref. sold 500, at 106, unchanged.
Loew 6's bonds sold ex warrants \$10,000 at 97, 96½, 96½, up ½ net.

Pathe-P. D. C. Takes Met. Gets Lease on Studio

Los Angeles, July 26.

Christie Bros. disposed of their 49 per cent. interest in Metropolitan Pictures to Pathe-De Mille-Keith-Albee and will hereafter concentrate all production activities on feature comedies for Paramount.

The deal does not affect the real estate holdings of the Metropolitan Studios, which are still owned by Al and Charles Christie. The lease of the studios in effect to Metropolitan Pictures remains and it is understood that most of the Pathe-P. D. C. productions will be done on that lot.

The transfer of the Christie interests carries with it the contract stars and players with Metropolitan, including Marie Prevost, Phyllis Haver, Harrison Ford, Franklin Pangborn and others, which come directly under the De Mille management.

Henry Ginsburg Marrying

Henry Ginsburg of Sterling Productions will be married by Rabbi Skirboll at Sherry's Aug. 9.

Bride is Mildred Adler, non-professional.

Harris in Jamestown?

Johnstown, Pa., July 26.

That the majestic theatre, Main street, may be transferred to the Harris theatre interests of Pittsburgh was a rumor current here last week.

M. J. Boyle, owner of the Majestic, was in Pittsburgh in conference with Harris officials and said there was nothing definite at this time, but would not deny that a deal was on.

Des Moines Daily 'Boycott' of Capitol Without Avail

Des Moines, July 26.

Despite a boycott by the only local newspaper, the New Idea Publix show at the Capitol here is breaking all records, and cutting in on the Orpheum to a noticeable degree. The new stage policy has finished its fourth week, giving the house the largest receipts in its history.

While the newspaper is increasing its space to the Orpheum in lieu of A. H. Blank advertising, the Orpheum is losing patronage because of the better class pictures featured at the Capitol and that the public is enthusiastic over the new type of presentation tied together by the Publix master of ceremonies, Jimmy Ellard, whose personality is the talk of the town at this time.

Des Moines has only a half dozen good picture houses running (all A. H. Blank theatres) and the Orpheum. The Capitol, under the New Idea policy, with a new manager, Harry Watts, and a peppy new organizer in Herbert Koch, has new life and should continue to cut in on Orpheum patronage as well as hold its own patrons during the remainder and into the fall.

No stock company is slated to open the Princess and only an occasional Sunday Mutual burlesque show will be at the Garrick, according to present line-up.

Beaumont—Directing Team

Los Angeles, July 26.

Harry Beaumont, under contract to Fox for three years, goes with M-G-M to direct the next team comedy, Karl Dane and George K. Arthur in "Olga from the Volga."

Chaney's "Unknown" Beat "Mr. Wu" in Balto

Baltimore, July 26.

The local first run line-up was again shifted last week when the Rivoli returned after a two-week lay-off for redecoration. The Garden is closed for the same period. The Embassy, after numerous changes of policy and house managers, has "closed for the summer." This house is an interrogation mark. Its future is anybody's guess.

A Baltimore studio known as the Etna produced a film with local talent. Paul Kaliss, winner of a local "handsomest man" contest, was cast in the titular role of "The Gypsy Prince." The scenario came in for a press panning. It was at the Maryland.

The name of United Artists has gone up just under Loew's on the big electric sign in front of the Century and Valencia.

Business generally improved last week. Cooler nights. In most cases, however, it was the film fare that told the tale.

The Valencia got an excellent draw for its first week of "The Unknown"; "Frisco Sally Levy" did well at the downstairs Century; the combination Hip, with a good, all-around show, picked up nicely; the Warner-Met was up with "The Black Diamond Express"; reopened Rivoli reported satisfactory week with "Three Hours." Uptown Parkway got an excellent break with "Resurrection." New maintained fair summer average of the past three weeks.

Estimates for Last Week

Rivoli (Wilson Amusement Co.)—"Three Hours" (2,000; 25-65). Started off lightly, drew mixed notices, but apparently built as week progressed.

Century (Loew)—"Frisco Sally Levy" (3,000; 25-75). Business continued good. Film well liked by press and public. Santly and Sawyer on stage. A good week, but not up to figure for "Understanding Heart," which preceded. About \$17,500.

Valencia (Loew)—"The Unknown" (1,300; 25-65). Chaney and film scored heavily. Draw well ahead of "Mr. Wu." Briefness of film meant extra show daily that figured in gross. Result about same as first week of "Resurrection"; excellent at \$12,500 or better.

Metropolitan (Warners)—"Black Diamond Express" and Vita (1,500; 15-50). Monte Blue house favorite and with cooler nights business jumped nicely. Matinees also up, \$7,500.

New (Whitehursts)—"Colleen" (1,800; 25-50). Maintained draw of previous two weeks. July gross to date about \$6,500 weekly.

Hippodrome (Pearce & Scheek)—"Birds of Prey" and K-A vaude (2,200; 25-50). Recovered from hot weather inroads of previous week. Picture liked and vaude bill stronger.

Parkway (Loew)—"Resurrection" (1,400; 25-35). Following up two big summer weeks at the downtown Valencia, Tolstol film moved up to this cameo house where it drew consistently. \$5,500.
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Labor Reported Looking Into Miller's Work

Chicago, July 26.

Jack Miller, former labor organizer and now head of the Chicago Exhibitors' Association, is said to be under investigation by the Federation of Labor.

Before hooking up with the exhibitors, Miller was walking delegate and radical organizer for the Operators' Union. He later attempted to unionize doormen, ushers and cashiers into one body and applied for a charter. Shortly after receiving the charter he made connections with the exhibitors and dropped the doorman-usher-cashier project.

The alleged charge of the labor union is that Miller "buried" the charter without proper procedure.

Besides heading the exhib. association, Miller is editor-in-chief of the "Illinois Exhibitor," which, with Alex Solter, press agent, he runs as a side line to the office job. Methods of soliciting advertising elicited a general squawk from local theatre owners a few weeks ago and almost caused the sheet's banishment.

IN TERRIFIC HEAT; STATE, L. A., DID \$29,000 WITH "12 MILES OUT"

Met. Right Behind at \$27,200—"Chang" Dropped from \$20,000 to \$8,000 in Four Weeks—Morgue-Like German Film, "Mata-Hari"

"Nice" Girl Critics

With the return to New York of a picture-stage star, one or more of the girl critics of pictures on the New York dailies are sporting some very nifty Parisian costumes. Presents, of course. Better be "nice."

N. Y. C. BEAUTS

Apparently there is going to be a controversy over the rights of New York papers and sources to select the New York beauty for the Atlantic City pageant.

As things stand, the "Daily News," with a tieup with the Loew theatres, seems to have the edge.

The Loew theatres are making quite a hubbub of the tieup with a prelim selecting whereby five beauts will be selected from the Bronx, Manhattan, Brooklyn, Queens and Richmond, with the finals at the Yankee stadium, New York, Aug. 20. The age is between 16 and 25.

Carted Away 400-Lb. Safe

Woonsocket, R. I., July 26.

Receipts of Friday's performances, which amounted to several hundred dollars, and several valuable papers were stolen from the office of the Laurier theatre here when thieves carried away a 400-pound safe early Saturday morning.

Leo Houle, porter, discovered the loss of the strong box when he came to work 8 o'clock. The window in the ticket booth had been smashed and a spring lock on the inside released. Investigation showed that the safe had been rolled out of the building and carried away. W. C. Benson, manager of the theatre, was notified, and reported the loss to the police.

No doors or windows were open, and the manager believes entrance was obtained by false keys or through someone who remained in the theatre after closing Sunday night and later admitted a confederate. At least two men would be required to carry the safe, he said.

The safe was in his office, about 50 feet from the front of the building, and could not be seen from the street.

DeMille's Studio Blaze Does \$150,000 Damage

Los Angeles, July 26.

Fire which swept one end of the Cecil B. De Mille Studios in Culver City entailing a loss of around \$150,000, will in no way interfere with production on that lot.

Stage six, erected only a few months ago, was completely destroyed, but production on that particular stage had been completed just a few hours previous when Elmer Clifton ordered the striking of a set for "The Wreck of the Hesperus."

In addition to the stage the fire destroyed the drapery department, property department and portrait gallery of the De Mille organization and the wardrobe department and dressing rooms of Samuel Goldwyn productions. The latter's loss included in the above total will run around \$30,000, fully covered by insurance.

Bayones Gas Victim

Minneapolis, July 26.

Louis Bayones, 43, stage manager of the Capitol theatre, F. & R. ace St. Paul house, was found dead in his garage from carbon monoxide poisoning.

The gas came from the exhaust of the car.

Los Angeles, July 26.

(Drawing Pop, 1,350,000)

Los Angeles broiled all last week. Business was up surprisingly well. Loew's State resumed the town lead. John Gilbert in his bootlegging picture and the new refrigerating plant, together with a Fanchon and Marco diversion on the stage, gave this house top money, for the first time in some weeks.

The Metropolitan had a strong combination in Rube Wolf and Adolph Menjou. Although off over the preceding two weeks, it got better than \$27,000. "King of Kings" continued to draw capacity houses to Grauman's Chinese. No let-up in business at Carthy Circle, where "Seventh Heaven" is improving with age.

Forum went dark Sunday and passes to Alexander Pantages. After remodeling the stage he may experiment with vaude and pictures. Definite policy for house not yet decided upon.

"Chang" finished fourth week at Million Dollar with another drop, and moved out to make way for "Beau Geste," first time at pop price.

Other houses played to normal business, with managements congratulating themselves on lucky breaks considering "very unusual" weather for Los Angeles.

Estimates for Last Week

Carthy Circle (Fred Miller)—"Seventh Heaven" (Fox) (1,500; 50-150). Matinee business taken decided jump and nights holding strong. \$18,000.

Grauman's Chinese (U. A.)—"King of Kings" (P. D. C.) (2,030; 50-150). Virtually capacity at every performance, with some turn-aways. Over \$27,500.

Criterion (W. C.)—"Way of All Flesh" (Par) (1,600; 25-75). Emil Jannings proved personal drawing power at \$7,200, considered good for this house in 2d full week.

Grauman's Egyptian (U. A.)—"Topsy and Eva" (U. A.) (1,800; 50-150). Duncan Sisters stage and "Topsy and Eva" or reen; closed in blaze of glory to turn-away. Final four days \$12,000.

Figueras (Far West)—"Monte Cristo" (Fox) (1,545; 25-75). House not clicking any too well with full week policy. About \$4,500 last week. Split week vaude and pictures now in effect.

Forum (B. and H. Cir.)—"When a Man Loves" (Warners) (1,700; 50-150). Final week's business held up surprisingly well, evidently due to John Barrymore. Better than \$8,000.

Loew's State (W. C. Loew)—"Twelve Miles Out" (M-G-M) (2,200; 25-51). Despite terrific heat, holdouts were given both afternoon and evening, and \$29,000 quite satisfactory.

Metropolitan (Publix)—"Service for Ladies" (Par) (3,595; 25-65). That Rube Wolf is not "flash in the pan" proved by consistent business at this house during his four weeks' reign to date. No great picture offerings show indications that Rube, aided by Fanchon and Marco show largely responsible for \$27,200.

Million Dollar (Publix)—"Chang" (Par) (2,200; 25-85). "Chang," animal picture, fourth and final week, off \$12,000 over opening week for final gross of \$8,000.

Uptown (W. C.)—"Framed" (F. N.) (1,750; 25-75). Milton Sills again demonstrated drawing power; close to \$7,000; good considering heat.

Broadway Palace (Orpheum)—"Mata Hari" (Nat Film, A-G Berlin) (1,545; 15-40). Terribly morbid picture; gave appearance of morgue last week. Doubtful if foreign picture grossed \$2,500.

COLLEGE BOYS SET

Los Angeles, July 26.

First National will use its 10 college boys in a third picture, entitled "No Place to Go."

Merwyn Leroy will direct.

"UNCLE TOM" SEPT. 1

Dr. Hugo Riesendorf returns on the "Paris" from Paris Aug. 3, sailing July 27, to take charge of the Colony, New York. This house will be under the musical director's personal direction, opening Sept. 1 with "Uncle Tom's Cabin."

Riesendorf also will handle "The Cat and Canary" presentation at the Central, New York, in mid-August.

STUDIOS WIN OVER EQUITY

PRODUCERS AGREE POWERFUL COMMITTEE BEST REGULATOR

"Cuts" Forgotten—Speed the Economizer—Laziness and Shiftlessness Main Troubles—Schenck and Goldwyn at Reins—Many Conferences

Los Angeles, July 26.

Final details of the picture producers' plans to effect comprehensive reduction costs will be outlined at a dinner and meeting of the Academy of Motion Picture Arts and Sciences, to be held at the Biltmore the evening of July 28.

There will be no more conferences between producers and employees, it is announced, all sides having been freely heard, with the producers generally satisfied they have arrived at a point where studio costs can be materially reduced, and that from now on there will be a closer spirit of harmony and co-operation in the filming of pictures, as compared with the slipshod business methods which have heretofore prevailed.

Picture producers on the West Coast, awakened to a realization of the evils existing in their ranks, in the matter of waste and unbusinesslike production methods, have agreed practically unanimously to work hand in hand with the Academy of Motion Picture Arts and Sciences, as the only logical solution of a difficult problem.

The producers have placed their problems primarily in the hands of Joseph M. Schenck and Samuel Goldwyn, who are acting as co-chairmen of the various inter-industry conferences now being held.

As a result of the conferences held during the last 10 days, and from the suggestions and ideas that they have obtained, the producers now figure their only out is a powerful ways and means committee, made up of members of the Academy, that will function as a board of control for all future operations.

Conferences with the employees were resumed late last week by the producers, through the medium of the Academy, after the first four meetings had been held for the purpose of obtaining views, suggestions and ideas from the writers, directors, actors and technicians. An intermission of several days was then taken, to enable the producers to digest the results.

It was admitted following these conferences, both by producers, directors, writers and actors, that laziness and shiftlessness played an important part in high production costs.

A speed-up policy along business lines is now indicated.

Both Schenck and Goldwyn have agreed there must be and will be a better understanding hereafter between producer and employee. That is the keynote of the campaign now being waged. The recent proposed sweeping salary reduction is forgotten. There will be no radical cuts nor any radical retrenchment policies put into effect.

Instead, producers and workers are daily getting closer together.

Peabody With F. & M.

Seattle, July 26.

Eddie Peabody, playing a limited engagement at the local Fifth Avenue, has signed for seven months with Fanchon and Marco. Marco Wolff will spot Peabody in two houses he has in mind, to be definitely set later in the week.

Peabody at the local Fifth Avenue has twice broken the house record.

Lon Chaney in Russia?

Paris, July 15.

Native trade papers state a new picture dealing with the Russian revolution is to be produced in Russia this year with Lon Chaney in the role of a Bolshevik.

Film to be produced by Benjamin Christensen, whose "Devil's Circus" was favorably received throughout Europe.

Hot Billing

On the 7th avenue front of the marquee at the Roxy this week, on one line, is: George O'Brien "Paid to Love" Virginia Valli.

\$2,500,000 BOND LOAN FOR COONEYS OF CHI.

Chicago, July 26.

National Theatres Corp. (Cooney Bros.), for which National Playhouses, Inc., is the holding company, will float a \$2,500,000 financing bond issue through G. E. Barrett & Co. and Frederick Pierce & Co., bankers.

Proceeds will be used to call \$410,000 of divisional mortgage bonds, for the announced purpose of covering completion cost of the Avalon theater, intended to open on or about Sept. 1; retire current debt, and for other purposes.

Bonds will be sold at 96 and yield about 6.7 per cent interest.

National Theatres operates 10 theatres, or a total of 18,234 seats, on the south side, Chicago, excluding the uncompleted Avalon, which will seat 2,414. Of the 10 houses, two, Capitol and Stratford, play stage hand presentations and films and the rest straight films.

A previously reported \$6,000,000 loan offered the Cooneys was turned down, it is said, by the Cooneys because of entangling demands.

The \$2,500,000 loan is reported to give the bankers partial mortgage interest in the circuit.

Director Saves \$4,000

On Dog Hire for Film

While Clarence Brown was preparing for the shooting of "The Trail of '98" for M-G-M he decided to purchase the Alaskan dog teams necessary rather than rent them, as has been done generally. A total of 150 dogs and ten dog sleds were shipped down from Alaska, and have been used in the picture. The total cost was about \$12,000, but it is estimated that the company saved more than \$4,000 by the purchase rather than renting the dogs from the trainers around Los Angeles.

The dogs obtainable on rental cost \$7.50 each per day, with trainers and sleds additional.

When "The Trail of '98" is finished, the dogs will be shipped back to Alaska and resold, salvaging nearly half the original cost.

Clara Bow's Lead

Los Angeles, July 26.

Charles Rogers will play the male lead opposite Clara Bow in her next Paramount starring vehicle, "Red Hair," by Elinor Glyn. Malcolm St. Clair will direct. Production starts about the middle of August.

BANCROFT'S INJURIES

Los Angeles, July 26.

George Bancroft, Paramount star, is hobbling around on crutches and unable to work as a result of the after effects of a severe case of sunburn suffered on July 4.

Bancroft, though badly burned, insisted on continuing work on his current picture. Later he injured his shinbone but still refused to stop. Now he will be off for several weeks.

STARS AND NAMES SWITCH ATTITUDE

Equity Meeting Attended by 1,000 in Hollywood Astounded and Disappointed Over Producers' Easily Won Victory—Gillmore Gains but One Minor Concession—Rank and File Doing Much Talking Among Themselves

HOPE IS ABANDONED

Los Angeles, July 26.

Equity went to bitter defeat in its widely announced determination to bring about Equity "closed shop" conditions in the Hollywood picture studios. Frank Gillmore, executive secretary, who came here with the express purpose of swinging the Equity plan for the film actors, has been repulsed, even by those closest in council with him, and has returned to New York. The Academy of Motion Picture Arts and Sciences has supplanted Equity. Through it all future negotiations for a standard form of contract and working conditions will be ironed out.

The Equity thing came suddenly, although close observers were convinced earlier in the day of what portended, when Conrad Nagel, district deputy for Equity and prime leader in the earlier fight to bring about recognition of Equity in the studios, issued a statement to the press which indicated a decided change of heart and a 100 per cent alignment with the Academy of Arts and Sciences.

Before a crowded mass meeting of Equity members and others of the acting profession not identified with the actors' organization, Gillmore saw the work of several weeks of preparation crumble away, as the bigger stars of the film world announced their allegiance to the Academy and repudiated the recent action of Equity in issuing its demand for the Equity shop plan in the studios.

The resolution abandoning, temporarily at least, the effort to enforce acceptance of an Equity contract, was presented by Milton Sills and adopted virtually unanimously. The resolution pointed out that the actors cannot afford to make war at this time and that the demand for Equity shop conditions would split the industry.

As a sop to Equity, the meeting later adopted a resolution that any uniform contract entered into with the producers should come through Equity.

It was noticeable that the meeting was dominated by the stars and biggest names among the featured players list, with the rank and file at first inclined to string along with Equity.

Nagel's Remarks

Conrad Nagel, who presided, with Gillmore sitting by as a spectator, told the gathering, numbering more than 1,000, that future steps called for most careful consideration. Explaining that the producers, through the Academy of Arts and Sciences, had agreed to present a uniform contract for actors, and that practically every member of the executive board of local Equity was a member of the actors' branch of the Academy, Nagel declared that this was really a victory for the actors, even though the contract would come through a source other than Equity.

He pointed out the futility and impossibility of endeavoring at this time to force the issue of Equity contract and Equity shop on the producers, as it would not be right to advance to the attack when the enemy extends the hand of friendship. He declared further that Equity did not have the support and sympathy of persons in its own (Continued on page 10)

Chain Operation Unproductive When Attempted By Producers

Chain theatre operation by film producers insisting on taking the personality equation out of the theatre and putting a machine-like desk man in its stead has not proven successful. It is pointed out in financial circles that chain theatres in the majority operated by producers are the biggest failures in the industry.

It is shown, however, that the producer-exhibitors who have retained the original owners as part owners wherever possible when acquiring theatres have shown the profits which led to the general opinion that all chain operation is profitable.

Every large theatre must have a showman at its head, not a correspondence theatre manager.

The man in charge of a theatre of a chain has to requisition every detail. There are cases recorded where a report of a leak in a roof to the gent behind a mahogany desk in a New York office resulted in a new roof. That leak would have been repaired at a negligible cost by an exhibitor owning and operating the house. A row of broken

seats could result in the reseating of a house completely.

In one instance where a house was bought for chain operation, the overhead shot up \$800 within six weeks, while the receipts dropped \$1,100.

Indiscriminate operation has cost millions of dollars.

Not Getting Rentals

It has been proven that no one man can run hundreds of theatres just because he has three private secretaries.

The producers running flop chains are not getting their regular rentals for pictures. They are obliged to accept less when the houses fail to show profits.

Where a 600-seater formerly paid \$150 for a picture there is now a deluxe theatre unable to pay more than \$60 through high cost of operation and low estimation in public opinion. The small house is affixed a quota of \$12.50 and the producer receives \$72.50 instead of \$150 as formerly.

The operator of the independent would still be able to pay high rentals if he could be assured several good films a year.

NEWARK AGHAST OVER THEA. ANNOUNCEMENT

Newark, N. J., July 26.

It never rains but it pours. With the last obstacle removed by the Board of Education's voting not to use its land at Washington and James streets for a school, the Newark Auditorium advertised Thursday a financial scheme for backing its \$6,000,000 proposition for a 500-room hotel, 3,000-seat theatre and 17,000-seat sports arena and auditorium.

On the same night a surprise announcement was that the Newark Madison Square Garden Club took a full page in the dailies to tell of the immediate construction of a "Madison Square Garden" on Ogden street, between Fulton and Lombardy streets. This is a block back of the Broad Street theatre, and about three blocks from the site of the proposed Newark Auditorium. No details are yet made public but the pictures show a five-story structure. The land is 250 by 322 feet.

John W. Allen, one of the directors of the New York Madison Square Garden club, is at the head of the project, but no other names are given. The land has actually been purchased from P. Ballantine & Sons. The financial support of the Garden is being attended to by Bennett, Bolster & Coghill, Inc., of New York.

There is some doubt expressed here if Newark can support one sports arena as long as the State law prevents decisions being given in fights. How two can expect to live is beyond conception. Further theatrical interests are aghast at the prospect of a theatre with 3,000 more seats downtown. The location is not so good for a theatre, but it can be easily reached from many parts of Newark.

Flader in Europe for U

Chicago, July 26.

Fred Flader will leave shortly for Europe where he will represent Universal's theatre interests. Though his assignment is general, his efforts will likely be centered principally in Germany, of which country he is a native.

Flader has been managing the Randolph theatre, Chicago. U's lease on the house expires Aug. 1, when the property passes into the hands of the Levine Bros.

The Levines will run it as a 10-cent grind following the policy of their Adams.

N. Y. TO L. A.

Hobart Henley.

L. A. TO N. Y.

Jesse J. Goldberg.

AIR EXPRESS SERVICE FROM COAST TO COAST

Los Angeles, July 26.

Two-day air express service between New York and Los Angeles will start in September. This was announced by Robert E. M. Cowle, president of the American Railway Express Company, in an address before the Chamber of Commerce.

Contracts have been signed and air network for express between the two coasts have been laid out after more than seven months of investigation and experimenting, Cowle said.

From New York to Chicago and Dallas, the line will follow the route of the National Air Transport. From Chicago, the route will extend to San Francisco via Salt Lake City by the Boeing Air Transport, and from Salt Lake City to Los Angeles by Western Air Express.

Similar service will be supplied Kansas City, St. Louis and other cities.

Tilt Over Title

Whether Columbia Pictures' use of the title "Birds of Prey" will hurt the stock play of that name is being determined in the New York Supreme Court.

Joe Noel, author of the play of that name, Thomas F. Kane and James Thatcher, who have had "Birds of Prey" out in stock for a number of years, contend the film is detrimental to their interests and are seeking an injunction through Abner J. Rubien.

Decision has been reserved on the argument.

NO U SALE

Los Angeles, July 26.

Universal executives on the coast deny the story recently printed here that Carl Laemmle had sold the company and Universal City to C. E. Whealan, president of the United Cigar Stores.

The price was said to be \$12,000,000.

SEEL'S PATENT GRANTED

Washington, July 26.

Paul C. Seel, after a fight dating back to May, 1921, has been granted a patent on a process for drying alkali cellulose employed in the manufacture of films, which drying does away with the milky or light diffusing appearance in the films technically termed "haze."

Seel's patent number is 1,536,012.

Erie Hampton Back West
Erie Hampton, assistant press representative to Bob Vost for Fox on the Coast, left Los Angeles Monday after a four month stay in the local press department. He assisted Vivian Moses in the preparation and issuance of the annual announcement.

BRITISH FILM FIELD

Changes in Film Bill Let in Foreigners—Big Theatre Deal—London County Council and School Films—Hokum From Hepworth—And From Australia

London, July 16.

Twenty-nine clauses of the Film Bill have now passed committee stage, but this week amendments opened the door so wide that the possibility of foreign organizations making British quota films is by no means remote.

By the removal of one word from Clause 26 it has been left open for any unit, so long as it is registered as a British company, to make quota films. This section as drafted, read:

"It must have been made by a person who was a British subject or by two or more persons each of whom was a British subject or by a British-controlled company."

An amendment by Sir Philip Cunliffe-Lister to omit the word "controlled" was carried. This may not appear important at first glance, but its effect is that it will be permissible for any group, so long as they register under the Company Laws as a British company—in the same way that the distributing ends of Paramount, Universal, Fox and others are registered—to make films which will qualify for inclusion in the Quota. All that needs to be done is to put up a couple of dummies, who may be clerks or bell boys, as nominal stockholders, register a private company with a capital of no more than \$500 and go ahead as a "British" producer!

Colonel Wedgwood's amendment to a later section of this clause bars any studio work being done outside the British Empire. The clause as first drafted allowed the Board of Trade to issue permits "for reasons connected with the story," for studio stuff to be done anywhere, but this was vitally changed by omitting all words after Empire, so that now studio work on all Quota films must be done on British soil.

Foreign stories are let in by a change proposed by Hall Caine (son of the author). This section as it first stood required the author of the original work on which the scenario was based to be British. Now it merely stipulates that "The author of the scenario must have been a British subject."

Hollywood's Chance

There will arise a curious situation when the bill is through. No one so far appears to have noticed the actual wording of the stipulations on nationality, nor to have realized their true import. The bill calls specifically for films to be made and scenarios to be written by persons who "were" and who "have been" British subjects.

When it comes to the interpretation of this in law, so Variety is informed by a noted British legal authority, it will be lawful for anyone who was or has been a British subject to rank under the bill for either of these purposes, which means that any director or artist who came from this country but has acquired American status—or any other for that matter—will be entitled to make British Quota films and to have them registered for distribution under the act!

Considering the numbers that this lets in from Hollywood, the possibility of the bill being a means of stimulating home talent becomes rather a joke!

Fireproof Roofs for London

London County Council has made an important alteration to its building regulations this week. Hitherto the use of fireproof material for roofs of picture theatres has not been insisted on. But with the growth of theatres having balconies holding several thousand people, the Council has become alarmed, and this week adopted a recommendation from the Licensing Committee that in future roofs of all movie houses seating more than 500 people must be built of fire-resisting material.

Theatre Deal

For a long time Ike Collins had a concession on Paramount films in the northern territory of the United Kingdom. When Par put in its own organization, Ike and his brother remained as managers of the northern branch with headquarters at Newcastle.

Some time ago Ike broke away from distribution and went into the

theatre field. He controls the large north circuit known as the Thompson & Collins Enterprises. For some time he has been dicker with Tilney, owner of the Capitol Super in Cardiff, Wales, to buy the theatre. Though Tilney has been denying rumors of sale, the deal was closed this week. The price is just about a million dollars, which is what the house cost to build a few years ago when it was put up at the top of the building boom.

A boom in non-theatrical movies is shaping up. The Imperial Conference on Education is interested, and paid a visit to British Instructional Films' studios this week. The London County Council is granting licenses to schools, too, with the stipulations that any one show is limited to four reels, that the exhibition takes place during daylight hours and that films are shown only to regular pupils of the schools.

A further concession, granted to 14 picture houses in the last three months in London, is allowing them to open before noon for children's matinees.

Why We Progress

Cecil M. Hepworth, whose production company twice went under and finally disappeared, has been writing in the "Daily Mail" to protest against new men coming into the business. He says that the craze for new men and for youth unguided by experience will not do, and that the men who "really know the ropes" of British production cannot be replaced by the new element.

Let's hope he is right and that they cannot. We don't want them replaced. We want them lost and forgotten. These "men who really know the ropes" have contributed far too much to making the position of British pictures what it was. Hepworth's own last effort, "The House of Marney," was one of the biggest flops of the last 12 months.

Australian Blah

H. E. Pratten, Australian Minister for Trade and Customs, addressed a meeting this week at the Overseas Club, London, on "Australia and British Films." He said that British films were only sold to American distributors in Australia, and that these were far more concerned with keeping them out than otherwise, though when they distributed a British film, often put it out as American. He talked platitudes for over an hour about the need for British tastes and traditions, and how the Commonwealth needed British films. But he said that the government could do nothing, that it was for the producers to make good pictures and sell them to Australia. But for accent, he might well have been an average American film "magnate" saying his usual London spiel.

Visitors from U. S.

Two of the big ones are here this week, though Carl Laemmle has given us a miss for the moment and gone on to Germany.

One is R. H. Cochrane, of Universal, "only here for a holiday; not a scrap of business." He says that the day of big presentations and prolog is passing and that Universal will be hit by the Federal Commission's order to Famous to stop block booking, as his company does it too.

Winnie Sheehan came here to see the first presentation of Fox's "Seventh Heaven," then to the Continent. Not for a dog's age has so much advance sub-stuff been put over on the daily and Sunday press as this Fox super film got. The Fox office here gave out a story that so many thousand requests for tickets for the trade show had been received that they were sorry to disappoint so many really important people by refusing. A couple of days later they sent out stamped reply postcards asking if the recipient wanted any more tickets! A bad break, that.

Stock Prices

The story of the state of the film business here can best be told by the latest quotations on the Stock Exchange of shares dealt in the public market.

British Instructional \$2 ordinary are \$2.90 to \$3; the 25-cent deferred, \$1.75 to \$2; Gaumont-British ordi-

\$1,000,00 Worth of Publicity for \$7,000

Victor Shapiro's plan of a "My Best Girl" (United Artists) publicity campaign for Mary Pickford has netted more than \$1,000,000 worth of space in the 13 dailies included in the hook-up.

The 13 dailies selected are Miss Pickford's guests in Hollywood for 13 days, starting yesterday. Arthur Zellner, personal representative for the star, handled the New York details, with Mark Larkin attending to similar work on the coast.

It has cost Miss Pickford less than \$7,000 to stage the ballyhoo, getting her latest release on the front map of the New York "Mirror," Chicago "Herald-Examiner," San Francisco "Bulletin," Seattle "Times," Philadelphia "News," Cincinnati "Post," Boston "Advertiser," Atlanta "Georgian," Minneapolis "Tribune," and "Evening Tribune," Denver "Post," Dallas "Dispatch," Pittsburgh "Press" and Cleveland "Press."

These dailies have press-agented Mary Pickford for the past 30 days on the front pages and in the feature sections.

As a proof of the reader value of this contest and the power of the subscription idea, one managing editor reports \$35,000 in new subscriptions through the contest.

PAN'S OFFER OF \$26,000 EACH FOR TWO SPECIALS

Wants 'Parade' and 'Hur' for L. A. Runs—West Coast Has 1st Call

Los Angeles, July 26.

It is understood Alexander Panatages has offered Metro-Goldwyn-Mayer a guarantee of \$26,000 each for "The Big Parade" and "Ben-Hur" for a run at popular prices at the Pantages downtown house.

Pan figured on throwing out his vaudeville and running the two big pictures consecutively, figuring each good for from six to eight weeks and possibly longer.

West Coast Theatres (circuit) has first call on all M-G-M product. It closed a deal which will net the producing company fully as much, if not more, than Panatages offered.

The prospect of closing the deal with Metro is believed partly responsible for Pan's acquisition of the Forum with the understanding that he planned to shift his vaudeville to the neighborhood house while showing the specials.

West Coast figures that "The Big Parade" will put the Criterion back on the map. By following with "Ben-Hur" they ought to get the house out of the way, as far as pictures are concerned, until around the holidays.

7th Ave. Theatre Site

A plot with a theatre rumored for it has been purchased at the northeast corner of 7th avenue and 53rd street.

The site is from the center of the block on the 7th avenue front, around the 53rd street corner to the colored church on 53rd street. Alongside the church a strip runs to 54th street, indicating an entrance also on that side.

The "L" road now runs through 53rd street, but is expected eventually to be removed.

No owner, builder or time of demolition is reported.

BROWER NOW DIRECTING

Los Angeles, July 26.

When Richard Rosson was stricken suddenly ill while directing "Shootin' Irons" for Paramount while on location at Lone Pine, Otto Brower, assistant director, was assigned to take up the direction.

Rosson was forced to return to Hollywood for medical treatment.

nary \$2 ordinary, \$3.25 to \$4; \$5 preference, \$4 to \$4.50; Still Picture Theatre ordinary, 80 cents to \$1.10; P. C. T. \$5 "A" ordinary, \$2 to \$3, and 7 percent preference (\$5 par), \$4.50 to \$5.

STUDIOS WIN OVER EQUITY

(Continued from page 9)

ranks, which would add to the loss of a battle.

"Rather than advance to a crisis in which we would have the opposition of some of our own people, let us take the producers' word when they agree to meet and eliminate the abuses now common, and work toward a uniform contract for the good of all," said Nagel.

Sills was the next to present an argument against pressing for Equity demands at this time. "We are artists—the producers are industrialists," he said, "blending the two is a hard problem. If the producers cannot make pictures economically it will hurt all of us, individually and collectively. We must recognize the Academy of Arts and Sciences, and the sincere efforts of the producers to bring the industry back to a sound basis. The producers have admitted their step of trying to force a drastic salary cut was both uncalled for and unfair. To burst the business wide open at the present time would be disastrous for all."

At this point Sills offered his resolution, reading:

"Since the last meeting of Equity at which time a resolution was adopted to further Equity contract and Equity shop, the producers have shown a willingness to eliminate the evils and abuses now existing, be it resolved that the demand on producers for Equity shop be held in abeyance."

He declared that the producers destroyed the most valuable asset in the studios—morale, when they announced the salary cuts, but in admitting their mistakes they had made a great gesture.

Audience Astonished

The audience took the changed attitude of Nagel and the executive committee with astonishment. During the talks of both Sills and Nagel there was an air of disappointment manifest all over the hall. No applause and the general silence was a good gauge.

Wallace Beery was called on and carried the audience by his declarations that as far as he was concerned, he was ready and willing to go through with the proposition of forcing the Equity demands upon the producers at the present time. Beery, recognized by all for his outspoken frankness, talked straight from the shoulder in a manner that carried all those present.

After the Beery speech it was easy to see the attitude of the actors on the floor. Nagel endeavored to pacify them with the statement that it was no thought of the executive committee to abandon Equity, but for the good of all they should hold in abeyance the demands for Equity shop. He said that Gillmore has one idea in mind and that is to achieve Equity shop in motion pictures, and he has not weakened from that stand. He further declared that they had undoubtedly avoided a disastrous and costly war at a time when the organization did not have the proper number of soldiers to fight with.

Gillmore Brief

The audience called for Frank Gillmore insistently and he spoke very briefly. He pointed out that the Hollywood branch of Equity had sent for him to lead the battle, and he was sorry that the executive committee did not feel that the present time is propitious to force the actors' demands. He advised the members to follow the advice of the committee at this time, but hoped that in the future he might be called to lead the local Equity in a fight for recognition of the organization by the producers.

After further discussion from various members present, the resolution was carried, although there were a few dissenting voices.

Further discussion finally brought the direct question as to the exact relationship of Actors Equity and the Academy of Motion Picture Arts and Sciences. Nagel declared it was up to each individual to figure out for himself. Nagel told the gathering that practically every member of the executive committee of Equity was a member of the Academy and that at the Academy meetings Equity had been entirely eliminated from all discussions. He admitted that the organization had been mentioned on various occasions, but it had been finally agreed that no reference would be made to it in the future.

With things running smoothly up to this point, with the only rift in the plans being Wallace Beery's declaration, Milton Sills suggested that the meeting adjourn. This was

forgotten, however, when Frank Gillmore rose and said: "I do hope you insist the uniform contract promised by the producers comes through Equity." Nagel and Sills at this point declared they had no instructions from the members to deal with producers on the uniform contract.

This statement resulted in the adoption of a resolution by unanimous vote that "any uniform contract entered into with the producers should come through Equity."

Further discussion simmered down to questions regarding the uniform contract to be offered the actors by the producers. Nagel declared that Edward Loeb, attorney for the Academy, was at present working on a draft which would be ready some time in the future. It was suggested that the proposed Equity contract be forwarded to producers with a request that this be used as a basis for the new contract. Sills at this point was successful in closing the meeting.

The Runaround

All through the meeting there was a tenseness and downcast spirit, entirely the reverse of the Equity meeting of two weeks previous. Members gathered in small groups to discuss the new turn of affairs, with a general accusation that the stars and high salaried players comprising the executive committee in going with the producers had given Gillmore the runaround. In many quarters it was said that the big stars and players will protect their own interest first and foremost, leaving the smaller actors and Equity to shift for themselves.

Immediately after the meeting there was a movement on foot to campaign for an entirely new executive committee of Equity that would function fearlessly in an attempt to bring Equity shop into pictures.

Gillmore plainly evidenced his disappointment over the decision of the committee to withdraw the demand for Equity shop and an Equity contract. He had been given to understand that he would be here for some months in command of the campaign to bring Equity into the film industry.

Although it is claimed that Equity will still continue to recruit members among the actors of the film colony, the backdown of the association on the issue of Equity contract and closed shop at this time makes Equity practically a dead issue as far as the studios are concerned.

It is doubtful if the local branch can hold the membership it has at present, rather than hope for an increase. The present difficulties on the coast presented Equity with the greatest opportunity for putting its demands through, and when the organization did not rise to the occasion, there is little hope that another such chance will present itself at any time in the near future.

M-G-M Trade Mark

Washington, July 26.

Metro-Goldwyn-Mayer has been granted a trade-mark on the new news reel title.

Utilizing a black background the letters "M-G-M" and the word "News" appear one above the other in equal size. Below this is the line, "The Big Gun of the Screen." In the left-hand lower corner appears "Produced by Hearst News Service, Inc.," while opposite is "Released Through Metro-Goldwyn-Mayer."

All lettering is in white. The mark has been given serial No. 249,351 by Uncle Sam with the picture company claiming use of it since May 15, 1927.

Theatre in Colon

Washington, July 26.

Colon, Panama, is to have a picture theatre costing \$200,000, state advises to the department of commerce.

Plans and specifications are being drawn by an American.

Though primarily for pictures, the theatre is to have a stage large enough for dramatic performances and concerts.

"SUNDAY" AT PLATTSBURGH

Plattsburgh, N. Y., July 26.

After years of strict enforcement of the Sunday "blue laws," the Plattsburgh common council has voted to allow pictures to be presented on Sunday. The Sunday shows can not open until after 6 p. m. during July and August.

"BUYING DEADLOCK" PROLONGED? EXHIBS LOADED UP—CAN WAIT

Districts from 40% to 65% Behind in Sales, Alongside This Time Last Year—Two Alternatives Before Sellers—Separate Deals Being Tried

With most independent exhibitors contracted for film until November and even later, the buying deadlock may last another three or four months. Owing to the present method of distribution, with release dates uncertain, exhibitors are naturally overbought and can wait.

The national producers, now undersold from 40 to 65 per cent. in comparison with the same period last year, cannot afford to wait, it is claimed.

Independents figure that producers have only two means of breaking the deadlock, high pressure salesmanship, which would be expensive, or an agreement on price which would be less expensive for the present.

A movement is reported underway to arrange for separate deals with independents in as many territories as possible. One film company is known to have withdrawn two objectionable pictures from its program for a district on the promise that the case would not be publicized, so that other exhibitors would not ask for similar conditions.

Warners Play Magnolia Against Vita in Portland

Portland, Ore., July 26.
Vitaphone versus Magnolia.

This is the prize championship fight that is now being staged here, in order to establish the winner. Warner Brothers pictures are now sold to John Hamrick's local Blue Mouse. Included in the picture deal is the Vitaphone, which cost Hamrick around \$32,000 installation cost on top of his film rental.

After this, along comes Warner Brothers, who control the Music Box, losing plenty on a two-bit picture grind, and installs the Magnolia process, similar in sound to the Vitaphone. Magnolia is now a regular feature in the Music Box, the seven-piece house orchestra having been eliminated by special agreement with the local Musicians' Union.

The Warners are offering their local outlet (Hamrick) direct opposition by having their Music Box plug Magnolia while Hamrick is sweating trying to get the customers in on Vitaphone.

A last minute switch in bookings looks like Will King and his musical comedy stock, which a few months ago completed a successful nine-month stay at the Music Box, and who have been playing to terrible business at the Moore, Seattle, will not return to Portland as originally slated.

King closed his engagement at the Moore July 22. He was slated to go into the local Music Box Sept. 3, but it now looks, with the recent change, that he will not make a repeat here, going to California instead.

Inde. Territory Set

First Division Distributors, Inc. (Chadwick-Goldburg) has arranged for foreign distribution of its product.

J. H. Hoffberg will handle the six Ormont (Goldburg) productions for Latin America and the Far East. The distribution rights of the 12 Chadwick productions have been contracted by Universal for South and Central America, Mexico, Dutch East Indies, India, Burma, Ceylon, New Zealand and Australia.

The Gaumont Company of London has contracted for the European distribution.

Fritz Ridgway added to "The Enemy" M-G-M. Fred Niblo directing.

Betty Bronson opposite Lane Chandler in Zane Grey's "Open Range." Paramount.

FILM NEWS OVER WORLD

Washington, July 23.
Summary of reports received during the week by the motion picture section of the Department of Commerce.

George R. Canty, motion picture trade commissioner, Paris, reports the following:

African Picture Situation
Contrary to the general impression that only in the southern extremity of Africa do the picture houses flourish statistics disclose that upon the Mediterranean border quite a number of houses are operating, catering to the Euro-African population dwelling there.

In all there are 160 picture houses in Northern Africa, 110 in Algeria, 25 in Tunis, 25 in Morocco. They run from 200 to 1,000 in capacity. Admission prices are scaled from four to six francs in the good theatres, with an occasional boost in the price for specials. In the lesser theatres and halls the scale is between one and two and one-half francs.

In Algeria an amusement tax totaling 25 per cent is collected, 10 per cent for the state, 10 per cent for the town expenses and five per cent for the poor; in Oran and Tunis 27 per cent and in Morocco 22 per cent.

Programs never run beyond 10,000 feet of film.

Polish Exposition

As a result of negotiations with the Minister of Foreign Affairs and the Ministry of Commerce and Industry, two professional unions—Union Polonaise de Industriels Cinematographiques and the Societe Polonaise des Amateurs d'Art Photographique—are preparing a photographic exhibition at Warsaw, from Sept. 8 to Oct. 3, 1927, instead of the International Exposition of Cinematographic Art, which could not be held in May last.

This exposition will be divided into two groups: The cinematographic exposition (first of its kind to be held in Poland) and the international salon for artistic photography. The exposition will be under patronage of Professor Bartel, vice president of the ministerial council. Several foreign firms, having branch offices in Warsaw, as well as several technical enterprises, laboratories, etc., have accepted invitations to participate.

The general assembly of the Etablissements Gaumont, recently held in Paris, approved the accounts of the fiscal year, 1926, representing a net profit of 3,449,454 francs, to which is added the balance of the preceding year of 647,699 francs. Gross dividend was fixed at 20 francs.

As the ordinary general meeting of the Cinema-Tirage L. Maurice, Paris, of June 8, 1927, accounts presented for the fiscal year 1926 showed a net profit of 127,674 francs, to which was added the balance of the previous year of 249,114 francs. Gross dividend was fixed at 8 francs.

German Admissions

At a recent meeting of the Berlin Association of motion picture theatre owners, where admission prices were discussed, it was decided to submit to the different branches a fixed tariff of admission prices. In this tariff, the lowest price for a small picture theatre has been fixed at 60 pfennig, and the admission in the biggest and best cinema at 1 mark.

Under date of June 24, 1927, the ordinary general meeting of the Deutsch-Nordische Film Union (G. m. b. H.) was held at Berlin, when the capital stock was raised to 240,000 marks. It was decided to produce during this season seven big pictures in Germany, of which two will be directed by Richard Oswald; two will be Charlia films; two will be produced by the Gaumont Film Company; and one by the Oswald-Sperling Production Company. The Deutsch-Nordische will import seven foreign films into Germany for this season's market.

Under the name of Societa Visione Cinematografica (S. V. I. C.) a new production firm is making preparations for immediate work on a film of modern character.

PUBLIX'S UNIT DEPT. SOMEWHAT UP IN AIR

The presentation production department of Publix is in a more or less chaotic condition. John Murray Anderson has returned from a European vacation and wants his new contract in December to permit him the staging of a musical comedy. Anderson has an idea that 10 Publix units are enough per season.

Frank Cambria is going on a vacation and his status is undetermined.

Boris Petroff's association with Publix is also up in the air.

Jack Partington's advent from the coast has further complicated matters.

Sam Katz's penchant for the band idea, with the leader a high-powered performer but forced to play local musicians in each town at union scale, has many of the picture people in a quandary as to how it will work out.

Traveling band units are free of this, as explained in the music department of this issue, but where a band leader without a band or too small a band also officiates as master of ceremonies he must choose local union musicians in support. He cannot import even a sax soloist or other specialty instrumentalist without incurring union ire.

There have been complaints from the maestros themselves that their band units shape up negatively as a result.

COURT ACTION ADVISED ON PAR'S RIDERS

T. O. C. C. Informs Complaining Members—New Clauses Not Approved

Cases brought to the Theatre Owners' Chamber of Commerce for arbitration, arising out of an addition to the Standard Exhibition Contract which has been placed on all Paramount contracts without having been approved by the Arbitration Board, are being refused, with the plaintiffs told to bring the matter before the courts.

The T. O. C. C. will refuse to arbitrate on all clauses added by producers which are not part of the regular contract. Paramount has added a "rider" of several clauses, in which additional terms are proposed.

It is claimed that exhibitors signing this believe it to be the Standard Exhibition Contract despite there is some slight mention of the added clauses at the bottom of the sheet.

Among the additions is a notice to the effect that Paramount has the license to withdraw up to any seven pictures from the program during the year. Also, Paramount has the option of delivering film within one year from date of release.

Commodore Deal On

The deal between the M. & S. Enterprises and the Loew Circuit for the acquisition of the Commodore, New York, by the Loew Circuit, declared cold, is on again.

The deal is expected to be settled this week. If set, will give the Loew interests the house in September.

A conference on the transfer was held yesterday (Tuesday) afternoon by both principals, and adjourned for another meeting Friday.

PUBLIX TRUMPETER

Chicago, July 26.
Ben Serkovich has been made regional director of advertising and publicity by Publix. He will handle all matters pertaining to publicity outside of Chicago and in the Middle West.

The Publix publicity will still be handled from New York City by A. M. Botsford and divided with W. K. Hollister in Chicago.

SALARIES AND AGES

(Continued from page 5)
of \$26,000,000 or about 25 per cent. of the total cost of production for the coming year.

Among the 750 players are around 100 stars earning from \$2,000 to \$20,000 weekly. About 150 are featured players averaging \$2,000 weekly, while 500 are regular stock players earning an average of \$100 per week. Of the \$800,000 total, the stars draw an estimate of \$450,000 a week, the featured players \$300,000 and the stock players \$50,000.

In addition there are over 2,000 in the profession, who have achieved the distinction of receiving "screen credit."

It is noteworthy that while there are only about 200 foreign players at work in Hollywood they have contributed 20 per cent. of the total number of stars. The invaders are equal to, or outnumber, the native Americans as technicians and directors. But of the total of 750 important actors and actresses over 550 are of American birth.

America has produced its own comedians, with the only exception Charlie Chaplin. The leader of the box office grosses last year, Harold Lloyd, was born in Omaha. Practically all of the funny people of the screen, Colleen Moore, Harry Langdon, Eddie Cantor, Chester Conklin, Buster Keaton, Ben Turpin, Larry Semon, Ford Sterling, Charles Murray and Constance Talmadge salaried to the stars and stripes. Among the lesser comedians are Monty Banks, France, Karl Dane, Denmark; George K. Arthur and Lupino Lane, England.

Ages

Screen stars, especially the women, have shown consistent aversion to revealing their ages. This has resulted in speculation by the public whereby film celebrities are generally reputed to be older than they actually are, especially after being seen in pictures where the camera treatment is not all that may be desired.

Picture stars are young. They have to be young to screen well unless in character roles. The screen star must arrive 15 or 20 years earlier than the legitimate player in order to cash in before the makeup begins to fail coating up those deep facial lines.

The oldest star for United Artists, John Barrymore, was born in 1882 and is 45 years of age. He is the youngest of the Barrymores. Douglas Fairbanks is 44 and Charlie Chaplin around 40.

The youngest pair in United Artists are Gilbert Roland and Dolores del Rio, both 22. Roland was born in Mexico, December, 1905. Miss del Rio was born Aug. 3, 1905.

Tom Mix was a Rough Rider under Roosevelt during the Spanish-American war, sent home after being wounded in battle. Later Mix served in the Philippines, was again wounded and didn't go to war again until the Boxer uprising in China. Tom must have been treated pretty rough by the Chinese because all he did for the British Government during the Boer War was to break in horses. His scrapping activities, following the Chinese shindig, have been confined strictly to westerns ever since.

Lon Chaney is 42. Ramon Novarro is 28; Eleanor Boardman, 27; Joan Crawford, 22; Pauline Starke, 27. John Gilbert, who has not committed himself so far, is in the 30's. Greta Garbo is officially registered at 21. She entered the United States as a minor.

Two Oldest Actors

Edward Connelly and Frank Currier are the two oldest on the Metro lot. Currier was born Sept. 4, 1857. Connelly won't tell his age but admits he is more than 70 when it's a case of who should be allotted an old man part.

Milton Sills is about 43. Richard Barthelmess, 32. Harry Langdon and Johnny Hines may be anywhere from 20 to 60. Both are not only possessed of poker faces, but said faces also have the elasticity and age-weariness of rubber.

Ben Lyon is 26. Lewis Stone is set down on the books at 48. Mary Astor is 27 and Lloyd Hughes 39. Mary Brian, of Paramount, is 18. Louis Brooks is 21. Chester Conklin, an old clown with Barnes Circus, is said to be 49. Richard Dix is 35. Ralph Forbes, 27.

Harold Lloyd is 31. Esther Ralston is in the early twenties. Madge Bellamy is 24. George

O'Brien 26. Kathryn Berry 27. Charles Farrell isn't more than a few months over 20. Clara Bow is under 20; Lois Moran is 18.

Further revelations show that Reginald Denny is 31. Laura La Plante is not quite 23. Mary Philbin is 23. Glenn Tyron, newest Universal star, was born in 1899.

Buster Keaton was doing somersaults soon after Nov. 4, 1895, now being in the 32d year of life. Ronald Colman is over 30. Vilma Banky hasn't passed the first 25 yet.

Salaries

The highest paid picture actor outside of United Artists Corporation is Tom Mix, earning around \$20,000 weekly. Mix's salary is \$10,000 weekly with a percentage of the profits of his films.

Charlie Chaplin charges himself \$15,000 weekly salary into the cost of production, realizing on the great portion of the profits of the picture in addition. Charlie started in pictures for Keystone at \$150 a week.

Douglas Fairbanks charges from \$10,000 to \$15,000 weekly salary into the cost of his productions. He was taken from the boards into pictures at a salary of \$2,000 to start with.

Buster Keaton charges \$8,000 weekly into cost of production as salary. Buster turned down an offer of \$750 a week to appear in vaudeville at the Winter Garden in favor of starting out with Roscoe (Patty) Arbuckle at \$40.

John Barrymore's salary is around \$10,000. Gloria Swanson charges \$7,000 weekly into cost of production as salary. Norma Talmadge is rated at a similar scale to the last. Colleen Moore gets \$7,000 weekly or \$125,000 to a picture. She makes four yearly.

Mary Pickford's salary is \$10,000 weekly with the major percentage of the profits in addition. In 1915 Miss Pickford was earning \$2,000 a week with 50 per cent. of the profits from her pictures. Her salary was doubled in 1916, getting \$4,000 and 50 per cent. from the same corporation, Famous Players.

Lillian Gish is the highest salaried player with Metro-Goldwyn-Mayer at a reported salary of \$7,500 weekly. Adolphe Menjou receives around \$5,000 weekly. Richard Dix's is over \$4,000. Reginald Denny is the highest paid member of the Universal staff at \$3,500.

Janet Gaynor started with Fox at \$75. Her salary was doubled and it is understood that Miss Gaynor is to be given a new contract at a salary more in line with her box office value as a result of her work in "Seventh Heaven."

Oliver Borden, another 19-year-old, getting \$75 a week working at odd times under the direction of an agent, was sold by the latter to Fox for \$1,000 and is now getting from \$2,500 to \$3,000 a week.

Marla Nixon has just graduated from westerns into real heavy dramma at Universal. Her salary, reported at \$1,000, may go higher shortly.

Inde Exhib. Makes Claims in South Africa

Cape Town, June 24.

Kinemas, South Africa (Proprietary), Ltd., independent film circuit concern, according to announcement, intend opening throughout the country. They announce sole rights to the De Forest Phonofilms in South Africa, and have taken over the entire business of the Independent Film Service.

A five-year lease has been secured on the King's Hall, Durban (Natal), seating 1,100. It is intended to open this hall July 1. A lease of six years on the Trades Hall, Benoni (Transvaal) seating 1,000; Town Halls of Boksburg, Brakpan, Springs, all in Transvaal, on five years' lease.

They announce negotiations for halls in other towns. So far, no halls have been secured in Cape Town and Johannesburg.

Promises made by others have hitherto proved a will-o'-the-wisp. The African Theatre Trust believes it has the country sewed up, theatrically.

INSIDE STUFF ON PICTURES

Weird stories of a "mystery ship" and of a dangerous man running at large aboard a tramp freighter, "Kingsbury," which came towards the New York harbor from the South Seas, reached the New York papers last week. Murder, mutiny and tragedy were mentioned.

A radio report had the skipper sending word that a murderer was at liberty on the boat, that he had no booby hatch to lock him in and that things looked dark for every one aboard if the man wasn't put in irons soon. Another was that the crew had mutinied twice, that the mate had died off the Barbados coast and that a captain had become ill and had left the ship.

Another mystifying report was that the colored chef before reaching Liberia had murdered his wife, charging her with infidelity.

All these uncanny stories caused suspicion to start seething as to whether there was a tangible press agency for one of the several boat stories either made or about to be shown on Broadway.

The United Press trying to run down a possible press agent connection called up the Will Hays office which endeavored to make some inquiry. However nothing developed.

Meanwhile the "Kingsway" was expected to dock in New York Wednesday where Assistant U. S. Attorney Kenneth Simpson and eight coast guardsmen were in waiting to get at the bottom of all the so-called mystery. They waited in vain, as the freighter which had passed Sandy Hook steamed out to sea again.

Meanwhile further speculation embroiled "The Blood Ship" which was the current (last week) film attraction at the Roxy. This is a Columbia production. Alex. Moss handling the Columbia publicity, washed his hands of all alleged publicity. The understanding is that he declared complete ignorance to the Hays office of any suspected connection with the freighter and the picture at the Roxy.

Then there came a thought as to Harry Reichenbach and whether his publicity arm was back of the murder mystery. But apparently no connection could be tacked on to Harry. There was a report that perhaps Jack London's thrill story of the high seas, "The Cruise of the Elsinore," was also a p. a. tie-up, but the Hays office failed to ascertain any company making such a picture.

The "Kingsway" is an out-and-out freighter carrying ivory, spices and whatnot from the tropics. It is just the sort of a boat that any alert p. a. might connive into a tie-up with a film having a tragedy or mutiny aboard within romantic territory.

It is owned by the African and Eastern Trading Co., 8 Bridge street, New York.

A tremor ran through the Broadway crowd yesterday (Tuesday) with the report spreading that Stock Exchange brokers were advising customers to get out on Paramount, as bankers were calling loans. None of those closest to the operations of the largest picture concerns has been able to figure the manipulation of Paramount stock since it was at 119, some months ago. At that time Paramount insiders, those most familiar with the property, believed its stock would touch 130 before stopping. Instead almost immediately it commenced to glide backward and without apparent reason.

Nor has any logical reason on a business basis yet presented itself why Paramount should be in the 90's or go farther downward. Its 10 per cent annual still stands, its business is normal, assets sound and operation wholesome. As for the general economical movement in the picture business for which Paramount assumed the entire burden for the launching, that meant nothing in the trade beyond what it expressed—economy.

New theatres, combinations, movements and affiliations made by Paramount and Publix, not becoming public, should lead to better profits, despite the drop of the stock or the statement Paramount may issue for this year, taking this year as the season ending June 30, last.

There is small chance of Loew's entering into a deal with the Interstate in Texas, through which Loew's would turn over the operation of any of its Texan houses to the Interstate. Instead it is said at the Loew office in New York, Loew's expects to add theatres in Texas to its chain. The report appears to have been started in Texas through overtures being made to Loew's in New York by a promoter to open up negotiations.

The Ufa "Tartuffe," at the Strand, New York, this week is a German-made, first held for release over here by Paramount. When Paramount found it could not be secured in time the latter placed "Variety" at the Rialto, New York, holding back "Tartuffe" and again deferring it upon "The Way of All Flesh" (with Jannings) going into the Rialto a couple of weeks ago.

"Tartuffe" was thereupon returned to Ufa in New York and held until Joe Plunkett asked for it for the Strand, owing to Emil Jannings being its star. Jannings considers it one of his three best. The other two are "Variety" and "The Last Laugh."

"Tartuffe" is a high hat picture made for the high hats who are not ready customers at American picture houses. Much to everyone's surprise, the New York censors passed the German picture without a cut, perhaps because of its moral.

Although the only possible advancement in forcible newsreels lies towards technicolors, it is not considered probable that colored newsreels will be made to any considerable extent on account of the high cost. A two-minute shot of a Scotch clan celebration in colors shown in Broadway houses last week, cost \$8,000 to produce.

Imogene Wilson is said to have solemnly vowed in Hollywood that naught in future will again tempt her to chance publicity of the undesirable sort. The same Imogene of the stormy Frank Tinney, London and Berlin days is now abroad with the Herbert Brenon company, engaged in taking scenes for the United Artists picture, "Sorrell & Son." She is appearing under another screen name. Her role in the picture is not an important one, but Imogene, it is said by a close friend, appreciates it is an opportunity to come back under proper auspices.

Jack Barry, head of the Publix Managers' Training School, reports an increase of 50 per cent in attendance at the annual session held at Bay St. Louis, near New Orleans.

This year 150 house managers in the Saenger chain attended his brief course on advertising, exploitation, operation and overhead reductions.

The New York school for managers has been temporarily adjourned. During the three sessions past 78 house managers were graduated with most of these now holding down assignments in houses on the Publix chain. The school was a necessity arising from the large number of houses then being acquired by Publix. Now, with the circuit heads busy concentrating their forces expansion is practically negligible and the school will not be re-opened until more managers are needed. This policy leaves assistant house managers with an opportunity of promotion.

Barry believes the school will again be in operation within six or eight months.

Some of the sharpest showmanship in the history of Syracuse resulted from the Dempsey-Sharkey scrap in New York last week. Frank Sardino of the Crescent, downtown second run house with a 10-20, angled for the fight films only to learn that Keith's had them. Sardino dug up some newsreel stuff of both Jacks in training, bought the films of the Dempsey-Gibbons fight, arranged to broadcast the fight, and plastered the city with announcements that he would have the Sharkey-Dempsey fight by "radio pictures" as it happened.

Clever cutting gave Sardino a reel or two of fight stuff, the training

pictures real enough but the actual fighting scenes "borrowed" from the Dempsey-Gibbons scrap. But Frank didn't tell the customers that and not a few of the boys, from their comment, actually thought Frank was giving 'em "radio pictures" from the New York ringside.

The Crescent seats some 1,200. While the fight was on there were 1,800 jammed into the house, with about 500 more lined up outside. Three loud speakers, one on the stage, one in the rear of the house and one in the balcony.

Keith's didn't take kindly to the stunt, calculated to cut in to the patronage expected Friday when Keith's put on the actual films. Worst, however, was yet to come. The Keith management found Crescent advertising in Saturday morning's paper heralding exclusive Dempsey-Sharkey fight films at the Sardino house.

The Keith people, it is said, saw red, but Sardino held firm. He had secured the Kineogram strip of newsreel stuff of the fight, and had augmented this with footage lifted from the old Dempsey-Gibbons reels. Careful selected limited the latter to far shots and hazy strips that would not be overly recognizable. Again Saturday, the Crescent packed them in, cutting into the Keith business.

Keith's pulled a fast one its own account on Friday night. The fight films were presumed to substitute for one act of vaudeville, cutting the bill to five acts and a feature picture. But the house ran the fight films after three acts of vaudeville, operating on a grind policy to get the money. And it did, for the line extended more than a block the greater part of the evening.

A Chicago straight film house, in the hands of receivers, is running under force and consequently losing about \$3,000 a week. Receivers wanted to close the house for the summer immediately upon taking possession. The bonding company, holding the bag and having the last say, refuses to allow closing and is standing the loss on the belief the theatre is more sellable if in an active state. There are no takers as yet.

Hoot Gibson's contract with Universal expires Nov. 2 next with no optional clause. Universal executives have submitted a new contract, but a disagreement has arisen over the cost of Gibson pictures and regarding stories with the result that Hoot has expressed a desire to break away from U, after making one more picture. Gibson has been with Universal for a number of years.

Walter Lindar, newly appointed exploitation chief for First National, is said to be the only real cowboy in film publicity. He was a cattleman in the southwest as a youth and drifted up to St. Louis to try his luck in a rodeo. The record doesn't specify what luck he had, but instead of going back to the moo-cows, he got a job on a St. Louis newspaper as reporter, which turned out to be almost as interesting and nearly half as well paid.

A number of years ago First National bought the screen rights to "My Lady Friend," H. H. Frazee musical, for \$15,000. The picture was produced at that time with Carter De Haven. Frazee used the basic theme and much of the dialog of "My Lady Friend" in the production of "No, No, Nanette," with the musical score new. First National bought "Nanette" from Frazee and intends to make the picture version during the coming season.

A production supervisor at one of the larger coast studios who prides himself on his supposed knowledge of stories got into a jam with one of the company directors last week that may result in holding up the shooting of a picture already cast.

The director worked with the writer on the adaptation and decided to write the continuity himself, listening to suggestions from the writer while so doing. Upon finishing the continuity he turned it into the office of the supervisor for reading. The supervisor glanced through the first two pages and voiced his disapproval in definite terms, declaring he thought it to be one of the poorest he had ever seen, and he would write a good one himself.

The director listened but did not stop to explain to the supervisor that the continuity was written entirely by himself, and followed the adaptation very closely throughout. He walked out and finished casting the picture for shooting, keeping in mind his own continuity rather than the one which the supervisor will likely hand him later.

Exhibitors are generally complaining over the poor run of pictures and the bad "breaks" on the films. They compare matters with the summer of 1926, when a flock of Broadway specials like "Phantom of the Opera," "Iron Horse," several Chaplins, etc., were at their disposal at nominal rentals, requiring but an atmospheric prolog to round out a show.

This summer with the run of regular film released just about average, it has been their task to build up the pictures with elaborate presentations and relying considerably on the acts to carry the show. The result has been that the gross intake has exceeded that of last year, but a net profit computation, after deducting the costs of the presentations, finds the total in favor of last season.

A producing executive on the coast who had unearthed many potential featured players from strange places recently saw the picture of a football player in a newspaper. The executive sent a letter to the youth asking for a couple of photos. These arrived and looked so good the studio agreed to make a test if the youth would make a trip to the coast.

In a couple of weeks, the football star arrived at the studio, made a test, and will probably be signed to a stock contract. He had traveled from Alabama on the chance of hitting in the screen test.

During a conference at one of the large coast studios the discussion centered around the title of a forthcoming big special being produced by the company. When one suggestion of a title was offered, a high-priced executive declared that no picture with a title containing the word "Heaven" would get a dime at the box office. He sat down fast when one of the wise-crackers present remarked "Except when it has 'Seventh' in front of it."

Edward H. Benson, special Far East representative of United Artists headquartered in Tokio, and Arthur Kelly, London representative, are now in the States attending "one-man conventions" with Joseph M. Schenck.

Publix is expected to have no difficulty in having the plans for its 4,000-seat house in the Bronx, at the Grand Concourse and 184th street, approved when the matter goes before the Board of Appeals late this month, a petition having been signed by merchants and residents of the community in behalf of the project. Previously the plans for the playhouse had been rejected, as the theatre is to back on a residential street. People of the community see the playhouse as a boom to the section, and are therefore interceding.

An announcement declares the house will be named the Venetian. Cost is \$1,800,000, exclusive of the site.

A report is that the old Triangle trademark is to come back to the screen and a company may be formed shortly in New York which will make the Triangle pictures a reality. In the old days the Triangle label was jointly controlled by C. A. Baumann and Harry Aitken.

Nobody seems to be offering any explanation as to why the Vocafilm people postponed their proposed opening of the Vocafilm with the new Babe Ruth picture, "The Babe Comes Home," E. N. Apparently it has not been a matter of dough as the Vocafilm interests have been paying rent for the Longacre, New York, since June 24, which was announced

(Continued on page 53)

PATENTS

Washington, July 23.
Full information on the following list of inventions, upon which patents have just been granted, may be secured by forwarding 10 cents, along with the name and number, in each instance to the Commissioner of Patents, Washington, D. C.

Pictures

Automatic switch for film rewinders. James A. Hudson, Berger, Tex. Filed March 1, 1926. Ser. No. 91,374. 1,635,478.

Cinematograph film material. John E. Thornton, London, England. Original application filed Dec. 13, 1923, Ser. No. 680,511, and in Great Britain Dec. 27, 1922. Divided and this application filed June 8, 1925, Ser. No. 35,761. 1,635,516.

Photographic-printing apparatus (still). States Lee Lebby, Corning, N. Y. Filed Dec. 19, 1922, Ser. No. 607,845. 1,635,554.

Antistatic photographic film. Jacques Marette, Vincennes, France, assignor to Pathe Cinema, Anciens Etablissements Pathe Freres, Paris, France. Filed June 30, 1925, Ser. No. 40,690, and in France May 26, 1925. 1,635,681.

Photographic enlarging, reducing, reproducing and printing apparatus (still). Thomas Coca Carpio, San Sebastian, Spain. Filed Oct. 4, 1924, Ser. No. 741,623, and in Great Britain Nov. 29, 1923. 1,635,741.

Röntgen-ray photographic machine. Maurice M. Pomeranz, New York city. Filed Nov. 25, 1925, Ser. No. 71,388. 1,635,952.

System for taking photographic and cinematographic pictures. Eugen Schufftan, Hollywood, Cal. Filed Aug. 9, 1926. Ser. No. 128,152. 1,635,112.

Reinforced moving-picture film. Charles H. Meeker, Riverside, Cal. Filed June 9, 1924, Ser. No. 718,800. 1,636,525.

Projection apparatus. William L. Patterson, Rochester, N. Y., assignor to Baus & Lomb Optical Co., Rochester. Filed Jan. 18, 1924, Ser. No. 687,103. 1,636,647.

Music

Violin mandolin. Henry Miller, Grafton, W. Va. Filed Aug. 8, 1925, Ser. No. 49,083. 1,635,429.

Violin. Michael Redlinger, Portland, Ore. Filed Oct. 20, 1925, Ser. No. 63,655. 1,635,502.

Player attachment for stringed instruments. James S. Conner, Roanoke, Ala. Filed Oct. 18, 1922, Ser. No. 595,387. 1,635,542.

Upright piano. Walter Lane, Holland, Mich., assignor to Bush & Lane Piano Co., Holland, Mich. Filed Dec. 29, 1924, Ser. No. 758,701. 1,635,755.

Key-valve pad for musical instruments. Paul Arthur, Elkhorn, Wis., assignor to Frank Holton & Co., Elkhorn. Filed Sept. 24, 1921, Ser. No. 503,074. 1,635,775.

Piano action. C. E. Cameron, Jr., East Orange, N. J. Filed April 26, 1923, Ser. No. 634,699. 1,635,817.

Phonograph record and method of producing the same. Robt. Quait, Jr., Brooklyn, N. Y., assignor of one-half to Jacob M. Ehrlich, New York city. Filed July 10, 1923, Ser. No. 659,736. 1,635,862.

Phonograph. Oberlin Smith, Bridgeton, N. J.; Percival H. Smith, executor of said Oberlin Smith, deceased. Filed June 25, 1926, Ser. No. 118,582. 1,635,965.

Modifying device for modulation control (piano). John Hays Hammond, Jr., Gloucester, Mass. Filed April 2, 1925, Ser. No. 20,111. 1,635,993.

Piano-modulator-control device. John Hays Hammond, Jr., Gloucester, Mass. Filed April 8, 1925, Ser. No. 21,483. 1,635,994.

Successfully-operated tone controls. John Hays Hammond, Jr., Gloucester, Mass. Filed May 6, 1925, Ser. No. 28,167. 1,635,995.

Synchronizing mechanism. Albert D. Trenor, Gloucester, Mass., assignor to John Hays Hammond, Jr., Gloucester. Filed Aug. 22, 1922, Ser. No. 583,597. 1,636,020.

Banjo construction. Albert D. Grover, Long Island City, N. Y. Filed Feb. 2, 1924, Ser. No. 745,855. 1,636,091.

Musical instrument (string). Geo. W. Horton, Queens Village, N. Y., assignor to John W. Bunker, New York city. Filed Sept. 23, 1925, Ser. No. 58,006. 1,636,133.

Banjo and the like. Carl H. Richter, Chicago, assignor to Richter Mfg. Co., Chicago. Filed Dec. 12, 1925, Ser. No. 74,966. 1,636,244.

Accordion plate. Joseph Galleazzi, San Francisco. Filed Oct. 24, 1925, Ser. No. 64,584. 1,636,299.

Outdoors

Amusement device. George P. Cuglin, Erie, Pa. Filed Sept. 4, 1926, Ser. No. 1,636,356.

Racing amusement device. F. J. Newsbaum, Detroit, Mich., and J. M. Lonn, La Porte, Ind., assignors to International Amusement Corp., Detroit. Filed May 11, 1926, Ser. No. 168,293. 1,636,481.

Amusement device (ball game). Ichiro Noda, Brooklyn, N. Y. Filed April 2, 1927, Ser. No. 180,515. 1,636,645.

Miscellaneous

Process of reproducing pictures of art subjects. George E. Buzza, Minneapolis. Filed Dec. 7, 1925, Ser. No. 73,935. 1,636,173.

Ink supply for picture recorders. R. H. Ranger, Newark, N. J., assignor to Radio Corp. of America. Filed Aug. 19, 1925, Ser. No. 51,192. 1,636,977.

AUSTRALIA

(Continued from page 2)

well liked in clever skit "Tob-blytzky." Herbert Browne, sons, pleased. Achilles and Newman made good with novelty act. Tivoli Dancing Girls did some nifty steps and went over. Management using girls to back up some of the acts, along lines lately at the New York Hippodrome. Repeat visit of Australia's champion wood choppers who closed the show and held attention.

Pictures

"Old Ironsides" started off very well at the Prince Edward but after three weeks business dropped a little and the management brought in "Ben Hur" earlier than expected. Its hard to understand why the sea picture could have remained longer than a few weeks. Those in the know have said that the title was probably the reason against big business. However, the management should have the satisfaction of knowing that in "Ben Hur" is an attraction that will pull a huge gross. The picture opened last night and met with hearty approval from the premiere audience. Will Prior staged a good prolog and materially assisted in the success with his concert orchestra. Leslie Harvey had them applauding heavily with his solos at the grand organ. The whole attraction is very high class and credit is due to Hal Carleton under whose direction the prolog to the big picture was staged. "Ben Hur" is playing at \$1 top.

"Valencia" is the main attraction at the Haymarket this week. Hoyt's featuring "Orchids and Ermine," and "Slide, Kelly, Slide." Aerial Anderson's featured act.

The big surprise in film circles has been the success of the German picture, "The Golden Road" at the Adyar Hall under the independent management of Reuben Baker. Picture is in its 10th week and is showing in a small hall, right out of the theatre district. The feature deals principally in special out-door exercises as one of the main attributes to glowing health. Nude female

forms are shown in abundance but in such a way that no offense could be taken by even the most puritan minded.

Feature attractions at Lyceum this week include "Fashions for Women," and "College Days."

Lyric is screening "Whispering Sage," and "Sealed Lips." Jimmy Elkin's Band is a big feature at this house.

General release has been granted "The Big Parade" by the Metro-Goldwyn exchange and the feature is being screened in the suburbs to good business. Several road units will take the picture through the country towns of this state.

Australian-Made

"Con of the Coral Seas" is now being "shot" in the tropics by Norman Dawn for Australian Films, Ltd. Edith Roberts, Eddie Burns and Walter Long are the featured players in the Beatrice Grimshaw story.

"What Price Glory" has not yet been given a release by the Fox exchange. The Fox people desire to show the picture as a long-run attraction, believing it will prove a big money-getter.

RADIO

Main broadcasting stations in this country have been quite successful in picking up American and foreign stations and re-broadcasting them to listeners. 2BL, Sydney, recently picked up 2LO, London, through PJJ, Holland, with broadcast reception remarkably clear.

A special program from WLW, Ohio, was re-broadcast the other night with items coming through clearly. The program included organ solos, Cossack orchestra and several solos.

Now that the cold months are here radio dealers report business as very good. American sets and parts find a ready sale with the radio fan.

2FC specialize in broadcasting items from the principal musical shows playing under the Williamson-Tait banner. Williamson-Tait are interested in the Sydney station and the Melbourne station controlled by Farmer's, Ltd.

MELBOURNE

Melbourne managers report business very good owing to the cold snap prevailing at the present time. "Rose-Marie" will finish its record run at Her Majesty's in two weeks. Show will probably go out on the road for Williamson-Tait.

Maurice Moscovitch finishes his season with "The Ringer" at the Royal shortly. The Russian will open in Sydney for Williamson-Tait.

Muriel Starr will finish her revival of "East Lynne" this week. "Six Cylinder Love" failed badly in its brief season for Williamson-Tait.

Tivoli is offering Dick Henderson, Herb Williams, Rich and Adair, Flacories, Mildred and Connie, Stetson, and the Tivoli Girls.

Bijou has Tubby Stevens, Harry Cash, Rodney Girls, Leslie Elliott, Wallace and Gennett, and George Ward Revue.

Pictures

British picture "Ypres" is in for an extended run at the Playhouse. Capitol is finishing "Son of the Sheik" and "College Days," and will book in "Ben-Hur" this week for an extended run.

Paramount offering "The Better 'Ole" and "The Potters." Majestic featuring "The Mysterious Rider" and "Josselyn's Wife."

Williamson-Tait will present "Grounds For Divorce" at an early date. Margaret Laurence and Louis Dennison featured.

Max, Moritz and Akka, animal act, booked for the Tivoli time, will open here this month.

Tivoli management will try out a revue as a draw for their Sydney house. The revue is figured to take up the second half of the program with feature acts filling in the first

part. Artists will be recruited from companies playing under the Williamson-Tait forces. If the venture is a success it will be a main feature in all their bills. This being the case it looks as though straight vaudeville is giving up the ghost. The Fuller people are playing revue and vaudeville in their principal houses, finding it a payable proposition.

W-T. will commence a Gilbert and Sullivan Opera season in Melbourne this month at His Majesty's.

Dance halls pulling big business with the season now in full swing. Palais Royal, Sydney, has two American bands featured and are getting over nicely.

Madame Melba has consented to be heard over the radio and will be broadcast from 3LO Melbourne this month. The booking of the diva is regarded as a scoop.

Although "What Price Glory" has not yet been screened in Australia, it has been released in New Zealand and is playing as a special road attraction under the Fox management.

Archer Whitford, printer and publisher of this country, has offered the Government \$500,000 to foster locally-made pictures here. Whitford will put up the above amount asking the Commonwealth Government to invest a like amount.

The idea is to import technical experts to teach us just how to make pictures as in Hollywood. A big studio, fully equipped, in this principal city, is one of the ideas mooted by Mr. Whitford. Whether the offer will be accepted is not announced.

AUSTRALIAN FILM

Sydney, July 2.

The long looked for premiere of Australian Films' own feature, "For the Term of His Natural Life," occurred this week at the Crystal Palace, Sydney.

Business drawn is remarkable and the management ordered an extra session to cope with the crowds. It looks as though the company has a real winner in this, their first Australian-made picture.

Whether the picture will have the same drawing power outside this country remains to be seen.

To the American exhibitor who books it, it may mean nothing at all. From a trade point of view it is not strong enough to play as a feature attraction in such a city as New York, but it could be used with a supporting picture providing its running time, now about two hours, be cut considerably.

As has been the case with many other pictures made here, the main faults in the picture are the rather patchy acting and poor captions. The latter could be re-written with great benefit to the feature. Again, the plot has been rather drawn out and the director (Norman Dawn) was at fault in this respect. Some corking shots have been secured and from a scenic point the picture is there.

In spots some of the scenes and acting are quite gruesome. The film follows the book closely and the director has done good work in this respect.

The story opens in England and then comes to Australia, dealing mainly with the terrible hardships imposed on the convicts by the authorities. It is a story of a man wrongly accused of murder and of the many privations suffered by him during the voyage to the new land on the convict ship and in the penal camp on arrival.

A love romance is worked in very well and holds the interest.

George Fisher and Eva Novak have the leading roles and got over. The cast includes Dunstan Webb, Mayne Lynton, Arthur Tauchert, Marion Marcus Clarke, Gerald Souper, Jessica Harcourt.

LONDON

(Continued from page 2)

hit at the Little Theatre, and will close a five-months run July 22.

J. B. Fagan's costume play, "And So to Bed," has been booked for America, with Yvonne Armand, popular French actress, going with the show to play the role of Mrs. Pepys, which she created here.

After holiday-making, Matheson Lang will commence a new provincial tour with "The Chinese Bungalow." Early next year he will return to the West End, take over a theatre and present his new play entitled "The Patriot," in which he will play the leading role.

"The Girl Friend," which is being brought to the West End in the fall, will not be the American show, the book being that of "Kitty's Kisses," the management having to resort to this on account of the unsuitability of "The Girl Friend" book for England, although the mu-

JOYS AND GLOOMS OF B'WAY

(Continued from page 2)

The small producer, or the one without a name, is out of luck. A high class chorus girl can have her choice of jobs. She need never be out of work. Ziegfeld and White had some trouble getting choruses this year, but they were out to get 100 per cent perfection, and got it. Most of their girls are "regulars," standbys, who have been in show business several seasons. Not one in 100 is a newcomer.

None of the new kids is any good. After these two producers, and a few others, take their pick of available girls there are mighty few left. Saw a rehearsal of a show a few nights ago with an independent producer putting it on. Have never seen such a terrible chorus. The girls belonged in any other walk of life but show business.

It is this type of girls which causes producers a lot of annoyance showing up at calls, and who are constantly broke and out of a job.

"Road Lizzies," they're called, because they can never get a New York show. Strangely enough, it's this type of girl who always answer Equity calls. The smart chorus girls never answer calls and never come to preliminary rehearsals. They deal with the producer directly, and get out of it.

Two Losers

If we were in the place of Ziegfeld, Billingham or White it seems to us we'd have scouts out for girls as baseball magnates have them looking for rookies in the sticks. We'd pay a scout a certain sum for every girl he or she brings in who is accepted. We'd have a representative in every large city, looking for girls. We'd establish a system whereby every girl would get a personal audience.

We know scores of marvelous girls who say, "Yes, I'd love to be with Ziegfeld, but I can't get to see him." These girls will not go to calls. They cannot break through the guards—the producers—throw around themselves. Both the girls and the producers are the losers.

Need of Farm for Actors

Recent experiences have confirmed our opinion that a country place, preferably a farm, conducted either by the Vaudeville Managers' Protective Association or the Producing Managers for vaudeville actors or chorus girls would be a tremendous asset in developing good will between the actor and employer.

We had eight girls from "Merry Go Round," guests of Mrs. Granlund at our farm over the week-end, and every kid came back feeling 100 per cent, healthier and happier for the experience. The cost to us was too small to even consider.

A great farm could be established within 30 miles of New York, maintained by the producers, whether of vaudeville or musical comedy, at a minimum of expense, which would do more good to establish friendly relations and relieve suffering among the poorer paid performers than any other agency.

It seems strange that show business is the only great industry which does not take care of its own, has practically no means of relieving want and suffering within its ranks, and yet, through benefit does more to help the poor of other walks of life than any other.

All it needs is a leader to put the idea of an actors' home and farm over to a tremendous success. Not a home for the actor after he gets old, or after he contracts tuberculosis, but while he is still young, but needing health, fresh air, sunshine and a lift along over the tough spots.

One tenth of the money spent by the Vaudeville Managers' Protective Association in caring for patients at Saranac would establish a health farm for actors which would be the greatest boon the actor has ever had. But it needs initiative and intelligence to start it.

sic, which is being retained, is very tenuous.

Dorothy Seacombe, young Australian who made good in "Just Married" and appeared as Aloma on the departure from the cast of Vivienne Osborne, has become engaged to Billy Thompson, son of Billy Merson. The couple met when Dorothy replaced Betty Chester in Merson's own show, "My Son John," at the Shaftesbury.

Noel Coward has written three new plays which Basil Dean has acquired for early production. Titles are not to hand, but leading players for the three will be Fay Compton, Madge Titheradge, Ivor Novello and Coward, himself. Another play which Dean has down for production is called "Come With Me," written by himself in collaboration with Margaret Kennedy. The piece has a "crime" interest and will feature Edna Best.

Closings for July 16 were: Globe, "Anne—One Hundred"; Hippodrome, "Sunny"; Savoy, "Wild-Cat Hetty." July 23 will see the end of "Dracula" at the Little and "Lido Lady" at the Gaiety. "The Constant Nymph" at the New, "Abie's Irish Rose" at the Apollo and "Broadway" at the Adelphi finish July 30; while notices are also up for "Mr. What's His Name" at Wyndham's and "Castles in the Air," which was a flop at the Shaftesbury. Rumors are current that "Whitebirds" may soon join the band, also "Nearly Divorced" at the Duke of York's.

The musical version of William J. Locke's "The Beloved Vagabond" (Continued on page 35)

RUBE WOLF



CZAR OF RHYTHM

Suit Breaking Records with Fanchon and Marco "Ideas" Metropolitan, Los Angeles

AMERICA'S PREMIER "BLUES" SINGER

JULIA GERITY

Won Instant Approval in Her Picture House Debut

WEEK JULY 18—SHERIDAN.....CHICAGO
WEEK JULY 25—VACATION
WEEK AUGUST 1—SHERIDAN.....CHICAGO
WEEK AUGUST 8—SHERIDAN.....CHICAGO
WEEK AUGUST 15—SHERIDAN.....CHICAGO
WEEK AUGUST 22—SHERIDAN.....CHICAGO

Direction DAVE "Curley" ROSS-ROY MACK AGENCY

FANCHON & MARCO IDEAS

One of Our Greatest Ideas "RUBE WOLF"

A sensation on his return to Los Angeles

NOW—METROPOLITAN

Direction—West Coast Theatres, Inc.

They're Not Holding Out on UNIVERSAL

Look 'Em Over! UNIVERSAL HAS THE PICTURES

There isn't room to list them all so we give you here just a few of the broadside of hits in UNIVERSAL'S BIG GUN GROUP.

ALIAS THE DEACON

AN EDWARD SLOMAN PRODUCTION
Starring JEAN HERSHOLT. John B. Hymer and LeRoy Clemens' stage hit.

BACK TO GOD'S COUNTRY

AN IRVIN WILLAT PRODUCTION
A James Oliver Curwood story starring RENEE ADOREE with Walter Long.

The SMALL BACHELOR

A WILLIAM A. SEITER PRODUCTION
P. G. Wodehouse's "Liberty" serial with Andre Beranger—Barbara Kent—Lucien Littlefield.

The IRRESISTIBLE LOVER

A WILLIAM BEAUDINE PRODUCTION
Starring NORMAN KERRY and LOIS MORAN. Supervised by Carl Laemmle, Jr.

The CHINESE PARROT

A PAUL LENI PRODUCTION
Earl Derr Biggers' Popular Saturday Evening Post serial with Marian Nixon—Hobart Bosworth—Anna May Wong.

SURRENDER!

AN EDWARD SLOMAN PRODUCTION
Based on "Lea Lyon" immortal European stage play starring Mary Philbin and Ivan Mosjukine.

WE AMERICANS

AN EDWARD SLOMAN PRODUCTION
Sensational Broadway stage hit by Milton Gropper and Max Siegel. With an all-star cast.

—and more and more hits!—26 BIG GUN JEWELS in all!—a Broadside of Hits!

FUNNY days! Trade papers editorially po this year!" Sales managers weeping as the days! **THEY'RE NOT HOLDING OUT** ever! Faster than ever! We've got the good Showing 'em to exhibitors! Got 'em fighting **PICTURES!** Pictures you can see—right now **TION CLASS** that you can see! **SHOWMA** thought in every single picture on the line-up **GOT TO HAVE UNIVERSAL THIS YEAR!** **ING—not us!** Carl Laemmle made 'em. Lived **UNIVERSAL'S GREATEST YEAR!** Called dreds of thousands to get the cream of the manmanship ideas, directors, casts! He got it! You know **UNIVERSAL IS SITTING ON TOP OF THE** **DO EXHIBITORS!** That's why **THEY'RE**

Universal's BIG GUN GROUP

Holding Out! UNIVERSAL!

Considering "Exhibitors are *delaying* their buying they meet: "Exhibitors are not buying!" Funny ON UNIVERSAL! We're selling! Greater than ds! THE PICTURES! Finished! Completed! Scrambling for the BRICK AND MORTAR Plays, stories, titles, casts, directors, PRODUCTIONSHIP that you can see. BOX OFFICE—that is so evident it shouts! Shouts: "YOU'VE THE PICTURES ARE DOING THE SHOUT—at the studio. To crown his life's work with for the best in every department. Spent hundred's plays, books, magazine successes, show it. Everybody knows it! It's on every tongue. WORLD! We know it! So do the worriers. SO NOT HOLDING OUT ON UNIVERSAL!

Check Every Item! UNIVERSAL HAS EVERYTHING

There isn't room to list them all so we give you here just a few of the broadside of hits in UNIVERSAL'S BIG GUN GROUP.

WILD BEAUTY

A HENRY MACRAE PRODUCTION
Starring REX, King of Wild Horses.
From Sylvia Seid's well-known story.

The THIRTEENTH JUROR

AN EDWARD LAEMMLE PRODUCTION
Henry Irving Dodge's Broadway play
starring Francis X. Bushman and Anna
Q. Nilsson, with George Siegmann and
Martha Mattox.

BUCK PRIVATES

A MELVILLE BROWN PRODUCTION
A comedy riot around the Army of Occupation. From Stuart Lake's story.
Starring Lya de Putti and Malcolm
MacGregor with ZaSu Pitts.

MIDNIGHT ROSE

A PRODUCTION BY JAMES YOUNG
who made "Ponjola". Starring Kenneth
Harlan and Lya de Putti. Story by J.
Grubb Alexander.

CHEATING CHEATERS

AN EDWARD LAEMMLE PRODUCTION
MAX MARCIN'S Broadway stage hit.
With Kenneth Harlan, Betty Compson
and Lucien Littlefield.

SILK STOCKINGS

A WESLEY RUGGLES PRODUCTION
Starring LAURA LA PLANTE with
Otis Harlan. From Cyril Harcourt's delightful stage hit.

HOOT GIBSON IN 7 BIG GUN JEWELS

A REAVES EASON PRODUCTION
Gibson's first release is "Painted Ponies"
from the story by John H. Hamlin.

—and more and more hits!—26 BIG GUN JEWELS in all!—a Broadside of Hits!

— A BROADSIDE OF HITS

TARTUFFE

(The Hypocrite)

Ufa production and release (direct, over here). Adapted from Moliere's play by Carl Mayer. Directed by F. W. Murnau. Photography by Carl Freund. Starring Emil Jannings, Werner Kraus and Lily Dagover featured. At the Strand, New York, week July 23. Running time about one hour. The Old Gentleman.....Herman Fichta His Housekeeper.....Rosa Valetti His Grandson.....Andre Mattoni Mr. Orgon.....Werner Kraus Elmira, His Wife.....Lily Dagover Berne.....Lucie Hoeflich Tartuffe.....Emil Jannings

The name of Jannings, rapidly becoming a box office asset over here, should bring them in. But everyone going out will carry a report detrimental to Jannings, the picture and the theatre.

One of the queerest sensations is seeing an alleged "hoor" audience high-hatting a film. That is what happened at the Strand Saturday afternoon. The feeling seemed to be unanimous, "An impossible picture."

Jannings does not even appear on the screen until half of the picture has been run. As usual, the German actor does his stuff and, in this particular instance, gets the laughs in the few opportunities there are.

The situations are beyond the realm of understanding of the present generation. No doubt, as a play, there was a piquant touch of pointed French wit in the story of a wealthy

simpleton who believed a philandering rogue masquerading as a pious gentleman to be a saint and therefore urged his pretty wife to believe also. But French humor, seen through German eyes, and finally placed before an American public, is bound to suffer in the process.

The film does bring forth a cast of exceptional merit with the exception of Werner Kraus, who was really kept so busy running around that it seemed impossible for him to do himself justice. Rose Valetti, as the scheming housekeeper who was slowly poisoning her master, is worthy of good spotting in any picture where such roles are to be depicted.

For the start there is a somewhat lengthy prolog leading up to the point where the nephew, wishing to save his wealthy uncle from death, disguises himself as the owner of a traveling cinema and so gains entrance and permission to show a picture entitled "Tartuffe."

The curtain parts and Orgon is shown returning home to his lovely wife after a long trip. His brow is furrowed and he is no longer his carefree self. Hardly touching his wife as he runs to his room, Elmira soon joins him and after a few minutes behind closed doors appears with a sign of unmistakable significance.

Orgon prostrates himself before the saintly guest "Tartuffe." Elmira

knows the latter to be a hypocrite and in all probability a thief and tries to frame him in her room with hubby behind the curtain. The latter is just foolish enough to look through the curtains and "Tartuffe" catches sight of him in a mirror. Back to the saintly stuff and accepting the confession of the young wife that she loves him, Tartuffe resists the petting impulse and exits, saying he will pray for her.

Orgon is convinced and writes a testament leaving his estate to Tartuffe. Elmira conspires another frame that night. The priestly person enters her room and soon puts away enough wine to unsober him. He tears his clothes off, parts the curtains leading to a bed and draws the bed clothes aside invitingly. He then plunges himself into the bed and stretches his arms forth. Meantime the camera has recorded aggravatingly soft closeups of various parts of Elmira's anatomy.

Orgon has been brought to the scene meantime and as Tartuffe confesses to Elmira in drunken glee that he is no priest she pulls the doors open and Orgon enters—cured.

This picture will prove the delight of the censors. By the time they are finished cutting the suggestive scenes there may be 35 minutes of film left.

A degenerate priest trying to "make" his benefactor's beautiful

wife should go especially well in Catholic districts.

What little humor there may have been in the original play is entirely lost, leaving only an impression of scurvy buffoonery. The laughs, both of them, are in Orgon's following Tartuffe like a galley slave, feeding him and brushing flies from his priestly mug.

The picture has been well handled from a production standpoint and Murnau's fine directorial touch is very much in evidence.

Seems a total loss as far as the box office is concerned despite that Jannings may draw the first day or two.

DEMPSEY-SHARKEY

(FIGHT PICTURE)

Presented by Tex Rickard; filmed by Goodart Pictures, Inc., at the ringside, Yankee Stadium, July 21, night. About 18 minutes.

The motion picture of the Jack Dempsey-Jack Sharkey fight July 21 and exhibited the following afternoon is to be rated among the most interesting screenings of the summer. There was such a welter of discussion after the battle that not only the 80,000 who witnessed the event were interested in seeing the pictures but many others who read the opinions of the opposed experts or heard the details over the radio.

The claim of foul hitting by Dempsey was expected to clear up the dispute over that point but even the slow motion view of the seventh round, which lasted only 45 seconds, does not either prove or disprove the claims. One looking at the picture and believing there were two foul blows might think the pictures show them. Those who argue against the foul see nothing wrong at all.

The reason lies in the fact that the picture cameras happened to be spotted where Dempsey's back was showing at the precise time. The motions of his right and left hands to Sharkey's stomach may be seen in direction only, not the actual landing of the socks. A still taken from a broadside angle which appeared in the "Evening World" the day after the fight gives a much better idea of the low blows delivered by the ex-champ, but that picture referred to an earlier round. When the blows to the stomach or groin and the left hook to the chin sent Sharkey down groveling, the men were much closer together.

The slow motion section clearly showed the pain on Sharkey's face just before he took it on the button. He had dropped his hands and turned partly around to protest to the referee, Jack O'Sullivan. Like a flash came the left hook that felled him. Then came the warning from the referee to the fallen man to get up or he would start counting. Then the count after, it is said, Bill Duffy in Dempsey's corner yelled to the referee to do so. When Sharkey was carried to his corner by Dempsey and a second from Sharkey's camp, the beaten man's ankles were virtually flapping on the canvas. It looked as though he had been given a long count.

Portions of the picture show some low blows which O'Sullivan claimed struck Sharkey's legs. The slow motion pictures did not reveal the referee's warning to Dempsey to keep 'em up. There was a slow motion bit at the end of the fifth round when Sharkey tapped Dempsey in the face after the bell rang. As a matter of fact Dempsey had handed one just before that, at the time the bell clanged or slightly afterward. The blows did not hurt the ex-champ and the referee in parting the men is seen to smile. Under the rules Sharkey could have been disqualified.

As to the fighting up to the time of the sudden ending it looked pretty even most of the way, with Sharkey getting in the cleaner blows and Dempsey forcing the mugging. The first round shows Dempsey taking it plenty, but his woozy condition at the bell is out. At the ringside it looked as though Dempsey led after the second round because of his boring in and continuous body punching. The pictures show it was a slugging match from start to finish, with both men letting 'em go. Dempsey is proven to be a real fighter of the mauler type, able to take it and taking it but coming back for more. He backed up or side-stepped only a few times, as did Sharkey.

The pictures are not as exciting as the ringside saw it but they are clear and well photographed. Had the men been at a different angle they might have cleared up the fouling dispute. There is no waste of footage, such as showing the men in training. Instead of that old stuff the picture gets right down to the battle.

There was some cutting because the entire film was run off in 18 minutes whereas that period was consumed by the first six rounds alone. The other views and titles would have made it last longer, unless the projection machine was speeded. It didn't seem so. The boxing commission viewed the pictures before they were released, probably to get a line on the alleged foul blows. Persons at that showing said stills would have to be printed before any decision could be arrived at. The titles are partial to Dempsey all the way.

The International Newsreel inserted three rounds of the fight in the weekly news release. Those views were copied, it is said, by means of a telescopic camera spotted in the stands. 16cc.

MAN POWER

Paramount production starring Richard Dix in Byron Morgan's story, adapted by Ray Harris and Sam Miniz; continuity by Louise Long; titled by George Marion, Jr.; Clarence Badger directing. About an hour at the Paramount, New York.

Tom Roberts.....Richard Dix
Alice Stoddard.....Mary Brian
Randall Lewis.....Philip Strange
Audon Stoddard.....Charles Hill Mailes
Lionel Barrymore.....Oscar Smith
James Martin.....George Irving
Albert Rollins.....Charles Clark
Rev. Arthur.....Charles N. Schaefer

Not an overly strong Richard Dix feature but satisfying with a male Cinderella idea for the theme. As a hobo, Dix drifts into the scene on a box car, and winds up winning the boss's daughter.

The picture proceeds pacifically until the punch when the manly heroism is the dominant keynote. Dix chauffeurs a tractor with its cargo of dynamite, to blast an avenue for the watery avalanche which threatens to sweep devastation in its path through Peaceful Valley. The timely arrival of the T. N. D. is necessary for the deviation of the aquatic torrents. Coupled with this situation is the flop tractor manufactured by the heroine's father. Something is the



eyes of a new world

¶ This new, fast moving world of ours craves better mediums through which to chronicle its happenings. More speed, more efficiency. So air mail supplants rail mail. Telephones cross oceans. Photographs rush over wires from city to city. Radio brings to 100,000,000 ears the words of kings and presidents instantaneously. Television is coming. Everywhere old methods of news-gathering and news-spreading give way to new. ¶ The demand extends to motion pictures, to the news reel. And so, in answer to this demand, comes Paramount News. Eyes of a new

world. ¶ First issue out July 31st. With the best, most experienced brain at its head, Emanuel Cohen, 13 years editor of Pathe News. For months the staff, largest in the universe, has been at work throughout the world. Already over 650 stories have been covered. Lindbergh, Byrd, Chamberlin, Maitland, everything. Tried and true veterans these Paramount News cameramen, but now fired with new enthusiasm. ¶ Paramount News. The only news reel in existence with an exclusive home of its own. Visit the magnificently equipped special building a stone's throw from the crossroads of the world, Times Square, New York. Meaning greater speed, better service. Heart of the chain of 150 headquarters covering the globe. ¶ Exhibitors knew these changing times demanded a new and better news reel. No wonder the contracts on Paramount News have flooded in! Big circuits, small circuits, small towns. From everywhere. By the end of 1927 the most widely circulated news reel in existence. No question about that! ¶ Just as Paramount Pictures like "Chang" and "Way of All Flesh" herald the new day in features, so Paramount News meets the demand for a new and greater news reel. ¶ Paramount News. Eyes of a new world. 2 issues weekly. Starting July 31st. ¶

paramount news

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FIRST NATIONAL
PICTURES, INC.

BABE COMES HOME

Adapted from Gerald Beaumont's "Said With Soap."

By arrangement with Christy Walsh



Hit? Say, man it's a home run with bases full! And the way they fought to get into the Longacre Theatre Monday night you would have thought there wasn't another show on Broadway! And that at \$11.00 top!

AND THE CRITICS SAID:

"The Bambino shows that an excellent athlete can also be a good actor . . . merits applause . . . Ruth whams a winning sizzler with the Misses Fazenda and Nilsson on third and second base . . . literally scoring a box office wow . . . a full eleven dollars' enjoyment was had by those who attended."

—N. Y. Daily Mirror

"Proved a merry thing . . . sent the people out laughing . . . last night's crowd approved him as a screen actor as well as a home run king."

—N. Y. Times

Produced by
WID GUNNING

Directed by
TED WILDE

With

Anna Q. Nilsson and Louise Fazenda

A FIRST NATIONAL PICTURE



NOW AT THE LONGACRE THEATRE

matter with it and the old gent faces financial ruin in view of his heavy investment in a dud product. The giant caterpillar plods its weight through the muck and mire where the hubs of ordinary trucks are marooned, and proves itself doubly, including its pilot.

Considerable suspense is injected into this situation. Down below in Peaceful Valley's citadel, the kiddies are in the midst of an Xmas celebration. A modern Paul Revere mounted on a flyover is racing from household to household to warn the inhabitants that the dam is going and that they should take to the hills.

Mary Brian is a fetching vis-a-vis. She is an eye for an eye before and extending herself a little more, although most of everything revolves about Dix and the tractor. Oscar Smith as Ptomaine, Dix's colored wartime buddy, supplies satisfactory comedy relief. The rest of the cast is sufficient unto the purpose, but not distinguished.

It's a good action story and with the Dix name should register at the gate. The vigorous title is an asset.

Abcl.

Alma Rubens has been signed by Tiffany to make a picture, as yet untitled, to be directed by Alvin J. Neitz. Others in the cast are Margaret Livingston, Robert Frazer and "Big Boy" Williams.

THE CALIFORNIA CLOWN



EDDIE MORAN

SAYS

Alright, so I came to California—So what—Do I know what I'm doing?—Alright, so I didn't work—So sunshine they didn't pay me off in —Poets I am,—listen—California, here I go, back east, where they pay some dough—Goodbye, Georgie Jessel—Hello, Charlie Nelson.

Ah few—few Few.

PAID TO LOVE

William Fox romantic comedy. Story by Henry Carr, scenario by William N. Conselman. Directed by Howard Hawks. Running time 80 minutes; at Roxy's, New York, week July 23. George O'Brien Gaby Virginia Valli Peter L. Roberts J. Farrell MacDonald King Hankson Thomas Jefferson Prince Eric William Powell Maid Meta Sterling Servant Hank Mann

Rather a saccharine romance, done in the vein of Anthony Hope's "Prisoner of Zenda," only much more so. The director seems to have realized that the sentiment was getting rather maudlin, for he gave the picture a satirical touch, ironical humor and mythical kingdom in the Balkans refuse to blend. If you're going to do "Zenda" romance, you positively have to do it with a straight face. Otherwise the customers get confused. That's what happens here. But sex stuff is to the fore and with much production beauty, the film is good program material.

Virginia Valli plays the super-heroine role flawlessly. George O'Brien is almost believable as the picturesque crown prince, and the scenic settings of the story are exquisite beyond telling. The regal atmosphere is conveyed remarkably well. Interiors are spacious and beautifully designed and some of the shots of de luxe seashore scenes—the action takes place on the Mediterranean coast—are stunning.

Picture's appeal is to the more naive of the fans who will love it for its voluptuous romance. To the wise crowd the device of having a comedy American millionaire slap the Balkin king on the back is pretty rough hokum. They go even further than that. There is a comic scene in which a valet, absorbed in stolen peeks at the royal lovers, unconsciously turns and throws his arms around the monarch, registering frightened embarrassment when he realizes his faux pas. Hokum could go no further.

The dramatic punch is a rather tricky bit. The heavy sits unobserved in the bedroom of the heroine, while she disrobes and then makes dishonorable love to her, revealing that she has been brought to the palace, hired to "amuse the household." The story turns on this incident, for the girl supposes that she is present on a diplomatic mission. At least the story would have us believe so.

The whole device is hard to swallow. Virginia Valli is one of those girls who makes her living in a Paris dive, doing an Apache dance

in the floor show and associating with the underworld. Still she is a pure girl. In the picture. In the end, of course, they make her a duchess so she can marry the handsome crown prince, and that's another headache.

These crudities are unfortunate, for the picture on its technical side is a splendidly done bit of work. Some of the shots are startling in their pictorial beauty, such, for instance, as a view of rain-swept countryside at dusk with a gnarled cypress tree as the only landmark. The interiors are the last word in dignified elegance and the acting matches the settings in its quiet suavity.

Rush.

TWELVE MILES OUT

Metro-Goldwyn-Mayer production and release. Directed by Jack Conway. Titles by Joe Farnham. Adapted from the play by William Anthony McGuire. Starring John Gilbert, Ernest Torrence and Joan Crawford featured. At the Capitol, New York, week July 23. Running time 85 minutes.

Jerry Fay John Gilbert Red McCue Ernest Torrence Jane Joan Crawford Maudie Eileen Percy Trini Paulette Goddard Chiquita Dorothy Sebastian Hulda Gwyn Lee John Burton Edward Earle Luke Bert Roach Irish Tom O'Brien

A tale of modern piracy on the high seas. It has its humble beginnings with mere low-lived, uninteresting gun smugglers as the piece de resistance. But as the story is masterfully unwound, and a group of characters, as real and as strong as it is possible for humans to be, are introduced, the theme veers toward hi-jacking, war among bootleggers for the possession of each other's cargoes, nothing more than piracy under another name.

It is a great story as related on the screen, its three principal characters taken by a powerful cast. The picture is a surprise. It promises nothing but delivers a lot. At the best it is expected to be moderately amusing. Instead it turns them inside out laughing, sends a hundred thrills and chills running up and down a thousand respective spines and finally leaves them happy and philosophical with but one query that is an answer in itself, "Is this not life?"

Red McCue and Jerry Fay were friends—in a way. They played each other a lot of tricks that were more or less off color, for instance where Jerry, seeing his boat seized by revenue officers, exchanged with Red for \$2,000 and his boat and

Red then being arrested for possessing a gun-runner. And Jerry, being the wise-cracking kid, always poking fun at poor old Red for being ugly and stupid. Besides, Jerry was pretty and always stole Red's women.

But Red forgave him. After he got out of the clutches of the Spanish officials, according to Joe Farnham's titles, he turned over a new leaf and took up diamond smuggling in Holland. And when Jerry happened in on the same place what should Red do but corner his pal in a room and give him the bitter taste of a stout leather whip just to show there was no ill-feeling.

Then Jerry got back at him in New York by stealing 500 cases of scotch from his pal, both now in the bootlegging business.

While innocently engaged in loading liquor there is an incident where Jerry is chased by a rum guard. He makes for shore, puts the stick up sign on a man and a woman in their own home and makes himself comfortable until the revenue cutter passes. Then the formally-attired gent wanting to be smart tells the woman to remember Jerry's face for court identification. So Jerry takes them both along.

Here, up against plain sea water, the gent does the cowardly business and Jerry incidentally discovers the pair are not married, only engaged. After that it's a case of trying to make the dame just as he had done a hundred times before. But Jane is not that kind of a girl and finally it sinks through to Jerry. And by the time it hits Jerry the girl has fallen just as hard.

Spying hi-jackers rushing down Jerry orders guns on deck. He then notices white caps on men on board the pursuing boat and orders all the guns thrown overboard, figuring he is being caught by revenue officers. But the figuring is wrong and he is hi-jacked by none other than his old pal, Red McCue.

But Jerry no longer cares about the booze, it's the girl he wants to keep safe. The blubbering "John" here almost spills the beans and registers for one of the biggest laughs by rushing up to Red and, believing him to be a revenue officer, protesting, "Officer, you can't take me away like this. I left my fiancée in the hold." To which he gets a reply, "That's all right, borrow one from one of the men."

Then Red discovers the girl in the room downstairs. "Lay off, Red," Jerry warns him, "she's dif-

ferent. She's not the kind we've been stringing with." But he can't put that sort of an idea through Red's head. McCue is one of those boys to whom all women are alike.

So Jerry tries to kid him out of it. He accuses Red of being drunk and inveigles him into a drinking bout. And finally the man to man fight on the slippery deck of the skidding sloop, punching each other through the rigging, tearing nails into each other's flesh, Jerry hammering away at a chin built like the rock of Gibraltar, and the girl steering straight for a revenue cutter on his orders, with a jail term awaiting him at the end of the scrap.

At the point of exhaustion Jerry picks up a gun and Red finds another. Jerry is shot in both arms but not before he has put three bullets into Red. Side by side they sink to the floor, friends again. And Red, about to pass out, insists that Jerry show him how to pop a bottle by slapping it at the bottom.

The revenue officers board and ask whose ship it is. "Mine," says Jerry. "He's a cock-eyed liar," roars McCue, "it's mine," thereupon turning over cold.

Joan Crawford is a riot, registering like a classic for form, appearance, looks and ability. Two more pictures like this for Miss Crawford and she's set. In this film she knocks them for looks.

(Continued on page 20)

WE CONTROL!!

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JAY

BRENNAN

AND

STANLEY

ROGERS

BIG HIT IN THE PICTURE HOUSES THIS WEEK, FOX'S PHILADELPHIA

LITERATI

Tom Mix as Writer

Tom Mix is the writer of all of the stories under his name appearing in Variety. His story in Variety last week, under the heading of "What's the Trouble With the Industry" ran 5,000 words. The copy reader thought so well of the story he did not touch it.

As the immediate suspicion arises over a story by a stage or screen star of a press agent doing the writing, this explanation is made. There's no press agent who could write the Tom Mix stuff as Tom Mix writes it. Tom dictates to a stenographer who knows his style.

It has been suggested to Tom that he syndicate a weekly letter through one of the services but he appears indifferent to the suggestion, made some months ago. One of the news services wanted to try it. Tom was informed at the time it would not be looked upon as a follow-up on Bill Rogers.

Any reader of Variety who missed Mix's story of last week missed quite a story. Another Tom recently wrote for Variety, that on the LaRocque-Banky wedding ceremony, also attracted attention, it having been freely quoted.

Tom will accept no compensation from Variety. About the only thing left for Variety to do is have a solid gold credential card made for him.

Crack Publicity

One of the foremost publicity stunts of the year is the "Best Girl" thing put over by Victor Shapiro, head of the United Artists press bureau, for Mary Pickford's "Best Girl" picture, now in process of making at Hollywood. It's a coupon tie up with local dailies for selection of a couple of working girls in each of about 10 cities, to visit Hollywood as Miss Pickford's guests. Upon their return home each will write her experiences and impressions on the coast for the newspaper in the tie-up. Again when the picture shows locally the girls probably will make a personal appearance with it. Chances are also that all of the guest-girls will be used for a scene or two in the picture.

Unusual interest has been shown in all of the towns where the contest is being held. Variety printed last week of the excitement attending it in Minneapolis.

40,000 Movie Crowd

The largest crowd that ever witnessed the showing of a motion picture is expected to be present at the Kansas City "Star's" birthday party Aug. 3, when "The Rough Riders" will be shown in Muehlebach Field, local baseball park.

Seating arrangements for 40,000 have been made and there will be plenty of standing room. The picture will be shown on a screen 40 by 50 feet, thought to be the largest ever used. Tests have been made with the oversized screen and the pictures are perfect. The music will be furnished by a band of 125 under the direction of O. H. Wheeler.

The occasion is the first anniversary of the "Star" under the present management. Like all of the paper's parties, everything will be free.

Bugs Baer Back

Arthur Baer returned from Europe last Friday, reported to the Friars club immediately and handed the boys many a laugh. He was away five months, longer than his friends thought he would stick it out. But Bugs says he may return because "they say it gets you the second time." It is understood that an adjustment may be made on his contract with W. R. Hearst which has another year and a half to run. Baer walked out on it but indications are he will return to the job.

Hotel Publicity

"Chicago Attractions" is the name of a small magazine being sponsored by the Hotel Greeters' Association of America. The magazine, which guarantees to put the book in everyone's box in 149 hotels twice a week, tells about Chicago's amusement places.

Sherwood's Job

Something new in magazines is promised in "Real Life Stories," to make its appearance shortly. The publication will play up in detail news stories of the month, with the sensational angle stressed.

James Gray Places Play

James Gray, dramatic and literary editor of St. Paul "Pioneer

Press and Dispatch" and author of "The Penciled Frown" has sold a play to Sam Harris of New York. The producer may have Maurine Watkins collaborate with Gray on a revision of the script, for production tentatively next spring.

Trowbridge Back

Carroll Trowbridge, eastern representative of the Christie pictures, is withdrawing from that connection within a few weeks to become the New York representative of Douglas Fairbanks.

Trowbridge was formerly with the United Artists and with Fairbanks at the time.

Robert Sherwood, who, among other things, edits "Life" and reviews films for that publication, writes a weekly movie letter for a number of newspapers, and authored the hit, "The Road to Rome," has joined "McCall's Magazine" as a contributing editor. Sherwood will, of course, write on the films.

Gene Morgan has succeeded Keith Preston, deceased, as conductor of

the "Hit or Miss" column in the Chicago "Daily News." Morgan's former "Right in Morgan's Mitt" column has been taken over by John W. Keys.

If Eleanor Ambrose, wife of the late Maurice, the dancer, writes a biography of her husband it will be published by Adelaide Ambrose, her sister, and the only woman book publisher in the country. Adelaide is said to have broached the idea to Eleanor, with the latter declaring she may do it.

Ed Hughes, sports cartoonist and writer, who was one of those ousted from the New York "Telegram" when Scripps-Howard purchased the paper, has gone to the Brooklyn "Eagle" in the same capacity.

Forrest Haring, play reader for William A. Brady, Jr., and Dwight Deere Wiman, has written a book on the marionette theatre, which George Rutledge, the English publisher, is to bring out shortly. Haring is an authority on marionettes.

COAST STUDIO NOTES

Mrs. Sarah Kerriek, convicted of manslaughter with four others for the killing of her husband, Tom Kerriek, picture cowboy, and sentenced to San Quentin from one to ten years, began serving her term without awaiting the result of her appeal, now up in the Appellate Court. The others, Henry Isabell, Joe Hunt, Iris Burns and Anita Davis, are in the Los Angeles jail awaiting action on their appeal.

William Orlamond added to "An American Beauty," F. N., with Billie Dove.

Hugh Allen for "The West Pointers," De Mille.

Eulalie Jensen has replaced Blanche Payson in Paramount's "Heaven Help the Working Girl." Natalie Kingston also added.

Molly O'Day added to "Lovelorn," M-G-M-Cosmopolitan production.

Bill Koenig, studio manager and production time keeper at Warners, has been given a new long term contract, which takes effect upon

consummation of his first two year agreement.

Rose Burdick added to cast of "The Trail of '98," M-G-M. Clarence Brown direction.

"The Silver Slave" will be Irene Rich's next for Warners. John G. Adolfi will direct. Story by Howard Smith.

James Murray has been assigned for the male lead in "Old Kentucky," which John Stahl will direct for M-G-M.

Les Weir, P. D. C. district manager on the coast, has been made division manager for Pathe, in the Pathe-De Mille-Metropolitan division.

Malcolm E. Moran will title "The Coward," by Arthur Springer, FBO starring vehicle for Warner Baxter.

Tom Gallery added to "One Round Hogan," Monte Blue's next for Warners.

Josep W. Girard added to "Tell It to Sweeney."

Paul L. Stein will direct "The Forbidden Woman," starring Jetta (Continued on page 33)

INSIDE STUFF
ON PICTURES

Metro-Goldwyn-Mayer Pictures are the logical first buy for picture and vaudeville houses this season. They've got "Big Parade," "Ben-Hur," "Rose-Marie," "The Crowd," "Garden of Allah"—also 34 star specials including 2 Gilberts, 1 Syd Chaplin, 3 Chaney's, 1 Novarro, 4 Haines, 3 Shearers, 2 Garbos, 2 Davies, 1 Gish, 3 Dane-Arthurs, 3 Cody-Pringles, 2 Coogans, 6 McCoys, 5 Cosmopolitans, 2 Dog Star, and "Body and Soul," "Napoleon," "In Old Kentucky," "Mademoiselle from Armentieres."

With all the companies going into shorts, it's a good thing to size them all up and then make your choice. The M-G-M bunch looks good, what with Hal Roach being the class of that field. Metro has 10 "Our Gang" Comedies, 10 Charley Chase Comedies, 10 Max Davidson Comedies, 10 All-Star Comedies, M-G-M News (104 issues twice weekly starting August 15th. M-G-M Oddities (26 subjects every other week). M-G-M Great Events (in Technicolor. 6 subjects every two months).

Grab the Metro-Goldwyn-Mayer product if you're a wise showman.

Leo.

ADVERTISEMENT

TWELVE MILES OUT

(Continued from page 15)

And she wears only one gown. She has them raving, with the women commenting on her appearance more than the men. Only in one scene, with tears running down her cheek, is the effect somewhat spoiled.

A few titles too many at the opening, but since every one carries a big laugh over the slight defect of too much talk without "action."

John Gilbert at his best will bring them in bigger numbers after the first day.

Can't miss.

Rejuvenation of Aunt Mary

P. D. C. production and release. Film version of the famous old comedy with May Robson, the original stage star, supported by Phyllis Haver, Harrison Ford, Arthur Hoyt, Franklin Pangborn, Robert Edison. At the Hippodrome week of July 25. Running time 52 minutes.

Of all the Keystone flickers, the sort optimists thought gone and limboed, here bobs one that must have done a stowaway for 10 years in somebody's overmatter vault. Statistically this may prove to be a modern product, but visually it is pure pre-war. Its photography is watery-weak; its indoor shots are pale gray, and its action and "plot" are bunkum, hokum and soakers, even to pie-throwing.

The story is preposterous. Fancy a prim old virgin lady who meets a sweetie of her childhood, suddenly goes night-clubbing and gets soused. In a raid she is pinched and comes up before him, through a "coincidence" her naughty but

good-looking nephew gets freed after he has run into the judge and been pinched for speeding, and on the last second gets to race his car.

A dirty dog rival ditches him, overturns the speedster, hurts the mechanic. The axle is bent. No other mechanic will sit with him. Auntie tears into overalls—Auntie! Fully 60, and now sober!—and he goes. But that isn't all. His own baby-doll, auntie's trained nurse, fearing for her safety, leaps into a huge ambulance, pushes the driver aside, and gives chase. The cars go at a rate not less than 10,000 miles an hour, and that is no kidding (with a bent axle!).

The "hero" wins after hitting a hot dog stand; auntie catches a goosy pie and throws it backward, gunning up the dirty dog, and the ambulance still pursues—a tremendous closed truck, driven by an inexperienced girl, jerking and winding between a dozen flying racing cars. Of course, the leading man wins. And the ambulance is second!

Only 10 per cent. of the absurdity of this whole crying crime against what was once a reasonably amusing light comedy. It is an insult to the venerable years of an artist like Miss Robson, who knew it in its days of decent dignity, to be hornsawgled or shanghaied into being made the ridiculous butt of such worthless trash.

If it were uproariously amusing that might compensate somewhat—a player is a player and comedy has been the instrument of much talent, much art, even much genius. But this brand of brazen claptrap, which cries out the vulnerable vulgarities with which the screen is constantly charged, at no time attains the legitimate standing of those old-time katzenjammers of

Fatty Arbuckle, Ford Sterling, Chester Conklin—not to say Mabel Normand and Ben Turpin.

Miss Robson plays her role tragically well. More's the pity. A trouper of seasoned parts, her noble work makes the entire spectacle the more insolently ironical. And poor old Bob Edson, himself a player who has been through and over, he slinks through his debasing bit like a one-time gentleman caught picking up cigar butts in daylight.

Miss Haver looks sweet and acts ditto. Harrison Ford is just what he always is, a "straight man" who never gets a hair ruffled and who does everything with one expression. As a comedian, Franklin Pangborn is hard put to keep himself and the audience from shedding tears. That is only partly his fault. No supposed-to-be-funny man ever had such wooden-headed material handed him. Arthur Hoyt, as a sour and dour disappointed sap, is screamingly unentertaining at all times.

The distorted story is so soppy with shrieking and reeking consistency, even for film-farce, that they could not be detailed here in two columns. At no time is there a flash, even an approach to that conviction which a farce requires as well as a tragedy. The titles, blunt duds, are the only speaking things that could take it seriously; and when they aim to be rollicking they are most serious.

The photography is the poorest that this reporter has observed in the last several years, or else a poor print was unreel here. It was at no time sharp, not even in the outdoor takes, except the interpolated newsreel footage of the race. The lighting was underdone throughout on interiors.

Some of the sets were fine. But they didn't belong here. The nephew, who has to "touch" auntie constantly, lives in a mansion, fitted up like Henry Ford's rather than Harrison Ford's. He fakes being a doctor, and the place is turned "within an hour" into a sanitarium where his young drunk eronies "act" as patients. This gets some crude laugh effects in spots, but misses throughout because it is incredibly silly and we are asked to conceive that any human being above the age of two could swallow any part of it.

This is, in all, a third-rate dime-house program release. It is the best argument for block booking ever projected and should be shown to the Interstate Commerce Commission as an argument to prove that this system is imperative from the producer's standpoint.

Lait.

MATA-HARI

Los Angeles, July 18.
Produced by National Film A-G Corporation of Berlin (Germany). Starring Magda Sponja. Directed by Friederich Feher. Presented by Walter Kofeldt at the Broadway Palace, Los Angeles, week July 18. Running time, around 105 minutes.

This picture is much too sombre in tone to get very far. Evidently the National Film A-G Corporation of Berlin is determined to keep on making European war stories. In the first place, an hour and forty-five minutes of melancholia is too much.

An Oriental dancer, Mata-Hari, is believed to have been executed in Paris in 1916 for treason. Newspapers and magazines carried accounts of this woman, who was supposed to have been a famous spy, dealing with her escapades and intrigues in European court circles. Her identity was never fully established.

The plot on the screen concerns itself with political situations and a love affair between Mata-Hari and a Russian peasant. Leading up to the climactic finish where the heroine faces the firing squad, nothing daunted, is the story of the dancer-spy who is the innamorata of a Russian grand duke until she meets the peasant, Grigori, while escaping from the duke's palace during a wild orgy. The duke learning of her lover causes his arrest. The woman is given the opportunity to save her sweetheart's life by securing certain plans of an Austrian fortress. She obtains them by bartering with Russian military papers, only to find that she has been duped. She agrees to accept the death sentence willingly, so that her peasant lover may be spared.

The scene of the execution, with the rattle of the drums for a fade-out is striking, but too long and weary a procession. Direction in general is just fair, with not enough high spots. A leaning toward the risqué is evident in intention but is not carried out to the extreme. The scene of the wild party at the palace has the heroine clad only in a wrap. The garment is allowed to slip off just as the lights go out. No trick shots or outstanding bits of photography. Magda Sponja in the title role is intelligent in her expressiveness and displays a good deal of acting ability of the Pola Negri type. Her sensitiveness is keen, with moods and emotion registering pleasantly. Of the others in the cast Fritz Kortner's "heavy" was convincing, with Alexander Murski true to character as the

duke. Matheus Wiemann, as the peasant, was commendable in his character only as far as the love scenes.

An Oriental title for a European story is misleading. Where the foreign element from Germany and Russia might take a chance with a familiar title, the odds are for them passing this by. The running time will have to be chopped by yards. The cutting is none too good. No bet for the small town exhibitor.

DEATH VALLEY

First Division Production, directed by Paul Powell. From the story by Raymond Wells. Cast includes Carroll Nye, Rada Rae, Sam Allen, Raymond Wells, Grace Lord and "Red" dog. Previewed in projection room July 22.

An epic of the west characterized mainly by a sordidness through frequent repetition of colorless scenes and idiotic expression.

The crux hinges on a dirty look, figuratively and literally. Raymond Wells does it. Raymond wears the long black mustachios of meller-drammer and lunges forward with lunched shoulders in the manner most approved of in barnstorming circles. With a few hisses the atmospheric surroundings would be complete.

There is a certain desire on the part of any audience to know why Raymond looked at that nice young boy in that way just because he happened to strike gold on his first day on the claim. Others might figure that the look should have been the tip-off. If Raymond had any designs on the young man's gold it would have been wiser not to have registered such covetousness in public.

The hero flops badly from his first introduction. When Raymond hands out that dirty look everybody figures the fun is due to start. The young man smiles up confidently instead of pushing the gruesome nose between the heavy's ears.

If the producers would care to pay a comedy writer enough for a set of laugh titles for the picture it could easily be turned into the outstanding comedy western of the season. There is a serio-comic scene where the unknown woman is threatened with a fate worse than death unless she steals the boy's gold for Raymond.

This is worked through a painful ruse. The woman is to be found wandering in the desert by the boy. To lend a touch of reality to the proceedings Raymond places the woman against the wall and punches her face three times. This is probably the first time a picture has been shown of a man deliberately punching a woman in the face and three times, too.

Contact between the heavy and the male lead is entirely avoided. The latter doesn't even raise a hand either in praise or censure.

Story stupidly handled. Scenes are practically all exteriors with two shacks for the interiors.

The cast is so far below the standard of the average western cast as to be beyond classification. There's a dog in it too.

White Pants Willie

First National production presented by C. C. Burr, starring Johnny Hines and directed by Charles Hines. Story by Elmer Davis. Cameraman, James Diamond. In cast: Lella Hyams, George Kuwa, Walter Long, Henry Barrows, Margaret Seddon. Running time, 50 mins. At Loew's American, New York, July 14-17.

The Johnny Hines pictures have been pretty seedy the past season, with even the yesmen admitting everything was not all it should be. "White Pants Willie" appears to be the official beginning of a bigger and better life for Messrs. Burr, Hines, et al.

Some dough spent for the story, which ran in "Liberty." It's the old idea of the hero being mistaken for somebody famous, this time a crack polo player. Despite its basic familiarity, it's a good yarn that might have served Reginald Denney's genteel hoke methods. It has been made up into a fairly good, though not big league, comedy. The Hines organization showed admirable restraint, but couldn't quite conquer several temptations to hurl a little custard.

Hines is a lowly garage mechanic of an inventive turn. His ideas of grandeur find expression through the wearing of a pair of white flannels purchased from Sears-Roebuck. His boss, the garage prop, bullies and finally fires him. With the assistance of a disgruntled Chinese laundry worker who poses as his chauffeur, Johnny rides up to a swell country hotel in a borrowed limousine. Tipping lavishly and wearing his white pants, he sneaks in as the real thing and gets passed as a polo player. From then on the complications follow conventionally with dumb luck making him a hero and winning a millionaire's backing for his invention.

Lella Hyams is the millionaire's daughter not called upon to do anything of importance, but looking great. Miss Hyams is understood to be under contract to Warner Brothers and loaned for this film. George Kuwa, playing the comical Chinaman, rates mention for his legitimate farcical work. Despite hat boxes that walk

through lobbies and hot water bags hidden under skirts, "White Pants Willie" is a distinct step out and away from the spilt-soup-and-ripped-seam type of low slapstick that has kept Johnny Hines from making capital of the advantage gained when a First National release was obtained for his pictures some time ago.

THE MOJAVE KID

F. B. O. production, directed by Robert North Bradbury. Story and continuity by Oliver Drake. Cameraman E. T. McManis. Running time, 50 mins. In projection room, July 20.

F. B. O. introduces with this one a new saddle king, Bob Steele, who will be seen in a series of action yarns of the great open areas. Steele is a young-appearing chap though possibly it's his slight stature that gives the impression of being on the lean side of 20. Most of the cinema cowboys are big guys with enormous lungs and bulging biceps. So Steele on a basis of size alone is unique. And if F. B. O. continues to surround him with stories as good as "The Mojave Kid" it seems certain that whether boy or man, he'll click with the fans.

F. B. O. necessarily operates on a policy of moderate priced western productions. No dough is wasted, but at the same time they generally manage to get plenty to show for the outlay. In "The Mojave Kid" it is unlikely that more than a couple of inexpensive studio sets were built. The free and plentiful scenery of mother nature was resorted to.

The Mojave kid is the son of a prospector who had disappeared 12 years before. He follows three bandits whom he believes have knowledge of the fate of his father. Dis-

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covering themselves followed the bandits fire at the kid and leave him for dead. The Mojave kid is uninjured through a ruse of wrapping his blanket around a log.

In the "valley of the lawless" is a colony of hard hombres who are keeping the long-missing prospector prisoner in the hope of one day forcing from him his secret of a hidden gold mine. The leader of the tough mugs is a man of his word. An inter gang feud develops. It is the means of the kid, his father and the heroine escaping to make the final clinch.

Photography excellent and the close-ups always clear, unusual in western pictures. Direction is businesslike and competent, with the celluloid assembled intelligently. The cast acquit themselves well in parts suited to their types.

First rate western all the way.

The Fighting Hombre

F. B. O. release. Jesse Goldberg production starring Bob Custer. Story by Estrella Ward. Jack Nelson director, with Ernest Miller at camera. In the cast Mary O'Day, Carlo Schipa, Zita Ma-Kar, David Dunbar, Bert Sprouts and Walter Mailey. Running time, 54 mins. At Stanley, New York, one day, July 22.

Plots of cowboy pictures are pretty well standardized and an experienced judge can generally etch out the whole from the ground work of the first reel. But here is something a little different. Instead of the hero being wrongfully accused of murder in "The Fighting Hombre" it's the heroine who gets pinched on a homicide charge, with the hero working to establish her innocence.

F. B. O. has an acceptable western picture in this one. It moves swiftly as an outdoor melodrama should and it moves with dovetailed continuity. Two details bespeak carelessness. The menace was alternately referred to in sub-titles as Hopkins and Goldstud, with quotes around the latter on one occasion. There was no reason for this and it would tend to confuse.

Late in the picture, with the heroine going into a neck with the hero her dress was sweated badly under the arms.

Mary O'Day, playing the heroine, is in some respects ideal for westerners. She is more or less baby dollish, yet rides and shows enough vitality to plausibly have been

raised in the cow country. She imparts enough sexiness to be interesting and can wear riding breeches.

Carlo Schipa, playing a sympathetic Mexican character, stood out as a type and a trouper. He is an unknown who ought to find a niche for himself in the films. Also new, and a good type, was Zita Ma-Kar, playing a Mexican gal wronged by the villain.

The camera work was faulty here and there, when Ernest Miller seemed to be shooting directly toward the sun with an open shutter. Brisk and peppy in the main and maintaining a good production standard (for westerns), "The Fighting Hombre" rates better than okay.

HANDS OFF

Blue Streak Western released by Universal. Directed by Ernest Laemmle from the story by J. Allen Dunn. Starring Fred Humes, Marian Nixon featured. Cast includes Nelson McDowell and Bruce Gordon. At Loew's New York, one day, July 22, one-half of a double feature program. Running time around an hour.

Ernest Laemmle has progressed further with his Blue Streak Westerns than many directors who have been doing the same work for twice as long. He has evidently learned to produce type pictures of a quality which will please wherever westerns are liked.

With the opening scene the director avoided the pitfalls that others easily fall into. An old prospector is dying. Without the usual tear-storms he dies, placidly, naturally, as most people leave this earth. And before his senses leave him he makes the stranger, Fred Humes, promise to act as guardian for the girl and the claim.

Humes is accompanied by two ancient, bushy-browed prospectors who furnish much more than the usual quota of comedy. McDowell and Gordon are a fine pair of type funsters whose abilities should be commercialized to a greater extent. There are laughs in this picture that few westerns of the cheaper grade have ever achieved or even come near reaching. This Mutt and Jeff team is a riot in the smaller towns and with proper material would doubtless hit any set of customers.

This western is also original inasmuch as the schemer does not own the sheriff, body and soul. For once in a thousand times here is a small town official more like what he is than what some people think he should be.

By-play between the boy and the girl is minus most of the awkwardness usually attributed to such scenes in westerns. A couple of snappy fist fights and some fine riding about completes the action.

POOR GIRLS

Columbia production directed by William James Craft. From the story by Sophie Rogan. Cast including Dorothy Revier, Ruth Stonehouse, Edmund Burns, Lloyd Whitlock and Marjorie Honner. At Loew's New York, one day, July 22, one-half of a double feature program.

Not a chance. The first half of the title is a fit adjective for the cast, story and direction.

Because she discovers her mother a stub but honest night club hostess Dorothy Revier leaves home and makes for a departmental store without asking the old lady why and wherefore. No audience can root for the gal when they know mother has done her darndest to make enough money to meet the gas bills and her daughter's drug store accounts.

And if the gal does leave home for a try at a job, what of it? There are doubtless hardships attached to such an undertaking, but the move was entirely unnecessary and could have been straightened out in a five-minute conversation.

Miss Revier has a tough assignment and handles it gracefully. Edmund Burns and Lloyd Whitlock are both stilted and unnatural.

Two-Gun of Tumbleweed

Pathé production directed by Leo Maloney from the story by Ford L. Beebe. Starring Leo Maloney. At Loew's New York, one day, July 8; one-half of double feature program. Running time, about 55 minutes.

While not original, the cold-blooded "mysterious" heavy angle gives this western a slightly different touch. Joseph Rickson troups very capably, in comparison

with the balance of the cast, as the dangerous outlaw with just a spark of decency in his makeup.

Instead of playing Rickson for the foil all the way through Maloney brought the Bar C foreman into the pictures plus a total loss in a sheriff. This detracted from the interest in a possible scrap between two worthwhile characters.

Leo Maloney directed himself in this effort. He screens, too, stout for pop appeal and lacks other essentials in a western star.

Most of this film seems to be made up of chin arguments instead of action. Maloney proves himself a very good debater. Being the director, Maloney was in a position to allow himself to win all the arguments.

For the climax is a gently staged shooting. It does not rouse a particle of suspense.

Where they like westerns with action they won't care for this one. The love interest, as in most westerns, is nicely skimmed over.

Rickson photographs well as a possibility for better things.

Mile a Minute Man

Lumas release, presented by Camera Pictures, starring William Fairbanks, with Virginia Brown Faire in support. Directed by Jack Nelson from a story by E. J. Meagher. Cameraman, Art Reeves. At Columbus one day (June 28) on double feature program. Runningtime, 45 minutes.

A passable racing picture, considered from the miniature expenditure angle.

Plot is standard, except in a final twist. This ending has the leading light deliberately lose the race because his gal is riding against him and she's promised to marry him only if her car wins. Such an ending is somewhat disquieting and will disappoint many a panting heart.

As for acting, Miss Faire is coyly cute while big husky Mister Fairbanks (he busted a set of handcuffs by just pulling his arms apart and showing his teeth) is called upon for muscle rather than mentality.

Until the time of the race the picture is a patchwork of incidents, some having nothing to do with anything in particular.

Still, suitable for its field, although not for posterity.

SHORT FILMS

Perils of the Jungle

Produced and distributed by Artelass Pictures Corporation (Weiss Bros.). A serial in ten chapters of two reels each. Running time of chapters, about 12 minutes. Directed by Jack Nelson under supervision of George M. Merrick from the story by Harry P. Crist. Photographed by W. C. Thompson and Bert Longenecker. Viewed in projection room July 21.

Phyllis Marley.....Eugenia Gilbert
Rod Bedford.....Frank Merrill
Kimpo.....Bobby Nelson
"Brute" Hanley.....Albert J. Smith
Stephens.....Walter Maly

In the days when you paid your nickel and at the end of the first show had to turn in your ticket stub so they could keep you from sitting through it all again, serials like this were quite the stuff.

But kids are still kids, and if they won't flock to the neighborhood house to see this one something's all wrong. It's a phantom of the past—a blood and thunder thriller whose each chapter ends with death just around the corner for some member of the cast.

And for a serial "Perils" is well done. The story, of course, is as illogical as catsup on grape nuts; but who can be consistent when there is a ton of wild action to be packed in each chapter?

The fact that the picture was made in California speaks well for some of this "wild" stuff. The lions, for instance, cut up like they were on the level, and several other brands of animal life do likewise. The elephants, as a rule, fail to get into the savage spirit of it all, but put in a few impressive moments.

Set into the wild animal atmosphere is a story of an adventurer in Africa who joins with a girl seeking her long lost sister and the sister's son. Also, there is an item of gold and diamond treasures, the location of which is denoted on a map. Half of the map is held by the adventurer; the other by his girl friend. Two white villains of

the cast and the native bad men provide the difficulties.

The sister is eventually found. She is enthroned by the blacks as a witch goddess, while her little son is identified as the mystery boy who was discovered by the searchers quite early in the story.

Frank Merrill, the male lead, is manly looking. Eugenia Gilbert, the girl, has little acting to do; but she's pretty and photographs well.

Bobby Nelson, as the little mystery kid, handles a major part very professionally, and undoubtedly will cop favorite honors among the juvenile customers.

Direction is best in the animal stuff, some of it being done expertly. A weakness is evidenced in handling emotions, but as these are secondary to situations it doesn't show so plainly. Photography good.

This serial should be a draw in the neighborhoods.

The Beauty Parlor

Number one of F.B.O. series featuring Kit Guard and Al Cooke. Arvid Gilstrom and Reggie Morris directors. Stories credited to H. C. Witwer. In cast Danny O'Shea, Lorraine Eason and Thelma Hill. In projection room June 20.

F. B. O. has had considerable box office success with their various series, the latest of which is called "The Beauty Parlor." Kit Guard and Al Cooke, that funny-looking team, again are the comedy hub. Their popularity and following are said to be wide and sustained. What they lack as actors they balance in a generally dumb appearance.

Lorraine Eason is the sweetie, replacing Alberta Vaughn, now doing bigger and better things. Lorraine is a snappy young peach endowed in both directions from the neck. Thelma Hill is kind of a No. 2 heroine, or light comedienne, in relation to Miss Eason, much as Gertrude Short was in the old "series" to Miss Vaughn. The hero is Danny O'Shea, an Irishman with a grin. Number one of the series has Lor-

raine and Thelma in financial straits with their beauty parlor. The landlord is threatening ejection if the rent is not paid and things look dark. A professor of cosmetics is due to lecture in the shop that afternoon, and the girls are counting upon him to draw a crowd and the rent money.

Professor is late. Flushing the cops, Al Cooke and Kit Guard duck into the shop, are mistaken for the prof and his assistant, give a demonstration and clean up.

Those who found the other series profitable will probably have no snafus on this one if the later releases are up to the grade of this initial subject.

NOTHIN' DOIN'

F. B. O. two-reeler featuring Charley Bowers. Titles by Neal O'Hara. Directed by Arvid Gilstrom. In projection room, June 29.

Bowers has been identified with "novelty" comedies featuring trick photography. There is some of the leaping lens stuff here but not as much as heretofore.

Bowers doing a Keystone cop. Picture made in the old style school of slapstick with no pretensions to be "smart" and yet at the same time not depending on falls for laughs. Supposition is that "Nothin' Doin'" can fit in on any bill.

The three Paramount writers who have been collaborating on the next Wallace Beery-Raymond Hatton comedy, "Now We're in the Air," have returned from Arrowhead, where they spent several weeks putting the final touches to the story. The writers are Monte Brice, Keene Thompson and Tom Geraghty. Frank Strayer will direct.

Eric Von Stroheim has moved to the Paramount lot to finish the cutting of his epic, "The Wedding March," in which he also plays one of the lead roles.

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Bright, speedy, laugh-clocking sketch of little plot and plenty of stage license makes a dandy skit for William Gaxton's energetic nervous style of working. It is credited to Leon Errol and insofar as the smart lines are his he's responsible for the act registration. Mostly it seems to be a case of William Gaxton making just a sketch seem like a happy day for the bookers.

The old situation of the young fellow without a dime but with unlimited reservoirs of nerve is used. In the end he is offered out of a clear sky a \$10,000 a year job because of his nerve. That's not only typically vaudeville but quite moving picturish as well.

George Haggerty, recently an audience plant for Frank Fay, shows himself a trouper of potential strength as a sap office boy. His clever foiling made possible many of Gaxton's best laughs. Nina Walker, Paul Hanson and Jean Kirkland are also in support.

A sure thing.

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12 Mins.; One
Paramount, New York.

Winsor McKay, the famous New York "American" and Hearst-syndicated propaganda cartoonist, is offering an animated cartoon novelty, personally presented by the artist. As a fantastic comedy reel, the "McKay Cartoon Circus" could hold up on its own but only coupled with the creative artist in person does it merit featuring as at the Paramount. Presumably McKay will take it on tour via the Public Circuit.

McKay makes a brief announcement that he hopes his cartoon circus (menagerie of grotesque animals) will behave at this performance. He also mentions that the reel was entirely hand drawn, requiring the sketching of 12,000 individual pictures, which were photographed in sequence for the necessary flicker continuity. The picture takes 12 minutes to project or at the rate of 1,000 animated cartoons per minute.

McKay uses an Australian whip in approved circus fashion, officiating as ringmaster with the cartoon film puppets responding. Synchronization and conception are perfect. After each feat by the grotesque performers he throws them a pellet in reward, the palatable bonus being rose-tinted for contrast and, as exhibited, seeming to come direct from McKay's hand on the stage across the screen into the animal's mouth. That was comedy relief of a natural character from the start.

The cartoon circus went through a series of comedy antics, the 12-minute comedy making for a bright interlude early in the show.

Abcl.

RUSSIAN CLASSICS (11)
Song, Dance, Musical
16 Mins.; Three
American Roof (V-P).

This flash revue probably carries some production, of which only the costumes were evidenced on the Roof. Don Amella and Jovita, tango dancers, head the turn, which also features Gloria Ivan. Otherwise the ensemble includes an instrumental octet, of which the pianist, violinist and cellist are women.

Don Amella and Jovita, dancers, by far outstanding interlude. The soprano also gets over but is conventional.

The costuming and general motif is Russe, the Spanish dancers being the chief contrast. The band, labeled the Moscow Art Players, are a flash as an instrumental background. Their strings are fetching excepting for the drums waxing too forte at times. That can be corrected, however.

The act topped the American bill the first half and was generally liked.

Abcl.

STUART and LASH
Singing and Dancing
14 Mins.; One
State (V-P)

Male duo straight and comic in hokey line of chatter, dancing, songs and instrumental stuff that blends nicely into a fast and acceptable offering. Comedy and dancing are the standouts. An opening aerobatic by the straight, and comedy eccentric by the comic both got over well, with the intervening chatter and Spanish travesty registering for comedy and planting the boys for a solid hit in No. 3.

Edna.

"NON-STOP TO MARS"
Frank Cambria Public Unit
30 Mins.; One, Three and Full
Paramount, New York

This is Frank Cambria's next-to-last Public production before sailing for his extended European vacation. It is a timely play on the non-stop and airplane flights and picks on Mars as planetary landing objective.

Quite a little imagination is evidenced in this unit from its take-off on a prop "Liberty" airship. Arthur Hall is the pilot and tenors the works. The energetic aviatrixes (chorus) do a tap specialty leading into Ferral and Paul Deewees buck specialty. The Deewees are programmed as "by arrangement with Miss Gertrude Hoffman."

They, along with another "outside" production contribution, viz., Senia Gluck's sextet of aesthetic bums, are among the outstanding things in this Cambria presentation.

The Gluck sextet is labeled "It Could Only Happen in Mars" and introduces six glorified hoboes in aesthetic routines which, if not already in production, would enhance any revue.

The big solo wallop in the presentation is Boyd Senter, billed as the "king of syncopators" and as wicked a clarinet tooter as has been heard around. Senter is an ultra jazz-hound, doing "St. Louis Blues" real wicked and "dirty." He is a consummate showman and knows how to sell his stuff. At the head of his own jazz orchestra or in a presentation house, Senter would prove another Ted Lewis. (Senter was sent here from the Riviera, where he had been for three weeks.)

A stereopticon effect takes the airplane up in the clouds, where the Misses Norman Senta, Alfhild Grims and Elsie Dallas present their Ballet of the Stars, followed by the Anido Sisters (3) in aerial routine. Ball tenored "Annabelle Lee" and Miss Ferral Deewees soloed a dance specialty, later contributing a sprightly b. b. atop the piano, Jack Russell at the ivories.

It's a fast, snappy presentation, with the Hobo Sextet (they are not billed as a staple here) the outstanding comedy wallop, and Senter ringing the bell with his jazzlike.

Abcl.

SIGMUND KRUMGOLD
Organist
Paramount, New York

In the vacation absence of Mr. and Mrs. Jesse Crawford, Sigmund Krumgold, the relief organist, is making a favorable impression at the giant Paramount organ. Krumgold has heretofore done the forenoon organ concerts from 11 to 11:30 when the first show commences.

Probably tutored by Crawford, Krumgold possesses that Crawford technique, including the distinctive rolling glissandos which have distinguished the Chicago console specialist in the west and east.

Krumgold lacks as a showman, but should acquire that in time. He has the basic instrumental ability and probably, for the substitute opportunities as the feature organist, he is not extending himself until given free rein in that direction. Last week Krumgold did a conventional standard and pop medley, and this week is patterning himself along the same lines, except that a chorus slide is projected for "When Day Is Done." Crawford goes in for more intimate pop song purveying. Krumgold preceded that number with "The Doll Dance" and topped off classically with Meyerbeer's "Coronation March."

If this organist is being groomed for an important Public house he can't miss. That is probably the idea. Nothing could unseat Katz in connection with an organ number and picture houses are constantly on the lookout for proficient console soloists.

Abcl.

TOONERVILLE FOUR
Comedy Male Quartet
14 Mins.; One
American Roof (V-P)

Male quartet in A. K. get-ups of unusual conception. They are patterned along minstrel lines for a few of the numbers, later going it al fresco.

The hoke is thick and broad, and great for smallie consumption. They registered decisively here.

Abcl.

TAYLOR and BOBBE
Comedy
14 Mins.; One
American Roof (V-P).

Mixed team. Has been around before. New act by Sam S. Park. Titled "Easy Pickings." Conventional "make" opener. He booh; she fly. Male get-up all right. Dialect faulty. Hybrid between Yid and Dutch.

Otherwise got returns on everything.

Abcl.

KOLA, SYLVIA and CO.
Dancing and Piano
14 Mins.; Full Stage (Special)
Hippodrome (V-P)

There have been several "Kola" combines in vaudeville for 10 years, always one or more male Russian dancers. This is one of them. He has with him in this trio a toe-dancing partner and a pianiste. She must be the "Co." She is as much entitled to billing as either of her partners. She, at least, is out of the ordinary.

Rising on a well-lighted extreme full stage, with some special stuff (probably from the Hipp storehouse but still not stock looking), upstage of a back fancy opening, a girl at the piano announces briefly that Kola and Sylvia "will dance for the pure joy." That may be cutting salaries past the limit. Or it may be some other kind of blurb. Anyway, joyously Kola and Sylvia dance on.

A blend of adagio and toe maneuvers constitutes the first two-number, just conventional. The pianiste then goes into a concerto, lights switch down and her feet and hands and arms alone are visible, luminous. With splendid showmanship she concludes the number to a big round. Her gloves and shoes are of white kid. The gloves are probably fingerless and the fingers made up with the luminous paint.

A prouetting exhibition by the man follows a brief toe demonstration by Sylvia in which she does the backbend retreat but not fully. After a pop piano solo, into which the girl puts her soul and body, and which cleans up, Kola does his Russian, and a whirlwind double that once would have been called the "Texas Tommy" winds it up.

For an encore the girls bow prettily and plenty, and Kola crosses the apron with flips and Russian trick steps, somewhat of an anti-climax. In all, this is not big-time material, routine or talent, with the exception of the unusual impression created by the "Co."

Lait.

SAM KAUFMAN and His Orchestra (17)
Band and Specialties
35 Mins.; Full Stage
Piccadilly, Chicago

Not a glimmer in stage presentations, but for a short time limit, a fair show was pried open with a band number by Sam Kaufman and his boys. The stage setting was a mountain effect. Kaufman was not surrounded with the usual amount of talent and as a result didn't have the chance to show up much, either himself or his orchestra; but even if the talent was there it would still be doubtful.

Colleen Adams, recently with LeMaire's "Affairs," clicked with two popular songs. She is a sweet-looking blonde with a very good soprano voice. Her personality is plus and her dress is very pretty. A classical number by the band followed. The music is fair, and of the thirteen instruments in the outfit the string instruments furnish the music that stands out above the rest.

Cinns and Tuck, two man contortion act, proved to be the wowing number. Cinns, in doing a trick somersault landed on his head as a result of hitting the stage piano with his feet when going over, but didn't seem to mind it and got right up.

Audrey Call followed with a violin solo. Her ability with the violin is okay, but the number didn't seem to fit the show. The band closed with a popular number. Not so forte.

CALVEPT and IRWIN
Songs and Piano
12 Mins.; One
American Roof (V-P)

Female double turn, Miss Calvept up front. She is a fair pop house song salesman, registering with a dialect number and "Another Day Wasted Away." Miss Irwin accompanies for the main. Her partner works hotsy-totsy and gets by on the energetics primarily.

Deciding it here, they should satisfy for a circuit clout.

Abcl.

JIU FUNG
Chinese Tenor
11 Mins.; One
Fifth Avenue (V-P)

Except in facial characteristics which are strongly Chinese, Fung is altogether occidental. He has a cultivated voice and sings and talks almost without accent. Indeed he talks too much in a polite comedy vein.

Goes in for standard numbers from light operas and sings them agreeably although in an affected manner. Fung appears in a gorgeous embroidered silk coat and holds to that dress throughout. No.

PALACE
(St. Vaude)

"Big time" vaudeville this week meets the opposition of the movie parlors by playing and headlining a moving picture, the official Tex Rickard cinema record of the bout last Thursday between the fist fighters, Mr. Sharkey and Mr. Dempsey. Not that the picture is inappropriate. Quite the reverse. The significance lies in how completely the Palace, the sole straight vaudeville house on Manhattan Island, staked its bid for trade on those fight pictures and how one-tracked its advertising matter was.

Actually the bill this week is good. No deadwood. Every act was there on entertainment value and not for the swift squeezing in one week of the supposed drawing power of some "name" from an amusement field other than vaudeville.

A sketch (New Acts) instead of being a penalty on the audience's good nature was a laughing hit. It's William Gaxton, who buzzes between vaudeville and musical comedy. In the act and scoring individually is George Haggerty, "the plant that grew," who has graduated from stooping for Frank Fay and is now an actor in full possession of a speaking voice.

One switch and one substitution Monday night had the Gaxtonians swapping spots to take second after intermission instead of Nitza Vernille, moved to the troy, vacated by the sketch. The Mitkus replace Van Horn and Inex in the final assignment.

Schlett's Marionettes followed the news reel, which was early on account of the fight pictures opening intermission. This is certainly and outstandingly one of the best marionette turns in the business. His marionettes are remarkable in conception, of a considerable profusion and manipulated with wonderful winning naturalness. Scored notably. Fortunello and Cirillino, Italian clowns, grooved easily in the deuce.

Nitza Vernille in a flash dance and music turn wrapped up a hit for herself and her dancing partner, Charles Collins, wrapped up a slightly smaller one with some top-notch stepping. Miss Vernille is a big girl, bigger than has been fashionable since boyish bobs—and forms—put the girls on lamb chops, but she handles herself with a million dollars' worth of class and gets across a lot of that Elinor Glyn stuff.

Shaw and Lee succeeded in being provocatively nutty from the moment their drop falls half way and they walk out of a second-story window. Early in their routine they tell several goateed gags; did your parents have any children? and others of that late Victorian vintage. Nobody noticed or minded. They were a cinch mop-up. And made a speech, the only one on the bill.

The other nut act (in the next to shut) was Dewey Barto and George Mann, ringleaders in a lot of howling gustily forthcoming from the clients. Both as sensational dancers and as knockabout comics these boys are there, in the full sense of having arrived at the depot and gotten off.

Marion Harris did not have a good pick of songs but made the grade on her voice and personality. She needs a cycle. Walter McNally, baritone, as Irish as Dinty Moore, was a fav. His diction in particular impressed as out of the ordinary. "The Song of the Vagabonds" was his best effort and was sent home with a sock behind it. He did "Mother Machree" as a matter of course and told with infectious humor several tad anecdotes. Marie Fleming makes a decorative as well as competent pianist.

During the showing of the fight pictures the gallery, and considerable numbers of those in the higher-priced benches, freely expressed their sentiments regarding the alleged dubious blows struck by Dempsey during the fight. The slow motion showed Sharkey taking what looked like an extra sock at Dempsey in the 6th round after the bell had rung, and the audience, plainly surprised, hissed Sharkey. Later the slow motion of the knockout divided the house between applause and hisses. Dempsey received both, while Sharkey got only hisses.

Business good.

2 at the Fifth Avenue and did nicely as he will in early spot for that grade of time.

Turn follows predecessors, except that this Oriental has an especially fine voice—fine, that is, by our standards.

Rush.

THE MITKUS (2)
Equilibrism
6 Mins.; Full
Palace (St. V.)

Man and woman. Specially constructed metal ladder balanced on man's shoulders while woman does trapeze work overhead. Arrangement novel and tricks fairly impressive.

Can open or close any bill.

HIPPODROME
(Vaude-Pets)

Business was light-to-fair Monday evening. So was the show.

Two pronounced conflicts, reflecting no glory on the booker and layer-out of this vaudeville program, took the edge off some of the individual acts and performers. After a Russian singing ensemble, with one act between, came a Venetian singing ensemble, each with eight people and each a "flash" turn, following which, with again one intermediary break, came a flash turn featuring Russian and toe dancing, whereas in the Venetian production toe dancing had been featured as the only relief against the singing.

Sylvia Clark, in the hold-up spot, repeated her 1927 routine verbatim as seen and reported at the Palace this month, abetted by Bob Kuhn (formerly of Three White Kohns) in the pit, leading and working in one ballad for encore. She did as well as the rest. That means fair.

The Russian Male Octet (billed outside as the Russian Art Choir) deuced, eight men in long Cossack overcoats, boots and top-pieces in accord. All foreign songs and foreign lyrics. Not enough appreciation to warrant even the usually mandatory "Volga Boatmen" for an encore. These darkest Russians stand stiff and seem like automatons until it comes to their bowing, at which they seem to have taken a small-time American correspondence course by translation. And when eight men split out, walk off right and left and come back center to bend in the Hip, it's some O'Leary.

Harris and Holley, two colored boys well known out west, gagged for many minutes, some of it poor but most of it snappy, then while one pianoted the other tap-hoofed to good results. That should have ended it, and well. But, after more gags, this time all weak and wheezy, they sprung a juvenile of their own race in a tux, who sang a night-life sob-song he didn't understand in a thin voice, and did a useless dance badly, letting them peter off instead of blowing off.

"Venetian Masqueraders," a production musical-dance outfit, reminded of several other named ones, probably the same, such as "A Night in Venice," "Venetian Nights," "Venice" and a Venetian Carnival. The prima donna has fine pipes, the lighted gondola effect is hot, the too-worker passable. A troubadour trio, guitar, violin and accordion, was O. K. Nothing distinguished here, but a durable and workmanly mid-biller, worth headlining on family time or presentation showing in second-run capacity houses.

Kola and Sylvia and Co. (New Acts) shut the bill. The Lerays, boy and girl team on the flying trapeze, at which the male portion is excellent, opened it. A heel catch for the finish clicked.

Lait.

STATE
(Vaude-Picts)

Another bargain week at the State.

Both wise mob and cash customers will have to slip the Loew bookers the palm for this one.

An all-click show, some acts clicking harder than others, but all clickers.

Even the ventilating system could not make the audience cold in responsiveness to the stage entertainment.

Six acts and "The Tender Hour" (F-N) on the silver sheet. All for four bits. Price doesn't matter—this one's a show at any price.

Joe Jordan, baton wielder, followed the Sharkey-Dempsey fight shots in the International news reel with "So Long Folks," a vacation goodbye number that set the mob a-singing and planted good spirits for the rest that was to come.

Five Mixellos, male acrobats, score heavy with fast balancing and pyramiding that would teach some of their Jap contemporaries a thing or two. Sensationally fast act packing good balancing stunts and foot juggling of humans.

Lillian Bernard and Flo Henrie, graduates from a Loop rathskeller in Chi, handled the deuce with harmony songs that went over for a bang. The girls are personality plus, have their own method of selling and should soon graduate to better spotting.

Stuart and Lash, male duo, straight and comic, also pepped up proceedings, with fast hokum and clever stepping that went over big (New Acts).

Dave Jones and Emily Lea also did their best to sustain the comedy division in a three scene skit "From Back Bay to Broadway." Jones handled the comedy in genteel "Dutch" working throughout. Lea the late Sam Bernard, his uncle, Miss Lea contrasted by the unsophisticated country girl from Back Bay, who, after making the "Folies" tells her would-be protector that she won't need any clothes now. The repartee throughout is bright, both plant songs and Miss Lea also uncorks her usual dancing specialties. Sure fire and class for anywhere.

Lillian Morton, singing comedienne, was the mop up kid of the evening, with a song cycle that

(Continued on page 24)

VOCAFILM

(LONGACRE)
(New York)

New York, July 26. Vocafilm exhibited initially tonight at the Longacre. It would have been just as well as if it had postponed the opening for another month. It's understood to have had the Longacre on rental from Larry Weber at \$3,000 weekly for a month past, whilst preparing for this premiere which was a dismal flop. Forgetting Vitaphone, Movietone and Phonofilm, of the present day talking pictures, Vocafilm does not compare with the flopping Edison talker of over 10 years ago. Vocafilm is tinny, cloudy, noisy, whirling, hamcoo and squeaky, having all of the faults other than its synchronization, which is okay. Synchronization, however, in talkers doesn't mean a thing if the imperfections or a majority of them are present.

At \$1.65 top at night and \$1.10 at mats, Vocafilm will have difficulty in doing business to even a slight extent. Tonight with the \$11 opening a gag and likely not one seat sold for cash in either orchestra or balcony, there was not capacity downstairs. While of those present several walked out during the first section, composed of Vocafilm subjects only, and again during the screening of the First National picture, "Babe Comes Home," with the Vocafilm attachment, comprising the second part.

Just how the Vocafilm Corporation of America is hooked up no

Vocafilm Closing

Following the premiere the Vocafilm officials decided to close the presentation at the Longacre. As soon as the mechanical deficiencies complained of are corrected the run at the Longacre will be resumed according to announcement.

Vocafilm hopes to reopen again next week when Variety will re-review the presentation.

one appears to know. There have been any number of reports, with the most persistent that a wealthy Pittsburgher is behind it. David R. Hochreich is programed as president. If the plan is stock selling, the present exhibition at the Longacre will be a slim persuader for investors, while if the purpose is to induce picture exhibitors to install the process, the answer will be the same from the present performance, unless the cost of installation and use is small enough for small picture houses to use it temporarily for a novelty, when unable to afford any of the others.

According to the initial program, Vocafilm is pretty short on names for its records or discs. It presented nine acts or subjects, with the bulked impression that of a very poor small time vaudeville bill. This impression is gotten mostly through dialog being illegible, music running flat and horny and the general assembly far from popular.

Of the nine numbers the two that found any actual favor were George Lyons' harp and the Vocafilm Rhapsodists in their first number. With 14 men, led by A. W. Esig, the Rhapsodists came the nearest to naturalness of music in the pop dance number, their first, afterward trying the "1812" overture. Lyons' harp, when not sounding like an xylophone or callopo, really sounded musical. But Lyons did his best to ruin the excellent impression by singing and then again talking.

Vocafilm apparently can't convey talk over. In the Moss and Frey talking act, and the colored men not billed on the screen, there was a whistling continuously during their undecipherable conversation that suggested a hot peanut blower. Val and Ernie Stanton with their talk fared as badly, while the singing of both acts was just a trifle better. Acts on the Vocafilm or the acts showing tonight can depend they will not be given engagements on any other talkers. It's not the act's fault, although the acts took the chance.

It seemed as though the acts had directed themselves for recording. Two or three went through their full turns. This seemed true of the Radio Franks, who used four numbers, any of which would have been plenty. In their first two, trying for harmony singing, the Franks were terrible, although as with the others they looked better than they worked, sang or talked on the screen. Vocafilm photography is its only recommendation. In the soft toning of the Franks' harmony singing, the whirr of the motor came out altogether too strongly.

Offtimes the voice sounded to the rear of the singers or talkers. When Ciccolini sang before a fireplace, he standing well downstage, the voice sounded as though in the fireplace. Ciccolini's tenor voice, natural, resembled a cross between a baritone and a mezzo-soprano, which in Vocafilmville may be a tenor after all.

Wilson Sisters and Washburn

were a total loss. This record never should have been used, both for the benefit of the act and the program. Vasha Bunchuk, on the cello, also did four numbers with a piano accompanist, Gregory Ashman. Of course both players were seated. At the end of the second number and without either arising, they turned toward one another as though to hold a conference, but they merely bowed, and then went into the next string. No melody whatsoever in the cello on the Vocafilm, just cold.

The same for the opening musical interlude, the Vocafilm Greater Symphony Orchestra. In that the brasses killed whatever musical melody otherwise might have been procured. That the strings and muted brasses could get over came out during the final bit, the Rhapsodists, and even then with the Rhapsods, the brasses, unmuted, gave the whole the sound of an old horn in a Salvation Army band. That was the dominant note with nothing else heard.

As a baseball picture, is admittedly no woman-patron gainer in picture houses, and "Babe Comes Home" already having proven itself no riot, even in the towns where it has simultaneously appeared with the Bambino so far this season, that choice of picture for a \$1.65 exhibition, after playing all of the picture houses, even without the attachment, made a poor selection for the feature picture end of the program.

One could run on endlessly on this premiere exhibition of an enterprise that evidently represents some invested capital, but the longer the comment the more the seeming errors, oversights and neglect to be recounted.

If Vocafilm can find its spot, it will be fortunate, as at present lined up, with the present program necessarily accepted as its best.

Sime.

PARAMOUNT

(NEW YORK)

New York, July 23. Unit idea is back at the Paramount in between Whiteman and Gertrude Lawrence and the advent of the new Partington-Ben Black presentation programs. Next week the Eight Victor Artists will be the attraction, and then P-B come in for a run, to be followed by Whiteman's return.

Frank Cambria's "Non-Stop to Mars" is the stage feature and Richard Dix's "Man Power" the flicker attraction this week. Winsor McCay, Hearst cartoonist, is also featured, personally presenting an animated cartoon reel.

"Mascagni Melodies" as the overture featured Sonya Rozann, soprano; Pietro Barchi, tenor, and Herman Salesski, violinist. The singers closed the instrumental presentation with an extended vocal duet. Those things depend on personal taste, although it seems that as generally unfamiliar a composer as Mascagni (who is a modern and still alive) is not happily designed for mass appreciation in picture houses. The fans have had Chopin and Tschalkowsky, Verdi and Wagner, Liszt and Mozart so drummed into their consciousness that some of their rhapsodies and fantasies sound almost tinpanalyleish in their familiarity.

On the other hand, Flinston rightly figures, no doubt, that it is time some other standard composer be introduced to the cinema fans, but why not leave that to James Fitzpatrick's Music Master series for dual instrumental and graphic presentation? It becomes a bit trying for one to wonder what Miss Rozann is telling Signor Barchi and whether the tenor is threatening corporal punishment at the expense of the soprano. That's okay for the libretto hounds, but the picture public wants its stuff undisguised.

Abck.

LOEW'S STATE

(LOS ANGELES)

Los Angeles, July 22. Gene Morgan is back! The musical director with the green hat, cigar and all was tendered an ovation upon his first entrance marking his return to this house, after being away at the Granada, San Francisco, for six weeks.

No question about Morgan's drawing power here. They like him and don't mind letting him know. Everything on the inside seemed to have the welcome sign out. Even the keen looking usherettes celebrated by donning dresses, changing from the heretofore uniform garb.

Norma Shearer on the screen in "After Midnight" had a good deal to do with the unusual attendance, though in the main it was Gene Morgan all the way. For the type of stage hand leader that can get to his audience and hold 'em tight, this Morgan guy cops.

When in doubt, or when things begin to lag, he goes into his dance. Hoofing is Gene's ace and sure fire at any time. Coming back with Morgan was "Chucky" Callahan, his indispensable side kick and gag man. "Chucky" is responsible for those blackout ideas the pair have been putting on for the past four or five months. Aside from that Callahan makes a good straight for Morgan so it's okay from all angles. Fanchon and Marco's idea "Dolls" looked good in color and production

but wasn't hitting on all cylinders at the first show, the usual thing. Music not set, routines out of pace and general disorder. Presentation ran over 50 minutes. When pruned and set, it will round out in shape for the rest of the week.

Six specialty girls filled the background nicely and brought out the other acts. The "Doll" idea was carried out in more or less Chauve Souris manner with the Continental touch. Chrissie and Daley, vaude turn, went over nicely with a grotesque dog act. Daley was as pat as ever in the canine costume and managed to get some laughs, while the girl felled neatly. An outstanding hit was Bobby Thompson, in Public houses until recently. The gal is an easy worker, delivering her songs and dances without undue maneuvering around.

Clarice Gannon in a minuet back and wing got big applause. Miss Gannon is a looker with a trim figure and is a capable little dancer. Her number on a drum was effective. Russian doll routines by the Andrieff Trio, two men and a girl, were interesting and characteristic, though handicapped somewhat by the music. The girl looks best with a reverse masquerade idea in a striking costume. A phone girl number by Doreen and another burlesque dog routine by Mary Jane and Dolores were well done, though the one dog number could have been let out in favor of the other.

The band men in blue smocks were a little rattled the first show, probably excited over Morgan's homecoming, but at no time enough to cause any trouble. A vocal addition to the orchestra is Frank Stever, good tone baritone who hit off square with the mob for his debut. This thing is not new for this house, but from the way Stever was accepted, it looks like it will become a permanent thing.

Morgan confined himself to a brief but wholesome "thank you" speech at the opening and pulled a couple of yards of stepping, which stopped everything for a while. A blackout phone bit was worked up for a punch by Morgan and Callahan in the mid-section of the show.

It looks like the b. o. is going to do some merry clicking from now on.

STATE-LAKE

(CHICAGO)

Chicago, July 19. When a restaurant sells more cold cuts than anything else—no matter how bad the cold cuts are—it's a delicatessen. And when a theatre bills pictures above all else—no matter how bad, etc.—it's a picture theatre.

Such a house is Orpheum Circuit's State-Lake, in fact and in action. Nine years since the State-Lake first opened, nine years that have seen it decline, slowly and surely.

The first seven years were the easiest; the last two the hardest. The one and only reason for the two lean years has been the State-Lake's failure to meet and combat opposition. Other contributory causes are numerous, but all hinge on that failure.

When raising its first curtain nine years ago, the State-Lake was heralded as the marvel showhouse of the middle west. It was, at the time, a beaut. It established a new idea in vaude policy, later to be nationally adopted and called the "State-Lake Policy," as is the "Paul Ash Policy" today.

But in those nine years, men and show business have changed, the latter probably more than the former. Amid this general transformation, Orpheum and the State-Lake stood pat and stagnant.

Instead of foreseeing impending wants of the public, inspired, no doubt, by the first de luxe picture presentation theatre, the State-Lake sat still. Instead of forging ahead with the rest of the pack, it remained behind. And because it failed to move up, the State-Lake is now the whipped pup among theatres in Chicago.

The Chicago theatre, with splendid pictures and stage shows, wallowed in it; the Oriental and Paul Ash cut it wide open, the Randolph, 650-seat grind film house, stung it unmercifully. Two weeks ago the week's gross of the 2,800-seat State-Lake topped the little Randolph's by only \$1,500. The difference between 2,800 and 650 should be represented by a larger sum than that. Too much competitiveness across the street, down the block, around the corner.

The State-Lake is a picture house, and its main weakness is pictures. Tough for the State-Lake that Orpheum runs the State-Lake, that Keith-Albee runs Orpheum, that K-A runs P. D. C. Vaude in the business that's killing vaude by degrees! Maybe that's why the government said vaudeville isn't a monopoly. Maybe they thought suicide.

There hasn't been a good film in the State-Lake for a year. There hasn't been a P. D. C. worthy of Loop showing in months. And when the State-Lake does slip in a stranger, it pans out to be a through and through paleoka, lost, strayed or misplaced, but finally "wished" on K-A and Orpheum.

The State-Lake looks picture

that the man with the Bijou in Bilkhart won't even pre-view. Because the man with the Bijou can get pictures because he plays pictures.

As to the State-Lake's vaude, it is exceedingly unpalatable. The w. k. "policy" is now a. k. The "names" it formerly harbored are now across the street and around the corner. Such people as Tod Lewis, who inhabited the Chicago last week, the Waring's Pennsylvanians, who are there now.

According to the State-Lake plan there are nine acts in the house, with two out of each performance. Through this method the two turns in lights this week did not appear in the bill caught. For better or for worse, most likely for worse in this case as Nick Lucas, the feature of the week, and, according to reports, the saving grace of the bill, was one of the pair omitted. Lucas is from the presentation houses. So is Karyl Norman, billed for the State-Lake next week (this week) after having played the Chicago this last season. Where's that vaunted little black book? It couldn't have been destroyed in the Chi fire—that was too long ago. Perhaps Karyl did a burn up and the flames licked the book. Anyway, gone or present, the book needs oiling and is still licked, like the State-Lake.

Other than Lucas, who wasn't seen, the State-Lake bill rated as good a reason as can be found for attending presentation shows. Picture was "White Pants Willie," and terrible, of course.

From a steady, reliable \$23,000 a week stand, the State-Lake in nine years has deteriorated to \$16,000 a week.

Loop.

ROXY

(NEW YORK)

New York, July 24. Off week at the Roxy. For once the show hasn't a novelty punch. It's a splendid musical program and there are a group of production numbers, but the punch is not there. Perhaps it is because Roxy has educated his following up to too high expectations. Always the presentation at this house has something that stands out; an artful bit of setting or an unusual trick of presentation.

This week it is just machine-made material. For the opening Maria Gambarelli is surrounded with classical dancers in a "bubble" number called "Summer Idyll" to Kreisler's melody "Liebsleid." Just a ballet interlude, "O Lovely Night" is a Christmas post card effect in settings with Gladys Rice and Douglas Stansbury in vocal duet. "The Porcelain Clock" is self-consciously "artistic." The dancers are posed on huge china clocks, dressed to represent the French style of porcelain statuary. They come down for an uninteresting bit of choreography.

Even the Roxy Choral group didn't register Sunday afternoon. The men are posed about a room to sing several numbers, and then the women are revealed through a transparency, high in the back, for several ensemble numbers. The scenic arrangement is stiff and without picturesqueness, and the singing seemed to lack spirit. Indeed, several times it sounded as though the two groups needed rehearsal.

That left only one number with any semblance of a click. The dancing girls had a fair arrangement in a bathing girl bit. The stage was neatly set to show a huge beach tent of gay striped material, with the rolling surf (done with projection) visible through the tent opening. The girls in one-piece bathing suits did a dance based on beach setting-up exercises in this setting for a neat effect, although, of course, the idea is far from new. Almost any production staff could have put on the show in the course of routine material, and that sort of thing doesn't do for the Roxy.

"Paid to Love," feature, and other shorts.

Rush.

STATE

(MINNEAPOLIS)

Minneapolis, July 22. A stage feature was ballyhooed by an election to determine the "old favorites" who should participate in "the biggest revue ever offered at the State." As a result, the show got away to a flying start, doing sensational business on its opening day.

Announced as having received the most votes on ballots cast by F. & R. theatre patrons to indicate their preference among performers who have appeared at the State in the past, Johnny Perkins, Fay Courtney, David Rubinoff and Eddie Dunderdter headed the revue's cast. Rubinoff, who scored the biggest applause hit, was orchestra leader at one of the F. & R. residence section houses here a few years ago and was brought into the State several times for his violin act. Dunderdter is the house organist and directed a jazz orchestra on the stage. The 14 members of this orchestra were recruited from the theatre's pit musicians.

The revue followed closely along the lines of Dunderdter's "Birthday Party," which was such a

knock-out about a month ago. Then Johnny Perkins was master of ceremonies, Dunderdter led a jazz orchestra on the stage and the State ballet and a team of dancers figured in the entertainment. The "Old Favorites" revue seemed inferior to the "Birthday Party," lacking its snap, spontaneity and finish as well as excellence of material. In all fairness, however, it should be recognized that the public gobbled up this show.

The revue's setting appropriately was a garden with roses strung along the back wall and the side entrance and the musicians, grouped in the center, in summer dress attire of cream trousers and blue coats. Dunderdter, with one arm in a sling due to an injury, led the orchestra in a light and fairly pleasing number with the six ballet girls coming on toward the finish for some neat toe dancing. The black and white effect of the dancers' pretty costumes was accentuated by their raven black wigs.

After this opening number Dunderdter, in a rather faint voice, introduced Johnny Perkins as "the greatest of all master of ceremonies." Dunderdter is a cracker-jack organist and boasts good looks, but he lacks the personality and peculiar knack necessary for the person who essays this Paul Ash stuff.

As before, Perkins got away in great style, pepping up proceedings on the stage and stimulating applause in the front of the house as well as dispensing comedy good for considerable laughter. This round and jolly fellow, who fairly exudes exuberance and good spirits, is another edition of "Fatty" Arbuckle. The audience gladly responds to his injunctions to give the performers a hand and falls heavily for his hokum. Even his ancient wheezes convulse, such being the power of personality. He wore a different cap or hat on each entrance for good comedy effect. His one song number was put over in coking style. A bit of his material seemed rather "blue" for a house like the State, but they laughed at it. Each of the performers was introduced as the "greatest" in his particular line.

During a medley of old-time favorites by the orchestra with Dunderdter conduction, there were various solo bits of individual members, including one on the huge pipe organ, played by Dunderdter with one hand on some sort of stage hook-up while the raised console revealed an empty seat. It was a rather slow number, but had a fairly hot finish.

Two young local colored tap and clog dancers, Willis and Whiting, were "discovered" by Manager Bostick of Pantages and only recently completed a Pantages Circuit tour, figured in two snappy contributions that won heavy applause. Hailed by Perkins as "America's greatest singing comedienne," Miss Courtenay, looking like a million dollars in a stunning creation in pale blue and carrying blue plumes, sang "Tenting in Tennessee" and a sentimental ditty in her own inimitable fashion to big returns.

Then came Rubinoff and goaled 'em with his spine-tingling violin jazz arrangements. The audience found him a much improved performer since his last appearance here, he having discarded many of his unpleasant, exaggerated mannerisms. As a showman he now is here.

For a finale there was Dunderdter's own arrangement of "Rain" with Les Backer, orchestra mandolin and guitar player, announced as a Jeanette recording orchestra, warbling the words effectively. A ballet of seven, wearing white wigs and in shimmery var-colored silken, again for some toe dancing to the music of "Rain," while movie rain drops were projected. At the end all the principals trotted forth and the dancing girls ranged themselves atop the back wall twirling electric light studded parasols for a pretty effect.

This reporter visited the theatre at a week-day matinee when there was no orchestra in the pit. The balance of the show consisted of the feature picture, "The Prince of Head Walters," well liked, the International newsreel and Sissie and Blake, who got big applause for their Vitaphone act. Lower floor practically capacity and the balcony, too, held a fair crowd.

EGYPTIAN

(HOLLYWOOD)

Los Angeles, July 23. West Coast Theatres, Inc., took over Grauman's Egyptian and changed the policy to three-day pictures and Fanchon and Marco stage presentations. Lynn Cowan, orchestra leader and master of ceremonies, was moved up from Loew's State, where he held court past six weeks. Frederick Burr Scholl, organist, remains, and the ushers still wear the Grauman Egyptian uniforms, but aside from these there is little left to distinguish the new Hollywood first-run house as the once pride and glory of the film capital.

Capacity for the opening last night, with a surfeit of picture people to make the dedication affair a gala one, Raymond Hatton officiated as master-of-ceremonies

during the introductions and filled the post admirably.

Program opened with the rendition of "Minnet in G" by Scholl at the organ, played in master fashion, and then followed Fox News, which did not show anything of special interest. Hal Roach comedy followed and then Fanchon and Marco's "Seasons" idea, moved up intact from Loew's State, from the previous week.

Opening revealed the 12 band boys with a flash set to the various seasons, the two Poles, the Sun, rainbow, etc. Lynn Cowan came on full of pep, wearing a black high hat and carrying a small black case stencilled "Dr. Jazz." The leader at once went into a "Hello" song, as a sort of welcome, in which he carried across the idea he had "come to cure all ills," etc. Following the song Cowan put the band in action, playing in pleasing fashion. Cowan will fit nicely in this house.

Freda Webber and Jean Winslow then came on as a prelude to the appearance of the four Seasons, and rendered the theme song. The sun disc at back stage arose and as Miss Springtime and Miss Summer-time came on Miss Webber sang appropriately. They were followed by Miss Autumn and Miss Winter, with the former winning greatest applause, her costume being at once bizarre and effective.

Eight Berkoff ballet girls, scantily attired, made their appearance from the orchestra pit and danced their way on stage via steps leading over the rail. They went through a routine and then danced their way back into the pit, with the four Seasons also existing. Miss Webber has a very nice voice, but Winslow was a loss. He lacks stage personality, has no voice and his makeup and attire would lead most observers to shout "Whoops, My Dear." He was the one jarring note of an otherwise effective presentation.

Cowan sent the band into "Muddy Waters" with the leader singing the refrain, and followed with a number of song numbers, several of them by request, for which he accompanied himself on a miniature piano rolled on stage. The ballet came on again for a series of Russian steps, showing the result of careful training. Then came the Berkoffs for some of the Russian stepping which has won them fame, with a beautiful tableaux finale introducing the entire company.

The feature was Richard Dix in "Man Power."

CAPITOL (NEW YORK)

New York, July 25.

Carlo Ferretti, with the Capitol ensemble, carries the first half of the stage show nicely this week with two light airs sung in an inspiring manner. The huge rose-colored Spanish shawl served as an admirable background for the ballet corps.

The other section of the presentation, entitled "Elixir of Love," following the news reel, opened unsatisfactorily with thinly clad girls treading the light fantastic in a manner entirely too classical for popular consumption. The girls handle their assignment perfectly, but it isn't exactly the kind of stuff they want on the receiving end.

The tempo brightens with the entrance of a bacchante, Miss Coles, doing a wine cup number. The climax is a fanlike folding up of the entire ballet following some rapid twirling. The clincher registered for applause.

In the news reel Fox carried an exclusive of Prince Michael, new ruler of Rumania. The pictures arrived last week, simultaneously with the death of the king. But a shot of a squirrel contentedly chewing acorns on a dog's head scored for laughs and human interest.

A strong picture attraction in "Twelve Miles Out," with John Gilbert, the entire program is compactly presented within two hours. The feature film can be depended upon for a strong draw.

International Newsreel presented three abbreviated rounds of the Dempsey-Sharkey fight.

PICCADILLY (CHICAGO)

Chicago, July 26.

The only reason why this house, the Piccadilly, doesn't snap out of it and get the crowd is accounted for through the skimpy, untalented, unentertaining, and unoriginally assembled stage shows. The show reviewed was probably the skimpiest, picture house presentation seen. Only three special numbers, out of which two were good and the other, though good, hardly belongs in this line. The variety was okay because each of the three numbers did something different, and the quality was good, but the quantity, well, there just wasn't any.

The Paul Ash polky in this house has been a failure. The main reason for this is Sam Kaufman. The people entered to by this house are of a smart class, and know

what they like. Kaufman can't give it, in fact it is demonstrated through the fact that he gets razed throughout his entire stage number, and makes a speech, not in his contract, from the stage requesting those that do not like the show to please leave. Kaufman and his outfit by this time should have gained the experience and acquired ideas to put their work over, but they have not. They should be popular by now and doing their work to please. Instead, it looked as though the cast was picked and assembled with a "hit or miss" idea. The screen show, which consisted of a news reel, a comedy, and a feature picture, "Rolled Stockings" (Par) was okay, but the stage show was all wet.

Another thing, Joe Alexander, at the organ, plays fine, but not a soul responds with song. This isn't a mystery. The people that go there are too tired to go farther away to a show. They want to be near home. There's the whole thing in a nut shell. What the people in the neighborhood want is real honest to goodness entertainment. They want quantity with a good percentage of variety, comedy and class. When they get that they'll come in bunches, because the house has no competition to speak of, the interior is as modern and beautiful as most of the picture houses now doing tremendous business, and it has a cooling plant which is one of the big business tempters in the summer months.

STRAND (NEW YORK)

New York, July 23.

With "Tartuffe, the Hypocrite," feature screen attraction, starring Emil Jannings, failing to please, picture hegors are evenly divided between "Capers of the Camera," Educational short, and an Aesop Fable.

The trick photography two-reeler roused considerable interest and served as an excuse for a few badly needed laughs.

"Tartuffe" is a ringer on the Strand. The picture may be able to stand up here for the week but creates a feeling the house can ill afford. Coupled with a stage show of ordinary merit the program is in for a difficult period against the opposition in the neighborhood.

Frederic Fradkin furnishes the only bright light of hope in the dim atmosphere. Billed as an eminent concert violinist, and drawing considerable numbers of concert enthusiasts, Fradkin becomes eminent on the Strand at any rate, by the time he has rendered a 10 minute program of various well liked numbers.

Fradkin is a gem that can add luster to any picture house program. He was followed by the Mark Strand ballet corps in "Vienna Life." The usual routine, plain costuming and off to light applause.

"Chinese Puppets," singing and dancing number, with Mile Klemova featured dancer, is cold. Margaret Schilling has a fair voice but is obliged to stick to the single track theme. The puppets are several dancers in an enclosed case with strings attached from head to top of the cage. Coloring inappropriate.

Three rounds of the Dempsey-Sharkey fight furnished the only excitement of the evening.

NEWMAN (KANSAS CITY)

Kansas City, July 20.

"Rushia" was the presentation offered by Ralph Pollock and his Merry Makers, with the assistance of the second bunch of acts, playing the western Public houses, at the Newman this week.

"Twelve Miles Out" on the screen, and with the names of Gilbert, Torrence and Joan Crawford at the top of the list, it was a natural for this town. Miss Crawford is a local product.

With the change of the orchestra to the stage, there is no standard overture, and the Newsreel starts things. Both Fox and local subjects are used.

Julia Dawn, at the organ and vocalizing to her own accompaniments, gave "The Winding Trail" very nicely, but it did not click as well as her previous week's introductory offering.

The parting drapes disclosed Pollocks and his bunch behind a scrim. Boys dressed in Russian coats with high turbans. The Siberian Sweethearts, quartet of dancing girls, stepped about for a few minutes before the scrim, which when parted, gave Ralph an opportunity to announce the first number.

"A Russian Fantasy," closing with a scenic display of the burning of Moscow, was nicely done and a pleasing novelty.

Lillian Barnes, statuesque blues singer, next, and sang "The Last Word" and another, but her encore was forced. She is the second blues singer in succession who has failed to get over with this Newman bunch. They are sure poison to singing soubrettes unless the girls have lots of stuff.

Chief Eagle Feather, introduced as the only American Indian who has mastered the intricacies of tap dancing, followed. He describes the evolution of dancing in rhyme and then proves that he can step.

He dresses in pure white, with heavy white eagle feather head-dress. There is no faking in his tapping. It is stated that he is a protégé of the late George Primrose. He stopped the show cold and responded with a generous encore.

Merry Makers went into action next, and Pollock soloed with "Just Like a Butterfly" and closed with "Sundown."

Fulce and Sebastian, harmony singers, favored with "Only One" and "Four Leaf Clover," which brought them something.

Markie and Faun were the hit of the show with their eccentric and acrobatic dancing, a wide departure from the modest and dignified stepping that has been the rule for the past year.

For the finale the musickers put on fierce-looking Russian whiskers while they jazzed things up for the snappy finish, with the artists and dancers pepping it up.

Screen feature proved just as spicy and entertaining as the fans had expected, with the show running close to two hours and a half.

If the business of these first two weeks with the "different" entertainment can be taken for anything, the change has been all for the good and the red ink bottle can be thrown away.

Hughes.

STATE (BOSTON)

Boston, July 26.

This is the final week of Phil Spitalny and his orchestra at Loew's State. For several weeks past, despite all sorts of weather conditions, he has managed to bring them into the house and this week it appeared as though he would establish a house record for the summer months. Spitalny has a strong hold on patrons of this house and is a good attraction there at any time.

Although not changing the character of his act to any great extent, he manages to put over each week something worth while in the way of a specialty number which puts it over to a wow finish. This week he has worked in a farewell number which is a whirlwind. Even the American flag is worked into this number and in such a fashion that it is not flag waving. This is used as a finale and put the act over big. His only weakness this week seems to be Bob Nelson in the comedy bits.

Nelson pulled several old bits which got laughs from a select few down in front, who evidently knew him, but which missed entirely with the bulk of the audience.

For a picture feature this week the house is using another M-G-M release, "12 Miles Out." It has plenty of action and is strong on the tense moments. It will draw from a clientele that may not be strong for pictures as a regular thing. Usual news reels and a Hal Roach comedy complete program.

Libbey.

BRANFORD (NEWARK)

Newark, N. J., July 23.

A new master of ceremonies in the person of Charlie Melson takes over the reins this week and is apparently a winner. With life, sense of humor, clean-cut and ingratiating personality and ability to put over a song and act a bit, he looks sure. Further, he can be heard clearly—a merit that few of those that try the Branford possess. Not a wonderful singer, but covers this up by a sincere and effective rendition that carries him across perfectly from beginning to end.

Not so much can be said for his band. It does well enough and may improve on further hearing, but it is too great a drop from Tommy Christian's excellent aggregation that just finished a four weeks' engagement. In accompaniments the Christian band made an ordinary singer stand out like a million dollars. Melson's band merely accompanies. But Melson himself helps the singers along by playing up to them with comedy work without stealing from them. In this he is better than Christian was. The band lines up with 3 trombones, 3 saxes, 1 banjo, 1 violin, 1 piano, 1 tuba, 1 traps. Melson does not play but usually sings. Aside from Melson's work there is nothing notable about the band.

The setting for the show, called "Mardi Gras," is one of the best of all the Branford's fantastic stage pictures. It is a riot of color harmoniously blended, showing on the drop a huge clown's face with balloons about, while in front hang real colored balloons. The band fits in dressed as pierrots of many hues, while confetti streamers hang from the stands. Melson is marked out by wearing a regular blue coat with light trousers.

The show has no great amount of acting but depends chiefly upon its material. It is weak in comedy too. Harry Crull no doubt thought—and rightly—that he could rest a bit from producing and depend upon his new master of ceremonies and band. But it is hard to say how much of the clever stuff belongs to the acts and how much is Crull's. A touch typical of Crull comes after the opening band number where the Homer girls appear in

raincoats and hats and refuse to dance. They walk on out into the audience on strike, refusing to act unless they can do specialties. Melson capitulates and two do a tap dance followed by one with Russian dancing that brought in some difficult somersaults and got a fine reception.

To lugubrious music a toe dancer starts straight and then brings in some falls and more and more burlesque with very funny results. An O'Brien girl programmed as Patsy but announced as Julia sings agreeably a couple of numbers in coon shouter style to give way to George Pierce, extraordinary eccentric tap dancer. He was wildly acclaimed.

The Homer Girls in bare legs do some Tiller stuff with fair accuracy and get better with more original material, breaking up into miniature specialties and go out in two pyramids to much applause. Melson ends a band number by singing "Me and My Shadow," doing the patter very well to the accompaniment of a big shadow thrown on the drape at the arch to his right by a spot in the pit.

Mary Adams (announced as Allen) sings well a number straight and then sings to Melson. After some good comedy he sings to her and the two dance and are much liked.

The Homer Girls in again with light wigs and blue pierrette jackets dance with much ecstacy and maneuver themselves into repeated applause, going out with their backs to the house with dolls' faces on the back of their heads. Pierce rushes in to a short, brilliant number and Melson leads the band, dances as he leads, sings, goes into an imitation of Ted Lewis, with the band unable to find the silk hat, and closes the show solo with song and talk. It is finely received. Show runs 44 minutes.

An unusually large crowd was present for this performance, and, as the day was cool, it couldn't have been the cooling plant.

Preceding the stage show, Jim Thomas at the organ spends eight minutes on "At Sundown" with colored slides and unusually well received. After the show came the news reel clipped from all four with chief prominence given to the Dempsey-Sharkey fight (with the fight, of course, left out). Dempsey was loudly applauded, but Sharkey also got a big hand. Topics of the day followed with Smith's Candy Shop as the comedy. The feature, "Beware of Widows," was mildly amusing, but one hates to think what the Stanford would be with such pictures and no Crull show. The orchestra was down for a selection from "The Merry Widow," but did not perform at this show, which lasted two hours and 15 minutes.

Austin.

BOULEVARD (LOS ANGELES)

Los Angeles, July 20.

Arthur "Pat" West, late comic in vaudeville and more recently featured with Fanchon and Marco presentations hereabouts, made his debut as orchestra leader and master of ceremonies at West Coast Boulevard July 17 (Sunday) replacing Frank Jenks, transferred to San Francisco, and acquitted himself most satisfactorily to three capacity audiences.

Pat as he will hereafter be known, is a different sort of "comic" from most of the bandmasters now officiating on the coast. His droll introductions and comedy interjections won him a place with the customers. West has surrounded himself with virtually an entire new band, only two of the eight members having been retained from the old Boulevard orchestra. The band makes up in ability what it lacks numerically.

"Mitey" Ann Leaf at the organ incidentally played an accompaniment for an unprogrammed male singer (evident song plugger) during the showing of "A Day in June," scenic, on screen.

At certain West and band boys on stage, boys in snappy ensign outfits and Pat attired in typical sailor boy costume. Latter immediately put band into action and their "One o'Clock Baby" had listeners' attention. First was Jane Mitchell, announced as house usherette, who is playing the entire Fanchon.

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STATE, N. Y.

(Continued from page 22)

more than made them sit up. Miss Morton romped on for a peppy comedy opener which set her pretty and fired back a French soubret travesty. The east side girl who walked home because of her shiek's nimble fingers was the motif of the next comedy number with a ballad and some dramatic business for contrast in the closer. All of her numbers went over big, especially the latter two which registered the little lady as undisputed show stopper at Monday night's session.

Close runner up for hit honors was the mixed dancing team of "Leonora's Jewels," who contributed an adagio, a gem. The girl, lithesome and seemingly spineless, got over some corking work. In blanket billing in these non-program houses the team was not rec-

ognizable to this reporter, but they deserve much credit for the flashy heavy click and will be heard from in production later if any of the intown production scouts know their onions.

While the adagio was outstanding there is much other commendable material in the above flash. Two acrobatic solos by another girl dancer were sent over for results and the precision work of girl sextet had a Tillerish finish. Mountings and costumes elaborate. A flash hit on talent and appearance that should have no trouble in best company.

"The Tender Hour" (F-N) followed.

BROADWAY (Vaude-Pcts)

That Broadway mob must have sent many an actor into the real estate racket.

Monday night the customers came in to see the Dempsey-Sharkey fight pictures. Most milled right out again after the pictures were shown. The rest sat around very quietly and didn't disturb the vaudeville.

Morris and Shaw, in next-to-closing, woke up some of the house. Their nut-dialog about wild promotion schemes somehow found its appeal.

Hap Hazard, the wire walker-monologist, and his pretty girl hung around some time before anyone saw them. But when Hap vaulted across a row of upturned knives on the wire a couple of guys gave him a hand to show they appreciated the risk.

It was tough for Jerome and Ryan, who sing special material as they play on banjo and guitar. On second, the boys sang till their faces shown with dew. In return the customers gave them silence.

Practically the same for "Hello Husband," which rated as a good sketch several seasons ago. This thing starts off as a dirty bedroom farce and then is interrupted by the producer, author and a visiting clergyman, who are supposed to be in the first-night audience. As dirty stuff, it's snow white. Since the days of its inauguration Al Woods has turned over his bedroom keys to Jake and Lee. There's not much kick left in only a night gown.

Jean Joyson, singing single, delivered several special and published numbers to a passive reception. She has some personality and an evident ambition to deliver all there is in her numbers. That she didn't score here might be attributed to hot weather or something. Nice intermediate act.

Mildred Carew and her supporting girls, presenting a dance revue, went mildly. The girls offer little new in the way of dance, and go through it as though the heat bothered them. The act starts off like a slow freight with some old-fashioned costume parading. If the girls ever expect to hold anyone in the closing spot, they'll have to start with more pep than that. Those costumes and that slow parade stuff are like a command to exit.

Besides the fight film was a feature, "Alias the Deacon" (U). The house had good business, plainly accounted for by Dempsey and Sharkey.

AMERICAN ROOF (Vaude-Pcts)

Ever since American Roofing, the assignment has been one accepted with mingled martyrdom and resignation. Of course it depended on the dinner and the company to some extent but the native Variety bunch seem unanimous that the A. R. is all right as a "show" house, and as such quite important, but otherwise it has its deficiencies.

To offset this negative opinion the Chicago visitor waxed quite enthusiastic about it all. The hokum was surcease to his soul. The catcalls and whistles proved music to his musically attuned ears. On the debit side, the show was rather painful but the atmosphere clicked with him which made it okay in the long run.

He reveled in the ventriloquist act of McCormack and Wallace, an out-of-the-ordinary turn which combines the voice throwing with a set of dummies in a schoolroom act. The classroom idea in itself clinches it, what with Jock and Able and Percy and Mickey and Sister for characters. McCormack is a clever salesman and his wife an able assistant. Between them they have a ventriloquist offering that can grace any rostrum to advantage.

The Windy City breeze seemed smitten with the Toonerville Four, and in true Chi fashion went for everything in the hoke department. The show, to maintain the sequence, opened with Howard Nichols, hoop specialist. Some of his muscle control was compelling in the twirling specialties.

Calvert and Irwin (New Acts) and Taylor and Bobbe, ditto, were followed by "Russian Classics," also new. Reopening was the Toonerville Quartet (New Acts), and then the ventriloquists. Dotson was the bright dark spot in the choice position and Erich Phillips Trio closed.

Abel.

ALBEE REPORTED CONTROL ORPHEUM THROUGH MRS. KOHL AND BANKERS

Keith-Albee's President Said to Hold Voting Proxy from Mrs. Kohl, One of Orpheum Circuit's Largest Individual Stockholders—May Not Yet Have Become Officially Known—Explains Indifference to Orpheum's Executives in Arranging K.-A.-Orpheum Merger Details

Chicago, July 26.

E. F. Albee is reported in what amounts to virtual but undisclosed control of the Orpheum Circuit, through holding a proxy to vote the Orpheum stock of Mrs. Caroline E. Kohl, one of its largest individual stockholders.

In this the president of the Keith-Albee Circuit is said to have the backing and support of the eastern group of bankers interested in Orpheum.

It is not stated that the present Orpheum executive staff, inclusive of the president, Marcus Helman, is aware of the situation. To the insiders it explains the indifference of the K.-A. people to the Orpheum executives when arranging for the details of the impending K.-A.-Orpheum merger.

According to the story, all of the preliminaries were set before the K.-A. people sent for Helman and informed him of the proposed merger.

Mrs. Kohl has been reputed dissatisfied for some time with the manipulation of her local houses by the Orpheum's interests, particularly her Victoria theatre.

Helman No Showman

Helman has not been looked upon as a showman and in his direction of the Orpheum Circuit as its president, appeared to have depended chiefly upon advice from Ben Kahane, the Orpheum's attorney. The single showman of the Helman group, Mort Singer, is said to have been seldom consulted. The other member of the local Helman "cabinet" is Joe Finn, Helman's former partner and also a small town theatre operator before taken over by the Orpheum's consolidation.

It is assumed in view of the reported stock control practically held by Albee that in the merger of the two circuits Helman will be passed up as a high executive of the holding company and probably supplanted in his present Orpheum's position.

It is said other Orpheum stockholders, aggrieved over the dropping quotations of Orpheum stock, are apt to swing their holdings with Mrs. Kohl's.

Merger Near

Nothing remains for the final consummation of the K.-A.-Orpheum merger, it is said, excepting the approval of Albee. All details have been agreed upon and the papers skeletonized.

The last remaining obstacle, purchase of the B. S. Moss theatres, has been closed, as reported elsewhere in this issue.

Barney Fagan Better

Barney Fagan, veteran vaude actor, has recovered from his recent collapse. He was discharged from Bellevue Hospital last week.

Fagan was stricken while leaving the stage entrance of the Globe, and rushed to Bellevue by friends. At the hospital his case was diagnosed as an attack of gastritis.

Fagan will rest for a week and then plunge into rehearsal of "East Side-West Side," Eddie Dowling-James Hanley musical which A. L. Erlanger and Charles B. Dillingham are producing. Fagan will head a contingent of old timers in it.

La Mae Transformed

The plastic surgical operation on La Mae, the male half of La Mae and Josine, ballroom dancers, for the straightening of his nose and general profile, has 'em gagging about the dancer making a screen test. The 10 days' confinement in Dr. M. Joseph Mandelbaum's sanitarium on West 72d street has almost metamorphosed the exhibition stepper. It included a tucking in of a lower protruding lip.

Miss Josine is still in bed, following an attack of pneumonia.

FELIX TAKEN OFF BOAT; BOOST FOR DENTISTS

Stager Contracted Septic Poisoning from Bad Teeth—Operated Upon Immediately

Upon the "Mauretania" docking in New York Friday Seymour Felix was removed from the boat and immediately operated upon for septic poisoning by Dr. Julius Lempert at the Lempert Institute on West 59th street. Felix has recovered nicely and is out of danger, but will be held in the sanitarium for a week or so longer.

The stager left London apparently well. Shortly after the boat sailed he was taken ill. About midway on the voyage hope for him almost had been abandoned. A wireless to New York brought Drs. Michel and Lempert to the pier; also Mrs. Felix, from whom the report of her husband's illness had been withheld.

The physicians attribute the poisoning to Seymour's neglect of his teeth, pyorrhea having set in some time ago. Upon leaving the sanitarium he will shortly be minus several of his molars.

Mr. Felix had gone abroad to duplicate the staging of a couple of his New York successes in London.

Bud Varn Found Dead Clipping Identifies Him

St. Louis, July 26.

A clipping from Variety, under a Chicago date line of Feb. 9, with no year given, was the means of identifying as Bud Varn, a former "blackface" comedian, the body of a man known here as the Rev. Thurman Venadore, 33, former Baptist minister, found dead beside the body of his wife in a gas-filled apartment at 3332 West Pine boulevard, within a stone's throw of the Grand boulevard theatrical district. The clipping from Variety explained that Varn was a doctor of divinity and an evangelist who had taken up a stage role in an attempt to earn a living.

No notes of explanation were found but the police decided it was a case of double suicide when neighbors said the couple had been in straightened circumstances recently. A one-cent piece was all that could be found in the bare apartment.

GUS SUN'S 25TH

Gus Sun's Vaudeville Booking Exchange will celebrate its 25th anniversary August 3 with a general conclave at Cedar Point, Ohio.

Gus Sun, founder of the circuit, will preside at the conclave and give a resume of the circuit from its modest start of 25 years ago to its present footing, that of one of the largest and most profitable independent circuits in the field.

It is also announced that 40 additional theatres, mostly west, will be added to the circuit's books during the coming season. A list of these and locations are figured to be announced at the general meeting.

Joe Cook Set

Joe Cook has been signed by Jones & Green, to be starred under their management in a new musical next season.

It is now being prepared by William Anthony McGuire and George Gershwin.

Stage Hands' Demands And New Wage Scale

A full transcript of the complete new wage scale and demands going into effect Sept. 1 for one year, by the Stage Hands Union, is printed on page 60 of this issue. It covers every type of theatre and entertainment.

Panama Cabarets Are After American Talent

"Blues" singers and "hot" dancers are much in demand for the Panama cabarets. Six months' engagements are to be had, with few girls accepting.

Hector Downe, formerly of New York, now managing the Hotel Metropole, Panama, has commissioned Lou Irwin as his agent for purposes of digging up the talent.

Many complaints have come north from the southern countries engaging cabaret performers or chorus girls.

All girls considering such an engagement should first consult their organization, an attorney or Variety.

YACHT CLUB FOUR SPLIT

The Yacht Club Boys have split up. This standard entertaining quartet which set a high mark among combinations of this sort in receiving up to \$2,250 a week as guaranteed salaries in the smart cafes, experienced its breach during its foreign engagement in London. Billy Mann, the violinist, returned last week on the "Leviathan," leaving Chick Endor and George Walsh in London, and Tommy Purcell in Paris. Purcell was reported sailing last week.

Purcell is worth \$1,000,000 through wise investments and the inheritance of two Chicago apartment houses. Endor and Walsh are in the same matrimonial boat of dread-ing an American return because of large alimony arrears. Doris Knapp-Endor was awarded \$175 a week from her husband, who was implicated with a "Rio Rita" show-girl. Walsh also owes plenty to his former wife.

Mann claims he tired of worrying over business details while the others took it easy. Endor formerly was the business man, but Mann took it over and now, with his ontime into the ritzy households as a result of their society popularity, the red-headed violinist contemplates engaging in society orchestra bookings. Endor owns the Yacht Club Boys' billing and will continue it abroad.

George Shy 2 Ways

Mrs. Josephine Davis - Walsh came back to New York this week from London where she had trailed George, trusting in vain that he might come across, either with coin or the ocean, on account of the alimony deficit against him. But the Missus could not induce George to change his route. His wife states it looks as though he is going to keep on pounding the ivories at long distance.

The \$125 weekly money allowance with the assistance of Mrs. Walsh is keeping tab on George. It will be ready for him if he ever thinks the Statue of Liberty will protect him over here.

Beck In on "Carte"

Martin Beck is said to have become the financial sponsor for Rosalie Stewart's new revue, "A La Carte."

Beck's investment is represented by an interest in the show.

MRS. REID'S SKETCH

Mrs. Wallace Reid is heading east to make her vaude debut in "Evidence," by Ethel Clifton, on the K.-A. Circuit.

Three others in support.



The whole State of Texas seems to have fallen in love with

LEE MORSE

the International Columbia Record Star.

Crowds are still thronging nightly to the HOLLYWOOD CLUB at Galveston from all the surrounding cities.

The GALVESTON "TRIBUNE" says:

"Lee Morse, who has scored a smashing hit since opening here a week ago, heads the cast of what critics agree is the club's best bill of vaudeville. Miss Morse, accompanied by Bob Downey, concert pianist, offers an act that literally 'steps the show' at every performance."

"An exclusive Columbia record artist, she sings her own compositions and special numbers in a style refreshingly original and distinctive, and the audiences seem never to tire of her work."

P. S.—Oh, boy, my records are selling like hot cakes here! The latest, "I'd Love to Be Loved," was completely sold out first day shipment arrived.

Pan's "Peaches" at \$1,500

"Peaches" Browning opens Aug. 27 for Pantages in San Francisco at \$1,500 a week guaranteed, against 50-50 over the average house business. Marvin Welt has closed for nine weeks on behalf of "Peaches."

The notorious Mrs. Browning is in her fourth week at the Palais Royal, Atlantic City, for Joe Moss, and said to be the only big single attraction during the week days. Various tourist parties having heard so much about "Peaches" are giving the Palais something of a court-vet break at \$2 a head.

T. O. B. A. MEETING

In the hope of putting the shows on a higher plane than heretofore the T. O. B. A. circuit, exclusively playing Negro acts and revues, the theatre managers and the producers may get together before the fall season opens.

There is a belief among such men as Irvin Miller, producer, and S. H. Dudley, theatre owner, circuit head and producer, that such a meeting would be productive.

The T. O. B. A. appears to be in a good way for the theatres but the executives seem to think that the standard of shows could be materially improved.

Tannen's Victor Records

Julius Tannen closed a fancy recording contract with the Victor to "can" eight monologic records a year. Tannen is getting \$1,500 per record advance royalty against a 7 1/2 per cent. of the gross sales. Fiske O'Hara and Al Herman are also being negotiated for with Victor through Morton A. Milman of William Morris' agency, who also acted for Tannen.

Ruggles' New Skit

Charles Ruggles who closed in "Queen High" last week will return to vaude for several weeks, pending reopening of the Schwab & Mandel musical.

Ruggles will appear in "Wives, Etc.," by Roy Bryant with Morris Rose handling bookings. Four in support.

FAY AND BILLING

Frank Fay did not open with "Allez-Op," the intimate revue, because of a question of billing.

Fay was to have been featured with the musical but insisted on being starred over the title and walked out as a result.

SANTREY'S ACTS AT \$3,000-\$3,500 FOR 1 YEAR

Anna Seymour as "Mistress of Ceremonies"—At Detroit

Detroit, July 26.

The Hollywood, the new film presentation house being built by Cohen Brothers, have signed Henry Santrey and band and Anna Seymour for a solid year.

Miss Seymour will act as "mistress of ceremonies." The reported figure is \$3,000 for 20 weeks and \$3,500 for the remainder, net. This far outstrips all K.-A. and Orpheum offers.

The Hollywood is a 4,200-seater in the smart residential section Santrey will be in charge of the presentations.

MOSS SELLS TO K-A FOR \$3,500,000 NET

Retains Colony and Cameo for Himself—All Other Moss Theatres Included

B. S. Moss has agreed to sell all of his theatres, excepting the Colony on Broadway and Cameo on 42d street, besides a building site, to Keith-Albee for \$3,500,000 net.

The purchase price is a compromise and was the cause of delaying the final agreement for months; also the contemplated merger of K.-A. and the Orpheum circuits. Moss had set a figure of four millions, with K.-A. countering with three millions.

The Moss houses joined the Keith-Albee agency some years ago with B. S. Moss remaining the operator. He has been reported sharing in the profits of his theatres up to 50 per cent., receiving as high as \$350,000 in a year for his portion. The lowest annual profit reported for Moss through K.-A. has been \$170,000.

At the time Moss went into K.-A. he was pressed for financing various built properties he had engaged to amortize. That was in the day when banks shied off show properties and the business. Previously standing alone since the time he dissolved Moss & Brill, Mr. Moss finally concluded to relieve himself of the financial worry by accepting the K.-A. offer that had been before him for some while.

Moss' Acumen

It's quite probable that Moss, away from K.-A., will start an expansion campaign. He is among the best informed showmen on the Metropolitan area and has planted his several suburban houses in very advantageous locations. Moss is especially noted as a pioneer in several districts, displaying marked acumen in prospective settlements such as Flatbush and Broadway and 181st street (Coliseum). When Moss went into the Dyckman section uptown it was little more than a wilderness. Now the district is dotted with theatres.

Another and even more brilliant example is the Colony, that has more than doubled in realty value alone since Moss acquired that site to build.

Nellie Revell Returning

Los Angeles, July 26.

Nellie Revell left Monday for New York, after a stay of six months on the coast, fully recovered in health.

On the eve of her departure Sid Grauman presented Miss Revell with a gold wrist watch on the back of which was engraved a life pass to his theatres.

FROM ACTOR TO AGENT

Barton and Young are dissolving their vaude partnership.

Murray Barton will retire from the stage to enter the agency field. Young may do the same act with another partner.

ASS'N TRYING TO HOLD UP "DEATH TRAIL"—22 DAYS OUT OF 40

Four Open Weeks on Coast at 25% to 50% Cut—Last Gasp Try—All Ass'n. Booking Sheets and Acts' Salaries Forwarded to Coast.

Chicago, July 26.

As a last gasp the Western Vaudeville Managers' Association is making an effort to hold up its death trail coast route. An edict has gone out to the producers to submit all available flash acts for a coast tour.

The idea with the Ass'n is that a producer can't afford to make them pay or play for the time that an act doesn't get on, on account of jeopardizing the producer's future business with the Ass'n. The coast contract is for eight weeks to be played in 12. Contract calls for 22 one-day stands, 20 days open, and since this contract was issued, two houses have fallen out, namely: San Jose, Calif., and Butte, Mont. A new deal was made between the West Coast Theatres and the Ass'n is to have four weeks open for all acts routed to the Coast. These four weeks are to be filled in by Doc Howe, the West Coast booker, at his convenience and his own salary.

All booking sheets and salaries of acts booked by the Ass'n to the Coast are submitted to Howe, with Howe offering the acts anywhere from a 25 to 50 per cent cut under their W. V. M. A. salary, with all revenue derived from booking these acts going to the West Coast circuit.

The producers in the Chicago vicinity are stalling their productions so as not to submit acts for the Coast tour.

MISSING BY AUTO NO INDE EXCUSE

Acts making jumps on independent dates by auto will hereafter be penalized for non-appearance at rehearsals.

Too many misses from the performer-autolists have prompted insertion of slips appended to contracts that motor break-downs will no longer be taken as excuses. Acts not making their jumps in time for rehearsal will be subject to cancellation.

None of the acts has yet been penalized. The insert only went in last week.

LOEW'S CLUB DEPT.

The Loew Circuit will officially launch its new club department Sept. 1 under the direction of E. J. Dantzig, who has been directing and forming his own bands for engagements throughout the country. Meanwhile the Loew offices will take care of what club dates come through.

All contracts made by Dantzig will in turn be given Jake Lubin's official O. K.

NEW HOUSE AT MARION, O.

Marion, O., July 26.

A new vaudeville-picture theatre similar in design and construction to the Palace, Canton, will be erected here by a company of which Ed E. Bender, Canton theatrical man, is president, and Sol Bernstein, secretary treasurer and general manager, are the principal backers.

Cost approximately \$500,000. The Canton men recently purchased the site opposite the Harding Hotel, 120x150. Plans are being prepared by John Ebersohn, who designed the Palace, Canton. The theatre will be devoted to vaudeville and pictures. It will have a stage of sufficient size for road attractions.

The new house will be ready for opening in the fall of 1928.

Murdock on Coast Aug. 15

J. J. Murdock, president of Pathe, is reported leaving for the west coast around Aug. 15.

At about that time the Pathe offices at 1560 Broadway will have been completed, for Murdock's occupancy.

MINN.'S OWN AUD. ALREADY IN THE BOX

Open 5 Weeks and \$11,000 Red—Local Politics and Politicians

Minneapolis, July 26.

This city's entry into the show business through the construction and operation of its \$3,000,000 municipal auditorium will add to the woes of overburdened local taxpayers if the past month's experience is a criterion of the future. Thus far, at least, the municipality has proven itself anything but a good showman.

Although only open and in operation about five weeks, the auditorium already is over \$11,000 in the hole and some of the council members are starting to yell. Insinuations of political interference and extravagance are flying through the air at the city hall.

It is charged that a large number of needless employees are looking about the building; that stage crews are kept continuously on the payroll, even when the house is dark and that W. D. Bugge, manager of the auditorium, heeding requests from some of the aldermen, has taken care of these council members' henchmen and friends by giving them jobs, thus permitting politics to enter into the auditorium's operation. Mr. Bugge is employed by the council.

When one of the aldermen defeated at the recent election was asked "What are you going to do now?" it is alleged that he replied: "They're going to make a job for me at the auditorium." He now is employed there.

Alderman Giebenhain says that he has discovered that it is costing on the average of \$3,000 a week to run the auditorium, even when the building is dark most of the time. Leading showmen here, he asserts, have told him that the "nut" should not be more than \$500 a week, instead of that much per day.

Bugge, manager of the auditorium, was formerly manager of the St. Paul auditorium. He receives \$6,000 a year salary and after a six months' probationary period will be under civil service and only can be removed on charges. Before he was engaged the council had a hot time in trying to agree on a man.

BETTER CLASS INDE BOOKERS DEMAND CONTRACTED HOUSES

One Booker Now Accepting Managers as Clients on Minimum of 3 Months and 60 Days' Notice Thereafter—Trying to Straighten Out Market

The hit and run methods of theatre operators who were wont to shop from one independent booker to another seems due for a setback through the better class bookers demanding contract tie-ups with houses.

Jack Linder, prime mover in the vain attempt to organize independent bookers two years ago, has been first to adopt contracted houses exclusively for the coming season. Linder's house contract calls for a minimum booking period of three months, with a 60-day notice either way. This when signed ties up a house for five months of the year even if losing it later.

The general shifting of independent stands from one booker to another has been regarded as a gen-



MR. JEAN BARRIOS

the well-known impersonator, who recently returned to America after an eight months' tour of Australia, New Zealand, the South Seas and Hawaii, where he proved a tremendous success, and appeared on the Orpheum Circuit again at Oakland and San Francisco.

He will rest until October at his home, 1349 Greenwich street, San Francisco.

16-YR.-OLD TEAM DISSOLVED; NO SALARY RAISE

Brosius and Brown's Long Term Together Ignored by Vaudeville Bookers

Brosius and Brown, comedy bicycle act, a team for 16 years, have dissolved partnership because of their inability to get their joint salary increased by the bookers.

Brosius is forming a new partnership with Sam Barton, burlesque comic, and Brown is going into a production act produced by Tom Powell (Chicago).

Brosius and Brown played their last date in South Bend, Ind., last half of last week.

Pan Takes Forum

Los Angeles, July 26.

As exclusively announced in Variety, Alexander Pantages has closed for The Forum (pictures) and the two-a-day house on West Pico street, which has been operating at a \$150 top policy since the first of the year, went dark following the screening of John Barrymore in "When a Man Loves," July 24. Pantages plans to make alterations, to re-open in early fall.

New York "Daily News" Editorial On Albee's Attempts at Censorship

Below is an editorial appearing in the New York "Daily News" of July 21. Its writer, perhaps unknowingly, sent his typewriter right on to the cause of the decline of big time vaudeville—that of the managers and bookers deciding upon what the public wanted without first consulting the public:

LET THE ACTORS ALONE

Jokes on street car service are now barred from Keith-Albee vaudeville shows.

Why? Because some street car service is such a joke that only a college educated actor could hope to frame an adequate wheeze about it? Not exactly.

The reason is, according to the ukase issued by President Albee of the circuit, that he regards street car gibes as injurious both to transportation lines and to the theatres where the gibes are popped.

A year or so ago, Mr. Albee barred from his circuit jokes on the biggest joke of all, which is prohibition.

He does not stop with street cars in the new ruling, but goes on to "trust" that artists will cut out jests on "any other industry or official of our nation, state or city."

That is going pretty far. It is another symptom of the mania for censorship that shows no signs of tapering off its sweep over the nation. How far is the mania to go before it gives way to common sense?

Albee is a theatre owner. He is not a humorist or an actor or a writer of vaudeville skits. How can he be expected to know what kind of entertainment will get over to audiences and what will not? He pays the actors to know those things and to produce the entertainment.

Keith-Albee box office receipts indicate that the actors have done pretty well in the work they draw their salaries for putting out. Why not let them continue to decide what is vaudeville humor and what is not?

No Dates for Dempsey; Must Train for Tunney

Despite reports, Jack Dempsey will not be available for vaudeville until after his return championship match with Gene Tunney, scheduled for September.

Those handling Dempsey's affairs are emphatic on this, claiming vaude dates, if accepted now, would interfere with Dempsey's training.

Reports that Dempsey will play several Pantages dates seem to have amounted for little better than a publicity hoax.

Dempsey's value as an attraction at this time is figured hardly strong enough by showmen to warrant necessary plunging, and would undoubtedly take the edge off repeat chances if Dempsey should do a complete come-back in his coming match with Tunney.

F. & M.'S 40 WEEKS

Los Angeles, July 26.

Fanchon and Marco have added two full weeks to their presentation circuit, with two additional half week stands being lined up and others shortly to be filled, to become effective Sept. 1.

Strand, Vancouver, and Orpheum, Salt Lake, are the full week stands, with Ogden, Utah, and Boise figured as half weeks to break the jump.

Fanchon and Marco are now in a position to offer acts 40 consecutive weeks.

Agent and Designer

Lou Irwin, agent, has retained Harry Saks Hechheimer to represent him in Irwin's differences with H. M. Goodhue, electrical effect designer, who has "The Fountain of Youth" effect at Starlight Amusement Park, New York, and who is being sought by the Shuberts for a five-year contract. Some of Goodhue's efforts are going into the new "Artists and Models."

Goodhue and Irwin had a 50-50 split agreement.

7-Year-Old Act Dissolves

Morris and Shaw are dissolving partnership following their present week's engagement at the Broadway. Winn Shaw will work with George Luckie.

Morris and Shaw were a team for seven years.

HARPER & SLATER FILM

Leonard Harper, colored show director, is reported as having hooked up a business association with Bob Slater, veteran Negro vaudevillian, now retired but still prominent in Harlem theatricals. Slater is expected to handle the promotion of several shows that will be produced for the T. O. B. A. circuit.

Rennie "Cans" Sailor

James Rennie in "Sailor, Sailor," has shelved the vaude skit.

Rennie may continue in vaudeville with another sketch under direction of Ben Boyar

ARISTOCRAT'S TITLE HELD FOR PRODUCER

K-A's Attorney Decides Name Belongs to Benj. David—Split Quartet Cancelled

Keith-Albee, through Attorney Stern of its legal department, has decided that the Four Aristocrats or any name similar to it can not be used in their vaudeville houses, in justice to the picture house quartet of that name.

The "jam" which resulted in the act's cancellation last week on Mark Murphy's books in Newburgh, Poughkeepsie, etc., resulted from Tom Miller and Fred Weber of the original quartet augmenting themselves with two new men and filling in a few dates over the summer. Eddie Lewis and Bert Bennett, remaining two members of the original Aristocrats, are vacationing, following operations for tonsils.

The Aristocrats are owned by Benjamin David, who has them reopening for Balaban & Katz Aug. 15. David did not object to Miller and Weber working but objected to the use of the title. Miller and Weber deemed themselves entitled to the Aristocrats' billing, omitting the "four," but Stern, the K-A lawyer, would not countenance it, following David's complaint.

David was an attorney before he became an agent. He impressed Stern with his rights and the protection of his trade name both as a matter of law and equity.

Stern advised Graham, who is W. Dayton Wegfarth's assistant in the latter's absence on vacation, that the act must change its billing or suffer cancellation.

As a picture house staple the Four Aristocrats are worth \$650 to \$800. They were booked for K-A at \$200 a week in the upstate split.

Titles Only Same

A title mix-up which may eventually in arbitration concerns the reunited Raymond and Caverley and Lew Welch and Moe Lucky.

Both teams are using "The Real Estators" as captions for their current vaude acts, with Raymond and Caverley spotted on the Loew Circuit. Welch and Lucky are angling a Loew route also.

The title is said to be the only similarity in the acts, with substance matter different in both. Raymond and Caverley did their act a number of years before retirement.

FRIEDLANDER'S ACTS

Wm. B. Friedlander, who in the past couple of seasons has side-tracked vaude producing for legit, will resume vaude producing as well during the coming season.

The first of a promised schedule of six productions is a tabloid musical, "Wings," by Edwin Josephus and Friedlander, with music by Irving Bibb.

NEW SCALE AND DEMANDS OF STAGE HANDS

Covering Every Type of Theatre and Entertainment

(Proposed for Effect Sept. 1, 1927, for One Year)

PROPOSED WAGE SCALE AND WORKING CONDITIONS

OF THE THEATRICAL STAGE EMPLOYEES AND MOVING PICTURE OPERATORS OF THE UNITED STATES AND CANADA

Effective September 1, 1927—Expires August 31, 1928

(Contracts with stage employees expire Sept. 1 in nearly all territories. The new terms for road men only are negotiated as between the New York office of the International alliance and dealings are now on. Outside scales are always negotiated as between the local organizations and their immediate employers.)

The following proposals up in negotiations in one of the big towns is here cited on the theory that it embodies the general tenor of union demands for the season. At International headquarters it was said this week that the conferences between International and managers over new contracts for road men had not yet crystallized into a form that could be made public.

Road men are not signing for the next tour until the transaction is nearer closing.—Ed.)

Section 1 COMBINATION THEATRES

Eight to ten performances, scale of wages for heads of departments in combination theatre, not exceeding ten performances of the current booked attraction, for heads of departments and assistants:

Carpenter, per week.....	\$35.00
Electrician, per week.....	85.00
Propertyman, per week.....	85.00
Assistant Electrician, per week.....	35.00
Assistant Electrician, when operating or clearing, per week.....	45.00
Assistant Propertyman, per week.....	40.00
Assistants, per hour.....	1.00
Heads of departments, per hour.....	1.75

All overtime to be paid at the rate of double time, \$3.50. In all theatres where the heads of departments are expected to act as the road crew, under the I. A. law governing new productions allowing the company to dispense with the services of the traveling crew, the house crew shall then be paid \$15 over the prevailing house scale.

Carpenter, propertyman and electricians are classed as maintenance men in the capacity of their departments in the theatres. Their duties are to maintain their respective departments, take in, put on, and take out the current booked attraction, if done between the hours of 8 a. m. and 12 midnight.

Thirty minutes will be accorded by the heads of departments for setting of a scene for church, lecture or entertainment, if done immediately after any regular performance.

Section 2

Scale of wages for men working by the performance rated at not less than nine shows of the current booked attraction.

Head Flymen, per performance.....	\$7.50
Front Lamp Operators, per performance.....	7.50
All Bridge Operators, per performance.....	7.50
All other stage employees, per performance.....	7.00

The hourly scale for putting on and taking off the current booked attraction, if done between the hours of 8 a. m. and 12 o'clock midnight shall be \$1.25 per hour and double time between the hours of 12 o'clock midnight and 8 a. m.

Section 3

Scale of wages to govern booked attractions giving less than eight performances for stage employees working by the performance.

Head Flymen, per performance.....	\$8.00
Front Lamp Operators, per performance.....	8.00
All Bridge Operators, per performance.....	8.00
All other stage employees, per performance.....	7.50

Section 4

To govern any added performance of the current booked attraction exceeding ten shows, for heads of departments and assistants as follows:

Carpenter, per performance.....	\$10.00
Electrician, per performance.....	10.00
Propertyman, per performance.....	10.00
Assistant Electrician, per performance.....	6.00
Assistant Propertyman, per performance.....	6.00

For putting on and taking off show, men shall be paid at the regular hourly rate.

Section 5

To govern any added performance of the current booked attraction exceeding nine shows, for men working by the performance.

Head Flymen, per show.....	\$7.50
Front Lamp Operators, per show.....	7.50
All Bridge Operators, per show.....	7.50
All other stage employees, per show.....	7.00

For putting on and taking off shows, men shall be paid at the regular hourly rate.

Scale for men who put on and take off and do not work the performance, to be paid at the double-time rate.

In the event of a one-scene show playing any theatre, all men not working said show must be paid double time for taking in, or taking out same.

All stage hands and flymen to report for work one-half hour before curtain time, with the exception of the property department, who shall report three-quarters of an hour before curtain time.

Their duties shall consist of setting and striking all scenes of said regular performance. All other labor performed shall be paid for at the regular scale.

For any performance running after 11:30 p. m. all employees other than the regular house crew shall receive over time at the rate of single time up to 12 o'clock midnight; double-time rate shall prevail for all employees from 12 midnight to 8 a. m.

All men reporting for work at the call of the carpenter, propertyman or electrician, and through no fault of theirs, there is no performance, shall be paid for said performance.

All men engaged for the week must be retained or paid for the week, excepting grand opera or repertoire.

All men used to take down, or out, anything pertaining to current booked attraction, or taking anything in during matinee or evening performance, shall receive one hour additional.

Section 6

Theatres Playing Traveling Repertoire Companies

If the services of the heads of departments are required after they put on the first show, they are to be paid our hourly scale of wages, the same as all other stage employees for putting on and taking off shows.

Section 7

STOCK OR REPERTOIRE THEATRES

Not more than 14 performances, and 56 hours to constitute a week.....	\$35.00
Carpenter, per week.....	85.00
Electrician, per week.....	85.00
Propertyman, per week.....	85.00
Assistant Carpenter, per week.....	35.00
Assistant Electrician, per week.....	40.00
Assistant Propertyman, per week.....	40.00
Front Lamp Operators, per week.....	85.00

Any time over the fifty-six hours, between 8 a. m. and 12 midnight to be paid for at the regular hourly scale. After 12 midnight double-time rate shall prevail.

In the event of a one-scene show playing any stock theatre, all weekly men shall be retained.

All men engaged for the week must be retained or paid for the week.

All stage hands and flymen to report for work one-half hour before curtain time, with the exception of the property department, who shall report three-quarters of an hour before curtain time.

Their duties shall consist of setting and striking all scenes of said regular performance. All other labor performed shall be paid for at the regular scale.

The foregoing two paragraphs pertain to all extra men other than the weekly salaried men.

All men reporting for work at the call of the carpenter, propertyman or electrician, and through no fault of theirs, there is no performance, shall be paid for said performance.

All extra men who put on and take off and do not work the performance, to be paid at the double-time rate.

Section 8

Wrestling or boxing shows, amateurs shows or any added attractions, in all theatres, the men to be paid as follows:

Heads of departments, per show.....	\$10.00
All other stage employees, per show.....	7.00

And the regular hourly scale for putting on and taking off said attractions.

Section 9 VAUDEVILLE THEATRES (Double Shift)

Carpenter, per week.....	\$95.00
Electrician, per week.....	95.00
Propertyman, per week.....	95.00
Assistant Electrician, per week.....	40.00
Assistant Propertyman, per week.....	40.00
Head Flyman, per week.....	80.00
Front Lamp Operators, per week.....	75.00
All other stage employees, per week.....	75.00

This scale to include putting on and taking off, and working the current booked attraction. The call for putting the show on 1 a. m. The time for working shows 11 a. m. until 5 p. m. The next shift, 5 p. m. until 11 p. m.

Section 10 VAUDEVILLE THEATRES—One Shift (Week Not to Exceed 56 Hours)

Carpenter, per week.....	\$105.00
Electrician, per week.....	105.00
Propertyman, per week.....	105.00
Assistant Electrician, per week.....	40.00
Assistant Propertyman, per week.....	40.00
Head Flyman, per week.....	85.00
Front Lamp Operator, per week.....	85.00
All other stage employees, per week.....	80.00

This to include putting on and taking off the current booked attraction, if done on the opening and closing day of the current week, men not to be called before 10 a. m. on the day of putting on the show, and if called between 8 a. m. and 10 a. m. on the day of putting on the show, they are to receive a salary for same at our hourly wage, single time. And after 12 midnight and 8 a. m. to be paid at the rate of double time. If the men are held between the afternoon and night performance, namely the supper hour, to do any work, they shall be paid at the rate of double time.

In all vaudeville theatres where acts are changed after the matinee, or any extra work is done between the hours of 5 and 7 p. m., namely, the supper hour, all men shall receive double time for such labor. This will include taking in and putting out extra acts or changing scenery, recharging a show in any theatre or any extra work outside of the regular current booked attraction.

All men used to take down or out anything pertaining to weekly bill or taking anything in during matinee or evening performance, shall receive one hour additional.

All extra men engaged for the week must be retained or paid for the week.

All complete changes of bill over one weekly to be paid for at \$5.50 per change, three hours being allowed for same.

That all members be paid for midnight performances at the rate of double time. Time to start, fifteen minutes after fall of curtain. Means of departments, per hours, \$3.50; all stage employees, per hour, \$3.

That when extra men are called, the minimum time shall be not less than two hours.

Supper Show

That in theatres where acts are changed after the matinee, or any extra work is done, between the hours of 5 and 7 p. m., namely, the supper hour, all men shall receive double time for such labor.

This will include taking in and putting out extra acts or changing scenery recharging a show in any theatre or any extra work outside of the regular current booked attraction.

That the minimum supper hour shall be not less than two hours.

That no member of this local shall donate his services for any benefit without the sanction of the local.

That salary shall be paid on Saturday.

That one week's notice be sent to local union office prior to an indefinite closing of theatre.

That upon closing the season indefinitely, the management will notify the heads of departments of his intention of re-employing them at the opening of the ensuing season.

That the call in all burlesque houses shall not be earlier than 11 a. m. That in two-a-day vaudeville theatres, the call shall not be earlier than 10 o'clock a. m.

In justice to all concerned and to avoid controversy, be it understood that when a carpenter, electrician, propertyman or other person borrows any article or articles for use in a theatre, he or they are acting as an agent for the management and as such are not liable for loss by fire, theft or any other unforeseen causes, negligence or willful abuse excepted.

We wish to be responsible for our men in the faithful performance of their duty, believing that the highest efficiency comes from correct discipline.

We wish that any complaint or grievance be first submitted to our office for adjustment, that we may the better merit your good will.

Section 11 PICTURE THEATRES

Giving one, two or three days a week vaudeville or entertainment in conjunction with picture, the scale for eight hours:

Carpenter.....	\$14.00
Electrician.....	14.00
Propertyman.....	14.00

This to include putting on and taking off the show, if done within the eight hours. Any time exceeding the eight hours will be single time and \$1.75 an hour until 12 o'clock midnight. After that, until 8 a. m., \$3.50 per hour, the double-time scale.

Section 12 BURLESQUE THEATRES

Giving two shows a day, one night show and one matinee. Week not to exceed 56 hours.

Carpenter, per week.....	\$125.00
Propertyman, per week.....	125.00

(Continued on page 28)



LILLIAN MORTON

VARIETY "HIDE" Says: "Lillian Morton walked away with the honors. There are few singles today who can sell songs like Miss Morton. A peppery person, she seems equally good with syncopated stuff as with ballads."

Direction—Walter and Edwin Meyers, William Morris Office.

Headlining LOEW'S STATE, NOW

'CON' PICKED DEMPSEY FOR 'STUDIO NEWS'

Variety's Former Slang and Fight Expert Gave Paramount "Lot" Bunch Sample of Both

Los Angeles, July 26. Although away from the centre of gyping specs and in the bag fights, Jack Conway, Variety's former slang and fight expert, dished up his side lines as a special for the "Paramount Studio News," of July 20, a bright house organ sheet at the Paramount hang out here. Con picked Dempsey to win over Sharkey, and in the following style:

By Jack Conway
Most workers on the lot are deeply interested in the Dempsey-Sharkey fight's outcome, so "Paramount Studio News" secured the services of one of the best ring experts in the country to dope out the combat. Here's his opinion:

Anybody's opinion as to the winner of the Dempsey-Sharkey fight tomorrow night is just as valuable as mine, but having risked my carcass in the past as a fight handicapper for "Variety," I am asked to go to bat once more, for the benefit or otherwise of the readers of "Paramount Studio News."

So, rushing blithely in where angels fear to approach, with no hop on Dempsey's condition except what I read in the local rags, I pick Jack Dempsey to beat the voluble Sharkey, because, from my observation of Sharkey, in his battles with Mike McTigue, Eddie Huffman, Jim Maloney and Harry Wills, he can't take it in the body and, except in the Maloney fight, didn't show sock enough to punch his way out of a roomful of smoke.

Maloney Glass Chinned

Maloney is notoriously glass chinned, so much importance should not be attached to that kazo by the Boston monologist, King Solomon, than whom there is no greater palooka in the chin dusting racket, took a belt at Maloney's jaw after the bell in one fight and knocked him stiffer than a dress shirt. After they brought Jim around, his manager hollered in his ear, "You won on a foul!" Maloney reached down both hands in the region of his belt, doubled over and roared like a bull.

The Sharkey-McTigue fight, which was stopped in the eleventh round, was a great victory for McTigue's dentist. For ten rounds, the ancient Mike had punched Mr. Sharkey's ears off, only to lose in the eleventh, when a mild punch in the mouth dislodged some bridgework which cut an artery in Mike's mouth. The spraying of the press row and Sharkey, which followed frightened the referee and he stopped the bout. Had it been a ten round affair Mike would have won from the Garden to Yonkers.

About Sharkey
In one of the two fights with Maloney, up in Boston, Sharkey

(Continued on page 28)

LOEW'S TAKES FATTY

Roscoe (Fatty) Arbuckle has been routed for a 15-week tour of the Loew Southern time opening in September.

Prior to embarking on the tour Arbuckle will play the State, New York, and Metropolitan, Brooklyn, N. Y., weeks of Aug. 8-15, and will also fill in a few independent dates.

For local appearances Arbuckle will be assisted by Bert Walton, Burns and Kane will support Arbuckle on the Southern trip.

ILL AND INJURED

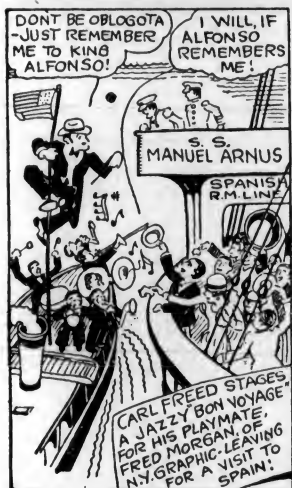
Ben Nee One is in Town's Hospital, 290 Central Park west, with a reported relapse of his mastoid troubles. He was previously operated upon about a year ago in San Francisco when returning from the Orient.

Babs Leonard, screen actress, is recovering at the Osteopathic hospital in Los Angeles from injuries sustained in an auto collision.

Ben Nee One is confined to the Central Park West Hospital, 293 Central Park West, New York.

Write to the ill and injured.

CARL FREED AND HIS ORCHESTRA



Bon Voyage

DIRECTION HARRY ROGERS

YORKE & Le ROY

VAUDEVILLE ACTS

WRITTEN, STAGED OR PRODUCED

Comedy Scenes Injected into Otherwise Respectable Revues

Apply Suite 33, Maryland Hotel, W. 49th St., N. Y. C.

NEW SCALE AND DEMANDS

(Continued from page 27)

Electrician, per week.....	105.00
Assistant Electrician, per week.....	40.00
Assistant Propertyman, per week.....	40.00
Head Flyman, per week.....	85.00
Front Lamp Operator, per week.....	85.00
All other stage employees, per week.....	80.00

This to include putting on and taking off the current booked attraction if done on the opening and closing day of current week, men not to be called before 11 a. m. to put on show, and if called between 8 a. m. and 11 a. m. on the day of putting on the show, they are to receive salary for same at our hourly wage, single time. And after 12 midnight, putting a show out or doing any work between 12 midnight and 8 a. m., to be paid the rate of double time. If the men are held between the afternoon and night performance, namely, the supper hour, to do any work, they shall be paid at the rate of double time.

Any recharging or changing of acts during the performance, men shall receive one hour additional.

Any added attraction, amateur shows, or wrestling or boxing shall be governed by Section 11 of this agreement.

Section 13

DE LUXE MOVING PICTURE THEATRES

De luxe moving picture theatres that open before 12 noon, and where the men are required to do any building or setting up the current booked attraction, in conjunction with working their shows:

Carpenter, per week.....	\$105.00
Electrician, per week.....	105.00
Propertyman, per week.....	105.00
Assistant Electrician, per week.....	50.00
Assistant Propertyman, per week.....	50.00
Assistant Carpenter.....	90.00
Front Lamp Operators, per week.....	85.00
All other stage employees, per week.....	80.00

The above scale is governed by the hours of 9 a. m. until 5 p. m. Second shift comes on at 5 p. m. Work until 11 p. m. Any work done outside of these hours, the men to be paid at the rate of double time.

DE LUXE THEATRES

Having one matinee and one night show daily:

Carpenter, per week.....	\$105.00
Electrician, per week.....	105.00
Propertyman, per week.....	105.00
Assistant Carpenter, per week.....	90.00
Assistant Electrician, per week.....	90.00
Assistant Propertyman, per week.....	90.00

Fifty-six hours shall constitute a week. All time other than this, shall be paid for at the rate of single time, except between 12 midnight and 8 a. m., which shall be at double time rate. Hourly rate to be computed pro-rate from the weekly scale.

Section 14

SPECIAL PERFORMANCES

This scale is meant to govern theatres and clubs or places where performances are given on special occasions and the performance not to exceed three hours.

Electrician for working performance.....	\$12.00
Carpenter for working performance.....	12.00
Propertyman for working performance.....	12.00
Head flyman for working performance.....	10.00
Front lamp operators for working performance.....	10.00
All other stage employees for working performances.....	10.00

Scale of wage for putting on and taking off these shows, if done between the hours of 8 a. m. and 12 o'clock midnight.

Heads of departments, \$1.75 per hour and all other help \$1.50 per hour. Double time between 12 midnight and 8 a. m.

Section 15

REHEARSALS OR TAKING PICTURES

Rehearsals or taking pictures by any company playing the theatres or by any outside company, the heads of departments, as also all stage employees shall be paid for the FIRST THREE HOURS OR FRACTION THEREOF:

Heads of departments.....	\$10.00
Head flyman.....	8.00
All other stage employees.....	7.50

For all other time up to 12 o'clock midnight:

Heads of department, per hour.....	\$1.75
All other stage employees, per hour.....	1.25

For after 12 o'clock midnight and until 8 a. m.:

Heads of departments, per hour.....	\$3.50
All other stage employees, per hour.....	2.50

It is hereby agreed that when any change of scenery, properties, or

MARRIAGES

Milton Watson, tenor, and Peggy Bernier, comedienne, were married at the Seneca Hotel, Chicago, July 20.

Lorna Doone Jackson, Chicago Civic Opera mezzo-soprano, and Hollis L. Imes, non-professional, at Church of the Disciples of Christ, Chicago, July 20.

when the house switchboard is used, that the various heads of departments will be retained.

The setting of scenes for the marking of stage, or for supernumeraries, shall not be considered a rehearsal when done while taking in the current booked attractions.

It will not be considered a rehearsal when the flymen are called to try the CURTAIN previous to regular call, but they will be paid the hourly scale for such work.

Section 16

STUDIOS, SHOPS AND STOREHOUSES

With the exception of grand opera:

Master carpenter, per hour.....	\$2.00
All other carpenters, per hour.....	1.75
All other works as follows: Men working at the mortice and tenon machines, cutting and netting drops, loading and unloading frames and all other work, such as setting up and tearing down scenes, and all other work in and around storehouse, shops and studios under our jurisdiction will be paid, per hour.....	1.40
Apprentice carpenters, per hour.....	1.00
Master electrician, per hour.....	2.00
All other electricians, per hour.....	1.75
Lamp Operators, per hour.....	1.40
Apprentice electricians, per hour.....	1.00
Master propertyman, per hour.....	2.00
All other propertymen, per hour.....	1.75
All other work, such as setting up and striking scenes, laying in paper on papier mache work, mortice and tenon work on machine or by hand and all other work done in shop, studios and storehouses in our jurisdiction, per hour.....	1.40
Apprentice propertymen, per hour.....	1.00

Forty-four hours to constitute a week, from 8 a. m. to 12, noon, and 1 p. m. to 5 p. m.

All legal holidays shall be paid for at the rate of double time.

It is further agreed:

LOADING AND UNLOADING

That the loading and unloading of cars be paid for at the rate of \$10 per man per car. All time lost in waiting for car or transfer company shall be paid for at the regular scale. All men handling scenery, properties or electrical apparatus or baggage in and out of cars, or in and out of theatres, must be members of the I. A. T. S. E.

That the regular scale of wages to be paid all members for all labor, other than taking in and out current booked attractions. In the regular hours designated as from 8 a. m. to 12 noon, and 1 p. m. to 5 p. m., except Saturday afternoon, Sundays and all holidays, when the double scale shall prevail and be governed by our regular scales of wages.

That when any changes of scenery, properties, or when the house switchboard is used, the various heads of departments will be retained.

"CON" PICKED DEMPSEY

(Continued from page 27)

hit the deck seven times from body punches. Each time he squawked, claiming a foul. In the last Maloney fight, he came out wearing his tight pulled so high Referee Magnolia stopped the bout once and pulled them down, and, on another occasion, warned him.

Dempsey has certainly lost speed and judgment of distance by his long lay off prior to and since the Tunney bout. But, if he retains 50 per cent. of his body punching ability, I think he will pour enough left hooks into Sharkey's labanz to make the sailor think he's back in the navy, doing a hitch on a destroyer just off Hatteras.

I picked Sharkey to beat Wills and then picked both McTigue and Maloney to beat Sharkey, thereby ruining a good average, which included selection of Maloney to beat Jack Delaney and McTigue to beat Berlenbach. So I may be prejudiced against the nautical conversationalist and underrate him. But there's my story and I can be just as wrong again, without skipping any meals or losing any slumber after I hit the kip, for I only pick them. I don't bet on them.

Syd Moorhouse, English comedian, who had a showing here last season, will return to America in September for a tour of the K-A Circuit.

'HERB' WILLIAMS

"BIG TIME"

Reminiscences

This Week 11 Years Ago
Palace, New York

1. MALLIA and BART
2. CONLIN, STEELE and PARKS
3. GEORGE WHITE and LUCILLE CAVANAUGH
4. AVELING and LLOYD
5. WORLD DANCERS
6. MAUD LAMBERT and ERNEST BALL
7. ARNOLD DALY and CO.
8. "HERB" WILLIAMS and WOLFE
9. JACK WYATT

This Week 10 Years Ago
Morrison's
Rockaway Beach

1. THE DEMACOS
2. IRVING RICARDO and MAX COOPER
3. VAN and SCHENCK
4. KALMAR and BROWN
5. "HERB" WILLIAMS and WOLFE
6. AL HERMAN

This Week 8 Years Ago
New Brighton
Brighton Beach

1. THE FARRELLS
2. MASTERS and KRAFT
3. ARNOLD BROTHERS
4. SYBIL VANE
5. MARMEIN SISTERS and DAVE SCHOLLER
6. CHRIS RICHARDS
7. JIMMY HUSSEY and FLO LEWIS
8. "HERB" WILLIAMS and WOLFE
9. THE LARSEN TROUPE

NOTE.—I am still in Australia for Williamson-Tate.

LENORA'S JEWELS

THIS WEEK (JULY 25) LOEW'S STATE, NEW YORK

ACTS STAGED AND DANCES ARRANGED BY

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"Variety" gives legitimate publicity within the trade of the show business to all of the show business.

Legitimate Publicity is the only kind that endures.

"Variety" furnishes local publicity wherever there is show business of consequence; National Publicity all of the time and International Publicity besides.

"VARIETY'S 3RD INTERNATIONAL NUMBER OUT NEXT WEEK (AUGUST 3rd)

Provides one of the best opportunities of the year for valuable trade publicity; in the summertime and shortly before the season's regular start.

"Variety" is a booking and advance agent combined.

It takes your name and advertisement everywhere.

Use "VARIETY"--- It's the Best Seller
(INTERNATIONALLY CIRCULATED)

N. T. G.'S GIRL ACT

Nils T. Granlund has organized a girl act comprising 15 specialty artists and choristers from the Frivolity and Silver Slipper cabaret revues, New York, for appearances in the Greater New York houses of the Loew Circuit.

The act will be known as "N. T. G.'s Night Club Girls." It opens at the Lincoln Square the first half of next week.

BARTO and MANN

This Week (July 25)
Palace, N. Y.

LASTFOGEL WINS FROM PHIL;
WORLD'S WORST BEATS CHAMP

Phil Kornheiser professional manager for Leo Feist is the butt for much kidding through having lost in handball combat to Abe Lastfogel of the William Morris Agency.

The contest was played on the court at the Friars Club. That makes it all the worse for Phil, who previously rated somewhat of a champ, while Lastfogel was admittedly the w.w. handball player.

Phil is so hot up over Abe's victory that he has arranged a return match with the latter to be played on the coast later. Lastfogel is leaving for the west coast in interest of the Morris Agency, and Kornheiser is going west in a couple of weeks in behalf of his Feist firm.

NORMAN ON ROUTE

Karyl Norman has been routed for 40 weeks over the K-A and Orpheum Circuits next season.

Norman has discarded the idea of tabloidizing "Lady Do," his former legit vehicle, but will do a number of songs from the piece, carrying two male pianists.

BIRTHS

Mr. and Mrs. Al Mack, at Grant Hospital, Chicago, July 18, 7-pound boy. Father is in the film business.

Mr. and Mrs. Arthur S. Dickinson, at their home in New York, July 12, daughter. The mother was formerly professionally Pat O'Connor.

HOUSES OPENING

Park, Lehigh, Pa., partially destroyed by fire some months ago, will reopen Aug. 22. It will play five acts on a split week booked by Fally Markus.

Vaude supplanted stock burlesque this week at the Myrtle, Brooklyn. Five acts on a split week booked by Fally Markus.

Small-Strauberg Circuit is erecting a theatre and office building at Crescent street and Flushing avenue, Astoria, L. I. It is a 10-story structure with the theatre to seat 3,000, expected to open in September. It will play pictures and vaude, the latter booked independently and probably through Fally Markus, who is booking the bills for the other S. & S. houses playing vaude.

Halsey, Brooklyn, reopens next week resuming its policy of six acts on a split week booked by Fally Markus. De Kalb, also of the Small-Strauberg chain, which recently flopped with tab burlesque policy and closed, reopens next week with five acts on a split week booked by Markus.

Biltmore, Harrison, N. Y., latest of the Charles Goldreyer chain, is open with pictures six days and a five-act bill Sundays until September, when the house goes to five acts on a split week. Jack Linder is handling bookings.

Playhouse, Lakewood, N. J., has been added to the Coutts Agency, playing four acts on a split week.

Garde, New London, Conn., reopens July 23, playing five acts on a split week booked by A. & B. Dow.

The Willis, New York, will reopen Sept. 1 with vaude and pictures. It will play six acts on a split week, booked by Dows. Forum, another of the Consolidated Circuit's houses in the Bronx, has added vaude, beginning this week, playing three acts the first half, also booked by Dows.

ENGAGEMENTS

Milt Schuster has made the following placements in Chicago: Fanny Hatfield, Moon, Omaha; Violet Ray, Mission, Wichita, Tex.; Charles Breedlove, Charles Phipps, McCall Bridge Players, Minneapolis; L. R. Mack, Orient, Detroit; Blanche Lavender, Billie Martin, Les Dunn and girl, Sidney Presson and girl, Russell Smith and wife, Don Trent and wife, Arthur Harrison, with Fox & Krause on Mutual Wheel; Jessie McDonald, Empire, Cleveland; Bert Saunders, Star and Garter, Chicago.

Richard Hatton and Harold Gillon for the Manhattan Players of Fulton and Oswego, N. Y.

NEW HOTEL ANNAPOLIS

Washington, D. C.
E. H. FATT, Mgr.
In the Heart of Theatre District
11-12 and H Sts.

NEW ACTS

Thomas J. Ryan and Hazel Harrington (Ryan's daughter) in new act by Gene Conrad.

Joe Williams, blackface comic; Sandy Ackland, Scotch comic; Capps Sisters, Jack and Betty Willing and Madeline Darling, prima donna, have been placed with Alex Gerber's "Town Topics."

A new act with the political-sounding title, "Keep Cool Coolidge," will open next week for Loew in Brooklyn. Phil Ott and Lew Morgan are handling the laughs.

Bob Brandies and orchestra (9). Matt Scanlan and Helen Smith, 2-act.

Clarke Silvernail in "Napoleon's Barber," Arthur Caesar's playlet, produced by Lyons & Lyons, Inc.

Lee Scott, formerly vaudeville black face comedian, and Steve Wilkenson, have opened a vaudeville producing office. Their first act features Harry Eldridge.

Irwin Franklin, assistant manager of the Regent theatre, has produced a two-act for Eddie Keenan and Hazel Harmon.

Tommy Hofer, formerly with the Rosalie Stewart office, will be in a new act with Ray Hamilton and a girl assistant. Dorothy Phillips arranged the act.

Burford Hampden and Isabel Carson in skit.

Braun Returns to Hart

Ted Braun is back with Max Hart. Braun will handle picture house and legit bookings, taking up Jerry Cargill's department. The latter is now associated with Lyons & Lyons, Inc.

Braun became an independent picture house and vaudeville agent when leaving Hart.

TINSEL METAL CLOTH FOR DROPS

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WILL AUBREY

VARIETY, June 22, Said:
"Will Aubrey was the favorite of the bill with his uncanny personality, his 14-karat tenor and his confidential way of working. He's timber for big craft."

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JUDGMENTS

Erwin S. Kleeblatt; Pittsburg Fuel Co., Inc.; \$540.
Glenn M. Stark; Musical America Co.; \$332.
Mortimer Elliott et al.; Morris Plan Co. of N. Y.; \$218.
George H. Maines; Bendor Printing Co., Inc.; \$386.
Burr Pictures, Inc.; J. Young; \$810.
W. Frank Harling; C. L. Wagner; \$178.
Judgment Cancelled
Cora C. Wilkenning; G. M. Moore (Mary Pickford); costs, \$498.82; Dec. 4, 1919.

JUST ARRANGED A FEW ROUTES FOR THE FOLLOWING ACTS:

Brown and Elaine, 5 Weeks
Lewis and Lola, 5 Weeks
Fantasy Revue, 7 Weeks
5 Harmoniacs, 2 Weeks
(Wade Booth, 6 Weeks)
(in Chicago) NOT OKAY

WATCH ME GROW

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(ACTION)
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THEATRES PROPOSED

Baltimore.—(800 seats.) 5200 York road. Owner, Lakes Tuxedo Theatre Co. Architect, S. Russell. Value not given. Pictures.
Chicago.—(Also stores, apartments.) \$425,000. 35th street, west of Halsted. Owner, J. O. Maskollinnas, care of architects, R. C. Harris, Inc. Pictures.
Dobb's Ferry, N. Y.—(Also offices.) \$150,000. Cedar street, near Broadway. Owners, Dobb's Ferry Theatre Cor., Inc., Lehman and Subkowsky, Mt. Vernon, N. Y. Architects, Meisner and Uffner, New York City. Pictures.
Gary, Ind.—(Also stores.) \$50,000. 35th and Broadway. Bickos Bros. Architect, Harry Warriner. Policy not given.
Hicksville, N. Y.—(Also stores.) Owners, A. Brody and Sons, Inc. Architect, Adolph Witschard, St. Albans, N. Y. Value and policy not given.
Hoboken, N. J.—Corner Washington and Newark streets. Owner, Stanley Fabian Co., Paterson, N. J. Architect, F. Wentworth, Paterson. Value not given. Pictures.
Lombard, Ill.—(1,200 seats.) \$235,000. Parkside and Main streets. Owner, Fischer's Paramount Theatres, Chicago. Architect, R. G. Wolff, Chicago. Pictures.
Milwaukee.—(Also stores, offices.) \$1,000,000. Fond du Lac avenue, 22d and Melnecke streets. Owner, Great Western Investment Co. Architects, Peacock and Frank. Policy not given.
Monroe, Wis.—(Also stores, apartments.) \$150,000. Owner, Fischer's Paramount Theatres, Chicago. Architect, A. G. Wolff, Milwaukee. Exact site and policy not given.
Toledo, O.—(Also stores, offices.) \$100,000. Sylvania and Belmar avenues. Owner, Barber Farris. Architect, A. A. Hahn. Pictures.
York, Pa.—(Also offices.) \$350,000. 41-49 E. Market street. Owner, The Nathan Appel Enterprises. Architects, E. C. Horn Sons, New York City. Pictures.
Akron, O.—Owner, Phillip Rowmacins. Private plans. Site, value and policy not given.
Auburn, Ind.—\$45,000. Owner, Hobart Hart. Architect, A. M. Strauss, Ft. Wayne, Ind. Site and policy not given.
Bergenfield, N. J.—(Also stores.) \$150,000. Corner Washington and Bedford avenues. Owner, Palace Theatre Co., Dumont, N. J. Architect, Geo. M. Pollard, New York City. Pictures.
Detroit.—\$150,000. 7 Mile road and Dequindre street. Owner, Geo. Flucksa. Architect, Morton H. Ingall. Policy not given.
Detroit.—(Remodeled from market bldg.) \$861 Grand River avenue. Owner, J. R. Leemon. Architect, Andrew Clubb. Value and policy not given.
Geneva, N. Y.—(Smith O. H., remodeled.) Seneca street. Owner, Schino Theatre Corp., Gloversville, N. Y. Architect, Victor Rigamont, Pittsburgh. Value and new policy not given.
Hoboken, N. J.—(Also stores, offices.) \$100,000. S. w. corner Newark and Washington streets. Owner, Fabian Enterprises. Architect, Fred W. Wentworth, Paterson, N. J. Policy not given.
Indianapolis.—\$65,000. 30th and Clifton streets. Owners, Oscar Markum & Son. Architect, Geo. V. Bedell. Pictures.

INCORPORATIONS

NEW YORK
Hispano - Mexican Amusements. New York city, theatre, \$50,000; Richardson Gibson, Charles L. Henderson, Fernando Romero Garcia. R. M. DeAcosta, 31 Nassau st.
Elias Titling Co. Flushing, picture film and machines, 50 shares preferred \$100 each, 20 shares common no par; Herman Meisner, Robert C. Roy, Gustave M. Benknoff, J. W. Friedman, 551 5th ave.
Wakefield Theatres. Bronx, picture films, \$25,000; Mitchell Fruitstone, Lillian Knott, Milton Hart, 287 Broadway.
Pet-Mak Productions. New York city, general theatrical, \$20,000; Boris Petroff, David and Bertha Makarenko, Jacob M. Zinaman, 1270 Broadway.
John Wenger. New York city, stage properties, scenery, 100 shares no par; John, Bessie and Samuel Enger. Goodman Block, 21 East 40th st.
All Arts Enterprises. New York city, theatricals and cabarets, \$10,000; Fred LeQuerno, Dorothy D. Kiralfy, Martin L. Cohen, H. W. Kiralfy, 565 5th ave.
J. M. Welch. New York city, theatrical and picture, \$10,000; Jerome D. Livingston, Anna Galiasky, Samuel J. Buchbinder, Robert C. Moore, 152 West 42d st.
138 West 48th Street Theatre Co. New York city, pictures, 200 shares common no par value; Julius Kahn, Jerome Weinstein, Sidney H. Posner, William Klein, 1440 Broadway.
American Society for Opera in English. New York city, 6,000 shares preferred, \$100 each, 1,500 common no par; Raymond M. White, Alexander R. Kelloggrew, William B. Dessner, Merrill Rogers, Gifford & Woody, 60 Broadway.
Naford Producing Co. New York city, theatres, \$10,000; Erwin K. Nadel, Harry Crawford, Raphael Porte, Carl Sherman, 50 Broad st.
Big Three Exchange. New York city, pictures, 200 shares common no par value; Nathan J. Cohen,

Irving Wormser, Isabelle Ann Daley, J. P. Cleveland, 25 Broadway.
Dobbs Ferry Theatre. Mt. Vernon, theatres, \$6,000; Hyman Lehman, Isidor Fagin, James H. Cavanaugh, William Rosenblum, 1173 Walton ave.
Curtis Productions. New York city, pictures, 500 shares preferred, \$100 each, 2,000 common no par; Robert G. Thach, H. Preston Morris, Mae A. Hannigan, Cleary & Thach, 120 Broadway.
Secret Service Smith. New York city, plays, operas, theatre proprietors, 500 shares preferred, \$100 each, 500 common no par; Ramsay Wallace, Joseph Shesgreen, Norma Phillips Gieckler, James A. Fechtig, 149 Broadway.

CHAPTER No. 4
H. C. Stimmel presents
The World's Most Versatile Musician

Galla-Rini

and SISTER

Now—On Vacation—Now

FACTS
Daily "Globe-Democrat," St. Louis, Mo., says: "Orpheum—'Galla-Rini at the Orpheum is a versatile musician. By versatile we don't mean the type who, in one act, picks up a horn and then a piano and then a saxophone and plays a few discordant notes on the instruments. This boy can play about a dozen different wind and reed instruments and play them well.'"

Representatives
Keith-Albee Independent
ROSE & CURTIS ALF. T. WILTON

Continued Next Week

ENGLAND ACCLAIMS

"THE INTERNATIONAL SINGING STAR"

GERALD GRIFFIN

IN SONGS AND STORIES

At the Piano REX McGAUGH

IMMEDIATELY RE-BOOKED FOR RETURN DATES IN EVERY THEATRE PLAYED

"VARIETY" (June 29) "GRIFFIN DOES WELL"

"Gerald Griffin, Irish-American tenor, got away nicely, although he was handicapped by having to follow Billy Merson in the next to closing spot, a tough assignment for any warbler."

"THE PERFORMER" (June 29, 1927)

"Gerald Griffin sang in good voice—a fine performance."

"ENCORE" (July 6, 1927)

"Gerald Griffin, who returns to us via America, is that priceless gem—a singer with a sense of humor. His fine tenor voice pleased everyone, whilst his talk, new stuff mark you, added just the right amount of leavening. Good boy, Gerald! Rex McGaugh was more than useful at the piano."

"THE ERA" (June 29, 1927)

"Applause was lavished on Gerald Griffin for his superb singing, and laughter awaited his funny stories, while 'On with the Motley' from 'I Pagliaccio' rendered the house enthusiastic. His singing of his own song 'Mother in Ireland' brought down the house."

"THE STAGE" (June 30, 1927)

"Gerald Griffin, an American artist who found much favor with English audiences on previous visits, returns and is well applauded for his songs and stories."

"THE REFEREE" (July 3, 1927)

"Gerald Griffin, American tenor, is a welcome visitor to these shores, for he has a pleasant voice and a ditto method of singing some very tuneful songs brought by him from the States. One that I liked very much is a composition of his own called 'After the Rain.'"

BRIGHTON "ARGUS"

"Gerald Griffin, an international singing star, delights with his beautiful tenor voice, and the stories he tells are a scream."



"THE UNIVERSE" (July 8, 1927)

"The programme at the Holborn Empire this week features Gerald Griffin, whose fine tenor voice and platform manner will delight any audience. His songs are well chosen and so are his anecdotes. When I feel depressed I shall go to see him again."

BRIGHTON "HERALD"

(June 25th—Opening Date)

"Prominent among the newcomers is Gerald Griffin, described as 'the International Singing Star,' who is making his first appearance in Brighton. His tenor songs are extremely popular. Judged by the emphasis he gives to sentiment, he has evidently graduated on the American stage, but the blend of sentiment in his songs and humor in his stories is undoubtedly to the liking of the audience. He sings the 'Clown's Song' from 'Pagliaccio' with full-volumed energy and emotion. Mr. Griffin has the advantage of having a clever pianist, Mr. Rex McGaugh, to assist him."

SUSSEX-BRIGHTON "NEWS" (June 21) "INTERNATIONAL SINGING STAR"

"Then there is Gerald Griffin, an international singing star from America, in songs and stories. His beautifully modulated tenor voice is heard to distinct advantage in 'Where Dreams Come True,' 'Thank God for the Garden' and 'After the Rain,' the last-named a recent success, while as an encore he sang last night an excerpt from one of the operas in masterly style. He is accompanied by Rex McGaugh, a highly talented pianist."

BRIGHTON "STANDARD"

"Gerald Griffin, a new arrival from America, also scores with his songs and stories. He has one of those light, elastic tenor voices that wax in power the higher they soar, and as far as the stories are concerned he knows just how to drive every point home without the slightest effort."

GORDON & WOODS
1560 Broadway, New York

Management

HENRY SHEREK

17 Lisle Street, Leicester Square, London

P. S.—If I know you and you want to tour England write Sherek

"WORRYIN'"

HERE IT IS
THE SONG YOU'VE
BEEN LOOKING FOR

GET IT NOW

ORCHESTRATIONS
IN ALL KEYS

A
POSITIVE
NATURAL
HIT

WRITE, WIRE
--- CALL ---

Worryin'

By GEORGE FAIRMAN

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A NOVELTY COMEDY WOP SONG

By JOHNSON, MOLL and HARRY WARREN

"GID-AP GARIBALDI"

SHAPIRO, BERNSTEIN

LOUIS BERNSTEIN, President

BROADWAY AT 47th S

THE WESTERN TORNADO—WHAT A SONG!

By SPIKE HAMILTON and JACK GARDNER

'BYE BYE PRETTY BABY'

A SENSATIONAL SONG

By ROY TURK and CHAS. TOBIAS

"JUST ANOTHER DAY WASTED AWAY"

A NOVELTY BLUE BALLAD

By CLARE and WARREN

"One Sweet Letter From You"

ANOTHER NEW ORLEANS

BY THE SAME WRITERS, HENRY CREAMER AND HARRY WARREN

"CLEMENTINE"

(FROM NEW ORLEANS)

A REAL COMEDY TOUGH SONG

By JOHNSON, RUSSELL and BENSON

BIG LAUGH LINES

"WY-LETS" (VIOLETS)

CALIFORNIA'S CYCLONE

By WAGGNER and KEYES

"SWEET SOMEONE"

SEMI HIGH CLASS FOX TROT BALLAD

By ABNER SILVER

"LEONORA"

NOW SWEEPING THE COUNTRY

By HARRY WOODS

GREATEST DOUBLE SONG ON THE MARKET

"SIDE BY SIDE"

STEIN & CO., Inc.

STREET, NEW YORK CITY

GEORGE PIANTADOSI, Manager

PRESENTATIONS—BILLS

THIS WEEK (July 25)

NEXT WEEK (August 1)

Shows carrying numerals such as (24) or (25) indicate opening this week on Sundays or Monday, as date may be. For next week (31) or (1) with split weeks also indicated by dates.

An asterisk (*) before name signifies act is new to city, doing a new turn, reappearing after absence or appearing for first time.

Pictures include in classification picture policy with vaudeville or presentation as adjunct.

PARIS

This Week (July 25)

Ambassadeurs
Irving Aaronson Bd
Lester Allen
Jack Stickney
Johnny Hudgins
Geo Hale
12 American Girls
C & E Norris
Ted Lewis Bd

Madeleine
Nina Myral
Martine
Henry Laverne
Peggy Vere
Morton
Mireille Perrey
Suz Chateletier
Tera Guinoh
Henry Baulieu
Myrtle & Alycia
Pierre Dorly
Franconay
Lydia Vislakawa
Veltcheck

Olympia
Cadex
Carina

LONDON

This Week (July 26)

FINSBURY PARK
Empire
Keep Dancing Rev

HACKNEY
Empire
Contrasts Rev

LONDON
Alhambra
Talbot O'Farrell
Ella Retford
Corliss & Milliss
Wilson Hallett
Palo & Sellery
Roya & Maye

Coliseum
Rivels
Andrew Faull
Nervo & Knox
Kouna Sis
Van Dock
Renee Reel
Lyricals

NEW CROSS
Empire
Punch Bowl Rev

SHEPHERDS B'SH
Empire
Roxa La Rocca
Houston Sis
Tarzan
Syras
Antie
Raymond Newell
Collison & Dean

STRATFORD
Empire
Irish Follies

PROVINCIAL ENGLAND

ARDWICK GREEN
Empire
Yat Sen
Harry Lupino Co
Norman Long
Jack Lane
Parks Sis
A C Astor

BIRMINGHAM
Empire
Telling Tale Rev

Bradford
Alhambra
Magical Moments

BRISTOL
Hippodrome
Miss 1927 Rev

CARDIFF
Empire
Seeing Life Rev

CHATHAM
Empire
By Request Rev

CHISWICK
Empire
No 17 Rev

DUNDEE
Kings
Alf's Button

EDINBURGH
Empire

The Dixie Devils
Nixon Grey
Sammy Shields
Yuma
May Henderson
Dorris Tr
The Cuttings

GLASGOW
Alhambra
Anne Rev

Empire
False Alarins Rev

HANLEY
Grand
Tid Bits Rev

HULL
Palace
Laughter First Rev

LEEDS
Empire
Roses Rev

Royal
X Y Z Rev

LEICESTER
Palace
Harmony Kings
Du Calion
Keith Wilbur
Horsburgh Bros
Glover & Lester
Zellini

LIVERPOOL
Empire
Safety First Rev

MANCHESTER
Hippodrome
Coram
Fred Barnes
Cook & Vernon
Charlton
R W Willey
Ula Sharon

Palace
Blackbirds Rev

NEWCASTLE
Empire
Too Many Crooks

NEWPORT
Empire
Surprises Rev

NOTTINGHAM
Royal
Lilac Time Rev

PORTSMOUTH
Royal
Dr Syn Revue

SALFORD
Palace
Oh You Sailors Rev

SOUTHSEA
Kings
Princess Charming

SWANSEA
Empire
Hello Charleston Co

WOOD GREEN
Empire
Cuckoo in the Nest

(30)
8 Victor Artists
"Mme Pompadour"

Rialto (23)
Paramount 3
Emil Rode
"Way of All Flesh"

Rivoli (23)
Leonara Cori
"Camille"

Roxy (23)
Maria Gambarelli
Gladys Rice
Douglas Stanbury
James Melton
The Troubadours
"Paid to Love"

Strand (23)
Mile Klemova
Margaret Schilling

BALTIMORE, MD.
Century (25)
Sam Robbins Co
Helen York
Century Male 4

New (25)
Juva Marconi Co
"Painting Town"

BOSTON, MASS.
Metropolitan (23)
Gladys St John
Caesar Nesl
Rodemich Co
"Covered Wagon"

State (25)
Phil Spitalny Bd
Bob Nelson
Steve Weniger

STOCK LEADING MEN and JUVENILES WANTED IMMEDIATELY for BROADWAY PRODUCTIONS
Call at Once
ALF T. WILTON
1560 BROADWAY
Suite 509—Bryant 2027-2028

"12 Miles Out"
BUFFALO, N. Y.
Buffalo (23)
Mural Painting
Herbert Straub
Ben Bernie Bd
"Tender Hour"

Brooklyn
Strand (23)
Art Landry
Chas Benington
Margaret McKee
Lily Kovacs
"Pr of H'dwalters"

CHICAGO, ILL.
Capitol (25)
Del Delbridge Bd
Jwan & Wanette
Mimi & Ponnie
Jimmie Whalen
Hilda Major
Joe Allen
Armstrong & P
Ann Williams
Vitaphone
"Night of Love"

Chicago (25)
H L Spitalny Bd
Fred Spitalny
Joe Laurie Jr
8 Sunshine Tillers
Layman & King
Milton Watson
"Tr of H'dwalters"

Granada (25)
Chas Kaley Bd
Blue Blowers
Mabel Blondell
Vitaphone
"Satin Woman"

Harding (25)
Lou Klossoff Bd
Gordon & King
Hornay Bailey
Geo D Washington
Johnny Dove
Gould Dancers
"Rookies"

Marbro (25)
Ben Meroff Bd
Frank Bernard
Madelyn Colleen
DeHaven & Call'n
Vitaphone
"Is That So?"

Oriental (25)
Paul Ash Bd
Peggy Bernier
Bert Tucker
D & E Barstow
Maxwell & Lee
Helen McFarlane
Paul Small
Tony Hillis
Abbot Dancers
"Barbed Wire"

Senate (25)
Mark Fisher Bd
Al Debusco
J & K Spangler
Billy Gloson
Mertz Boys
Gould Dancers
Vitaphone
"Tillie Toller"

Stratford
2d half (27-30)
M Hillbottom Bd
Ted Leary
Harry Davis
J P McInd Co
Marjorie Burton
Russell & Hayes

Tivoli (25)
Bennie Kruger Bd
George Reley
Lang & Voelk
Collette Sis
Paul Howard
Bert Barrell

PHILADELPHIA
Fox (24)
Parlance Reda
Hobby Rice
Jay Brennan
Stanley Rogers
"Fast & Furious"

Stanley (24)
Agnes Boone Co
Davis Pesetzki
"The Unknown"

PITTSBURGH, PA.
Aldine (24)
Jan Garber
"C'h'ns & M'phys"
(31)
Christian Rd
Denny & Western

Loew

NEW YORK CITY
American
1st half (1-3)
Zeller & Wilburn
Marvin & White
Hollywood Bound
Gary & Baldi
Bert Walton
Joe Fenton Co
(Two to fill)

2d half (4-7)
Mack & Manus
Jean Upham Co
Fay & Milliken
Renard & West
Jim Jam Jems
(Three to fill)

Avenue B
1st half (1-3)
Tommy Evans & G
Evelyn & Ramsey
Ted Wing & M Co
Bobby Carbone Co
4 Balliots

2d half (4-7)
Maud Elliott Co
Mort Cooper
Fred LaReine Co
Ben & Babbs
Nathane & Sully

Grand
1st half (1-3)
Strobel & Mertens
Gertrude Moody Co
Bliss City 4
Jean Upham Co
(One to fill)

2d half (4-7)
5 Maxellos
Jerome & Evelyn
Alice Morley
Hughie Clark Orch
(One to fill)

Greeley Sq.
1st half (1-3)
Mack & Manus
Eleanor Terry
H & G Ellsworth
Kramer & Walsh
Chapelle Stintie Co
2d half (4-7)
Winnie & Dolly
Bill Casey
Evans Wilson & E
Packard & Dodge
Co Y Wong Co
(One to fill)

Lincoln Sq.
1st half (1-3)
Anita Diaz M'keys

Gates Ave.
1st half (1-3)
Jim Jam Jems
3 Oretos
Courtney Days
McRae & Mot
Mildred Crowe Co
2d half (4-7)
Alberta Lee Co
Fred Morton Co
Jones & Lea
Hilman City 4
Flirtations

Melba
1st half (1-3)
Montambo & Nap
Putter & Gamble
Del Elwood
Raym'd Barrett Co
Freeman & Seym'r
(One to fill)

2d half (4-7)
Kramer & Patten's
Evelyn & Ramsey
Tommy Levine Co
Kramer & Walsh
(Two to fill)

Metropolitan (1)
France & LaPell
Wilson Sis & W
Sid Lewis
Bob Capron Co
Carlo & Noll
Harry LeVan Co

Palace
1st half (1-3)
Maud Elliott Co
Crane Wilbur & C
L & M Wilson
Lew Wilson Co
(One to fill)

2d half (4-7)
Romas Tr
Wing & Mickey Co
Tom Mahoney
Bert Earle Co
(One to fill)

Premier
1st half (1-3)
Winnie & Dolly
F & V Vardon
Kelly Jackson Co
Russell & Armstrg
(One to fill)

2d half (4-7)
Selina's Clr

NORFOLK, VA.
State (1)
Paul Brachard Tr
Mahoney & Cecil
Baby Peggy
Carson & Willard
5 Harmanlacs

PALISADES PARK
(1)
Aerial Leons
Morrals Bros & D
Eric Phillips 3

ATLANTA, GA.
Grand (1)
Gautier's Dogs
Arthur Lloyd
Jack Donnelly Rev
Jean Granoce
Midget Pastime
BAY RIDGE, N. Y.
Loew
1st half (1-3)
Genaro Girls
Athlone
Packard & Dodge
Lee Marshall Rev
(One to fill)

2d half (4-7)
Potter & Gamble
Kelly Jackson Co
Moran & Warner
(Two to fill)

EVANSVILLE, IND.
Tivoli
1st half (1-3)
Aussie & Szech
Maxon & Morris
LaFollette Co
Harry Hines
Saranoff Co

JAMAICA, L. I.
Hillside
1st half (1-3)
5 Maxellos
Seymour & Cunard
Golg Straight
Moran & Warner
Mexican Romance
2d half (4-7)
Howard Nichols
Segal & Ricci
Harry Hayden Co
Frank D'Amore Co
Mildred Crewe Co

MEMPHIS, TENN.
State (1)
Billy LaMont 4
Mme Pompadour
Toney Grey Co
Rich & Cherie
Bill Hamilton Bd

NEWARK, N. J.
State (1)
Donald Sis
Bobby Heath Co
Little Jim
Berrens & Fia
Geo Shelton Co

MONTREAL, CAN.
Loew (1)
Patty Reat Bros
McDonald & Oakes
Orren & Drew
Teck Murdoch Co
Pisano & Landauer
Barbette

N. ORLEANS, LA.
State (1)
Francis 3
Kennedy & Kramer
Hayden M & H
Ryan & Lee
Cantor's Revels

TOLEDO, O.
Palisades (1)
Kluting's Bd
Stanley & Quinet
Vida Negri
Baker & Gray
4 Bradnas

SEATTLE, WASH.
Pantages (1)
Nathano Bros
3 Cyclones
On the Corner
Ben Smith
Kulton & Parker

BUFFALO, N. Y.
Pantages (1)
Glynn Van Jean
Fargo & Richards
Amac
Baird & Hewitt
Miller & Marks Rev

NIAG. FALLS, N. Y.
Pantages (1)
Foster & Peggy
Corner Drug Store
Fred Henderson
Knox & Stetson
(One to fill)

KITCHEN, CAN.
Pantages
1st half (28-29)
Emory Manley Co
Lee & Cranston
Longtin-Kinney
Mary Duncan
Nicholson & R'kert

TORONTO, CAN.
Pantages (1)
Emory Mahley Co

ARTISTS
FOR NEXT SEASON
Bookings SEE
ROEHM & RICHARDS
216 Strand Theatre Building
B'way & 47th St., N. Y. C.
Lackawanna 8095

Lee & Cranston
Longtin-Kinney
Mary Duncan
Nicholson & R'kert

HAMILTON, CAN.
Pantages (1)
Parish & Peru
Fid Gordon
Sybilla Howhan
Jack Strouse
Passer's Rev

DETROIT, MICH.
Pantages (1)
Jules Furst
Jos K Howard
Markwith Bros & E
Diamond & Ward
Nicholas

TOLEDO, O.
Palisades (1)
Kluting's Bd
Stanley & Quinet
Vida Negri
Baker & Gray
4 Bradnas

INDIANAPOLIS
Pantages (1)
Ambler Bros
Alfred Latell
Ricoletto Bros
Young Abraham
(One to fill)

MINNEAPOLIS
Pantages (1)
Carl Schenk
A'ben Shaw
Dollie Kay
Welch & Norton
Eileen & Marjorie

SPOKANE, WASH.
Pantages (1)
Berenice Julien
Ed Lavine
Gaby Duval
Honeymoon Ltd
El Clive
2 Oretos

KANSAS CITY
Pantages (1)
Paula & Paquita
Florence Hayfield
Barbar-Sims
Hazel Green Bd
4 Karetos

CHICAGO, ILL.
Rialto (1)
Rialto Mus Co
Julia Edwards Co
Billy DeWitt
(One to fill)

Bond Morse
Bonnie Lloyd Co
Alaska 3

KENOSHA, WIS.
Orpheum
1st half (1-3)
White Bros

EVANSVILLE, IND.
Victory
1st half (31-3)
Aussie & Szech
Maxon & Morris
LaFollette
Harry Hines
Saranoff Co
2d half (4-6)
Alaska 3
Hager & Miltstead
Daddies
Thos Potter Dunne
12 Nimble Feet

JACKSON, MICH.
Capitol
1st half (1-4)
Hemstreet Singers
Ela Cota & Byrne
Flaming-Youth

JANESVILLE, WIS.
Jeffris
2d half (29-30)
B & O Nelson

2d half (4-6)
Fauntleroy & Van
LONDON, CAN.
Loew
1st half (1-3)
Russell & Hayes
Wallace Galvin
Gladys Green Co
2d half (4-6)
Archie Onri
West Gates & K
Gene Collins Co

MILWAUKEE
Miller
2d half (5-7)
Bassett & Bally
Carroll & Grady
Gems of Art
(Two to fill)

Waukegan (30)
Dave Scholer
Barnum & Bailey
Wallace & Cappa

NEWARK, N. J.
Pantages (1)
Nathano Bros
3 Cyclones
On the Corner
Ben Smith
Kulton & Parker

SEATTLE, WASH.
Pantages (1)
Nathano Bros
3 Cyclones
On the Corner
Ben Smith
Kulton & Parker

BUFFALO, N. Y.
Pantages (1)
Glynn Van Jean
Fargo & Richards
Amac
Baird & Hewitt
Miller & Marks Rev

NIAG. FALLS, N. Y.
Pantages (1)
Foster & Peggy
Corner Drug Store
Fred Henderson
Knox & Stetson
(One to fill)

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Parish & Peru
Fid Gordon
Sybilla Howhan
Jack Strouse
Passer's Rev

DETROIT, MICH.
Pantages (1)
Jules Furst
Jos K Howard
Markwith Bros & E
Diamond & Ward
Nicholas

TOLEDO, O.
Palisades (1)
Kluting's Bd
Stanley & Quinet
Vida Negri
Baker & Gray
4 Bradnas

INDIANAPOLIS
Pantages (1)
Ambler Bros
Alfred Latell
Ricoletto Bros
Young Abraham
(One to fill)

MINNEAPOLIS
Pantages (1)
Carl Schenk
A'ben Shaw
Dollie Kay
Welch & Norton
Eileen & Marjorie

SPOKANE, WASH.
Pantages (1)
Berenice Julien
Ed Lavine
Gaby Duval
Honeymoon Ltd
El Clive
2 Oretos

KANSAS CITY
Pantages (1)
Paula & Paquita
Florence Hayfield
Barbar-Sims
Hazel Green Bd
4 Karetos

CHICAGO, ILL.
Rialto (1)
Rialto Mus Co
Julia Edwards Co
Billy DeWitt
(One to fill)

Bond Morse
Bonnie Lloyd Co
Alaska 3

KENOSHA, WIS.
Orpheum
1st half (1-3)
White Bros

EVANSVILLE, IND.
Victory
1st half (31-3)
Aussie & Szech
Maxon & Morris
LaFollette
Harry Hines
Saranoff Co
2d half (4-6)
Alaska 3
Hager & Miltstead
Daddies
Thos Potter Dunne
12 Nimble Feet

JACKSON, MICH.
Capitol
1st half (1-4)
Hemstreet Singers
Ela Cota & Byrne
Flaming-Youth

JANESVILLE, WIS.
Jeffris
2d half (29-30)
B & O Nelson

2d half (4-6)
Fauntleroy & Van
LONDON, CAN.
Loew
1st half (1-3)
Russell & Hayes
Wallace Galvin
Gladys Green Co
2d half (4-6)
Archie Onri
West Gates & K
Gene Collins Co

MILWAUKEE
Miller
2d half (5-7)
Bassett & Bally
Carroll & Grady
Gems of Art
(Two to fill)

Waukegan (30)
Dave Scholer
Barnum & Bailey
Wallace & Cappa

NEWARK, N. J.
Pantages (1)
Nathano Bros
3 Cyclones
On the Corner
Ben Smith
Kulton & Parker

SEATTLE, WASH.
Pantages (1)
Nathano Bros
3 Cyclones
On the Corner
Ben Smith
Kulton & Parker

BUFFALO, N. Y.
Pantages (1)
Glynn Van Jean
Fargo & Richards
Amac
Baird & Hewitt
Miller & Marks Rev

NIAG. FALLS, N. Y.
Pantages (1)
Foster & Peggy
Corner Drug Store
Fred Henderson
Knox & Stetson
(One to fill)

KITCHEN, CAN.
Pantages
1st half (28-29)
Emory Manley Co
Lee & Cranston
Longtin-Kinney
Mary Duncan
Nicholson & R'kert

TORONTO, CAN.
Pantages (1)
Emory Mahley Co

ARTISTS
FOR NEXT SEASON
Bookings SEE
ROEHM & RICHARDS
216 Strand Theatre Building
B'way & 47th St., N. Y. C.
Lackawanna 8095

Lee & Cranston
Longtin-Kinney
Mary Duncan
Nicholson & R'kert

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4 Karetos

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Corner Drug Store
Fred Henderson
Knox & Stetson
(One to fill)

KITCHEN, CAN.
Pantages

MEMPHIS, TENN.
Pantages (1)
L. Thelton
M. & B. Harvey
B'way Rev
Vincent Lopez
(One to fill)

ATLANTA, GA.
Pantages (1)
Webb & Hall
Fred Bowers
Kemper & Halrd
Royal Pekin Tr
(One to fill)

Association

CHICAGO, ILL.
Englewood
2d half (27-30)
Dennis Lloyd Co
Majestic (24)
Gaynor & Foster
T. & R. Romaine
Tad Tleman Co
(Others to fill)

ROCKFORD, ILL.
Palace
2d half (27-30)
Stan Kavanagh
George McLennan
Carnival Capers
(Two to fill)

DAVENPORT, IA.
Capitol
2d half (27-30)
Bob, Bobbie & Bob
Fitzsim's & Florrie
(Three to fill)

ST. LOUIS
Grand O. H. (24)
L. & E. Christenson
Oliver & Van
Rice & Cady
Clar Downey Co
(Others to fill)

DES MOINES, IA.
Orpheum
2d half (27-30)
Birdie Reeves
6 Musical Clowns

EXCLUSIVELY DESIGNED
GARMENTS FOR GENTLEMEN

BEN ROCKE

1632 B'way, at 50th St., N. Y. City

ISHKAWA BROS
Lovers' Lane
(One to fill)

Wm Kennedy Co
Shirner & Gregory
Davis & Nelson
Banjo Land
The Youngsters

MADISON, WIS.
Orpheum
2d half (27-30)
Rene Riano Co
Musical Co
B. & J. Creighton
Levola & Reed
(One to fill)

SIOUX CITY, IA.
Orpheum
2d half (27-30)
Libby Dancera
Kafka, St'ley & M
(Three to fill)

MILWAUKEE
Majestic (24)
At Supper Club
Laddie & Garden
Louis London
P. & P. Garvin
Etienne & Pierce
(Two to fill)

80, BEND, IND.
Palace
2d half (27-30)
Zelays
Frank Wilson
Etienne & Pierce
(Three to fill)

MINNEAPOLIS
Seventh St.
2d half (27-30)
Three Casting Kays

SP'FIELD, ILL.
Majestic
2d half (27-30)
Jean Adair Co
(Others to fill)

Interstate

ATLANTA, GA.
Keith-Albee (31)
Wills & Holmes
Debell & Vine
Fred Lightner Co
Libonati
Doc Baker Rev

NEW ORLEANS
Orpheum (31)
Tumbling Clowns
Werner & Mary A
Baldwin & Blair
Rome & Galt
Memories of Opera

BIRMINGHAM, ALA.
Majestic (31)
Milt Dill Sls
Goode & Leighton
Radio Fancie
Newhoff & Phelps
Toby Wilson Co

OKLAHOMA CITY
Orpheum
1st half (31-2)
Carlton & Chap
Reed & Dutcher
Brown Derby Orch
Alexandria & Gang
2d half (2-6)
Dion Sls
Barrett & Cuneen
(One to fill)

DALLAS, TEX.
Majestic (31)
Monroe & Grant
Madeline Patricia
Eddie Schubert Co
Buddy Doyle
Chinese Synopatra

SAN ANTONIO
Majestic (31)
The McCreas
Joe Deller Co
Mason Dixon Co
Joe Young Co
Masters & Grayce

FT. WORTH, TEX.
Majestic (31)
Timberg Rev

TULSA, OKLA.
Orpheum
1st half (31-2)
Howard 2
Dion Sls
Barrett & Cuneen
(Two to fill)

HOUSTON, TEX.
Majestic (31)
Elsie Gell Co
Esmond & Grant
Gene Austin
Farnell & Florence
Holt Weir Co

Franklin
2d half (28-31)
Gardner Co
Marguerite & Jean
O'Connor Family
Racine & Ray
Hickey Bros
(One to fill)

LITTLE R'K, ARK.
Majestic (31)
Fitch's Minstrels

Hamilton
2d half (28-31)
Wally & Zulla
Peggy McKecknie
Wilton & Weber
Mr & Mrs Stamm
(One to fill)

OFFICIAL DENTIST TO THE N. V. A
DR. JULIAN SIEGEL
1560 Broadway, New York
Bet. 46th and 47th Sts.
This Week: BILL BAILEY, JOE TERMINI

Orpheum

CHICAGO, ILL.
Diversity
1st half (31-2)
Jay Hernal
Rene Riano Co
(Others to fill)

Maddock's Co
Sheldon Helt & L
Maddock's Co
Murray & Oakland
(Others to fill)

Palace (31)
4 Of Us
Belmont Bros & J
Flo Vernon
Wayburns Bros
Cade & Tr. Nicks
Burns & Allen
A. & P. Gopsis
A. Collee Co

DENVER, COL.
Orpheum (31)
Ada Brown
Monologist
Lucas & Lillian
Dietl & MacDonald
Nick Lucas
Ray & Harrison
(One to fill)

Reviers (31)
Ritchie Craig Jr
Naughton & Gold
Rhea & Fantora
Idamho Co
State-Lake (31)
Norman Prescott

LOS ANGELES
11th Street (31)
Ford & O'Connell
Lillian Fitzgerald

4 Reillys
Frank McGlynn Co
Duke Kohanmakau

ST. LOUIS, MO.
St. Louis (31)
Cavanagh & Cooper
Sherwoods
Marage & Beth
(Three to fill)

MILWAUKEE
Palace (31)
Mitty & Titlio
Billy Shone Co
Singing Cadets
Alexander & Peggy
Luster Bros
(One to fill)

SAN FRANCISCO
Golden Gate (31)
Seymours
Ken Murray
Adolpho
Afterpiece
Henry Santry Bd
Orpheum (31)
Harry Burns Co
Manning & Class
W. & G. Ahearn
Julian Eltinge
Sim Moore Co
Onuki

Keith-Western

CLEVELAND, O.
Read's Hipp
1st half (31-2)
Morris & Coghlan
Selma Brantz Co
Land of Melody
(Two to fill)

HAMMOND, IND.
Parthenon
1st half (31-2)
V. & H. Falls
(Others to fill)

ST. PAUL, MINN.
Palace
2d half (27-30)

SANDUSKY, O.
Schade
1st half (31-2)
Cantor & Duval
(Three to fill)

FT. WAYNE, IND.
Palace
1st half (31-2)
Mosconi Bros Co
(Others to fill)

WINDSOR, ONT.
Capitol
1st half (31-2)
C. R. 4
6 Cardinals
Bristol & Bell
2d half (3-6)
Cantor & Duval
Herbert Clifton Co
Selma Brantz Co

Keith-Albee

NEW YORK CITY
Broadway (25)
Amazon & Nilo
Jerome & Ryan
Hello Husband
Nitzl Bernelli
Barto & Mann
Mitkus
(1)

Fortunello & Clr
Wm Gaxton Co
Shaw & Lee
Marion Harria
Walter McNally
Nitzl Bernelli
Barto & Mann
Mitkus
(1)

Coliseum
2d half (28-31)
Frank Maura
B. & J. Pearson
Demarest & Doll
Louis Mann
Weston & Lyons

Small & Mays
Dora Maughan
Clifford & Marion
Nana O'Neil
A. Rolfe
Templeton Bros
A. & G. Clark
(Two to fill)

81st St. (25)
Singer Sls
The Thrillers
Haynes & Beck
Carl Freed
Judson Cole
(One to fill)

Regent
2d half (28-31)
Geraldine Miller
Roy Bros & T
Jack Marcus Co
Willie Solar
Mildred Carewe

5th Ave
2d half (28-31)
4 Wordens
Johnny O'Brien
Pat Henning
Nancy Gibbs
Clifford & Marion
Wilson 1

Young's Pier (25)
Selbini & Albert
Cardini
Al K. Hall
McLallen & Sarah
Vancelli
Trixie Friganza
Act Beautiful
(1)

58th St
2d half (28-31)
7 Harmony Girls
Winchester & Ross
Ferrars
Ma Cherie
Bento Bros

3 Sailors
Mr & Mrs Barry
Reuben Beckwith
2 Savays
Hewitt Naurot Co
(One to fill)

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Jack Marcus Co
Willie Solar
Mildred Carewe

Prospect
2d half (28-31)
Beehee & Rubyette
Hayes & Gody
Raymond & Bolger
Jimmy
(One to fill)

BRIDGEPORT, CT.
Palace
2d half (28-31)
Enos & Fracero
King & Royal
Abbott & Bland
Ewing Eaton
Fred Ardath Co
Oriental Rev
1st half 1-3
Louis London
Diaz & Powers
Creighton & Lynn
Daley & Nace
(Two to fill)

AKRON, O.
Palace
2d half (28-31)
C. & L. Fandau
Nawaha
Nance O'Neill
Marone & LaCosta
O'Neill & Vermont
1st half (1-3)
Pablo De Sarte
B. & R. Gorman
Karyl Norman
Herbert Neely
(One to fill)

BUFFALO, N. Y.
Hippodrome
2d half (28-31)
5 Bracks
Nugold Rev
Bobby O'Neill
Reed & LaVere
Charlotte Worth
(One to fill)

ALBANY, N. Y.
Proctor's
2d half (28-31)
Joe Bernard
Bailey & Phil
High C Rev
She Ilim & I
(One to fill)

HARTFORD, CT.
Capitol
2d half (28-31)
Stepping Along
Dublin 3
Big Show
Higelow & Chester
Thornton & Carlin

ALLENTOWN, PA.
Colonial
2d half (28-31)
Shaw & Carroll
Carl & Inez
O'Connor & Wilson
Martinet & Crow
Elsie Clark

CINCINNATI, O.
Palace (25)
Onaka Boys
Southern Girls
George Herman
Ray Hughes & Pam
Garden of Melody
Sam Liebert Co
(1)

ASBURY PK, N. J.
Main St
2d half (28-31)
Vincent O'Donnell
Stanley Polles
(Three to fill)

LYCEUM
2d half (28-31)
Claude De Ar Co
Ruth Budd
Daly & Nace
Pettie Rev
(One to fill)

ASHEVILLE, N. C.
Plaza
2d half (28-31)
Jean Boydell
C. & B. Walsey
Saul Brillant Co
Paul Mohr Co
(Two to fill)

LYCEUM
2d half (28-31)
Claude De Ar Co
Ruth Budd
Daly & Nace
Pettie Rev
(One to fill)

ATLANTA, GA.
Forsythe
2d half (28-31)
The Voyagers
Doreo
Billy Taylor Co
Kirkeloo
Haye & Taye

LYCEUM
2d half (28-31)
Claude De Ar Co
Ruth Budd
Daly & Nace
Pettie Rev
(One to fill)

ATLANTIC CITY
Earle
2d half (28-31)
Reed & Lucy
Jack Hanley
Mary Cook C'w'd
Hilo & Redlow
(Three to fill)

LYCEUM
2d half (28-31)
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Ruth Budd
Daly & Nace
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(One to fill)

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(Three to fill)

LYCEUM
2d half (28-31)
Claude De Ar Co
Ruth Budd
Daly & Nace
Pettie Rev
(One to fill)

G. RAPIDS, MICH.
Romano Park
2d half (28-31)
Howard Gills
King & Royal
Abbott & Bland
Ewing Eaton
Fred Ardath Co
Oriental Rev
1st half 1-3
Louis London
Diaz & Powers
Creighton & Lynn
Daley & Nace
(Two to fill)

AVALEN
Bud Carrell
(One to fill)

BRIDGEPORT, CT.
Palace
2d half (28-31)
Enos & Fracero
King & Royal
Abbott & Bland
Ewing Eaton
Fred Ardath Co
Oriental Rev
1st half 1-3
Louis London
Diaz & Powers
Creighton & Lynn
Daley & Nace
(Two to fill)

AVALEN
Bud Carrell
(One to fill)

AKRON, O.
Palace
2d half (28-31)
C. & L. Fandau
Nawaha
Nance O'Neill
Marone & LaCosta
O'Neill & Vermont
1st half (1-3)
Pablo De Sarte
B. & R. Gorman
Karyl Norman
Herbert Neely
(One to fill)

AVALEN
Bud Carrell
(One to fill)

ALBANY, N. Y.
Proctor's
2d half (28-31)
Joe Bernard
Bailey & Phil
High C Rev
She Ilim & I
(One to fill)

AVALEN
Bud Carrell
(One to fill)

ALLENTOWN, PA.
Colonial
2d half (28-31)
Shaw & Carroll
Carl & Inez
O'Connor & Wilson
Martinet & Crow
Elsie Clark

AVALEN
Bud Carrell
(One to fill)

ASBURY PK, N. J.
Main St
2d half (28-31)
Vincent O'Donnell
Stanley Polles
(Three to fill)

AVALEN
Bud Carrell
(One to fill)

ASHEVILLE, N. C.
Plaza
2d half (28-31)
Jean Boydell
C. & B. Walsey
Saul Brillant Co
Paul Mohr Co
(Two to fill)

AVALEN
Bud Carrell
(One to fill)

ATLANTA, GA.
Forsythe
2d half (28-31)
The Voyagers
Doreo
Billy Taylor Co
Kirkeloo
Haye & Taye

AVALEN
Bud Carrell
(One to fill)

ATLANTIC CITY
Earle
2d half (28-31)
Reed & Lucy
Jack Hanley
Mary Cook C'w'd
Hilo & Redlow
(Three to fill)

AVALEN
Bud Carrell
(One to fill)

ATLANTIC CITY
Earle
2d half (28-31)
Reed & Lucy
Jack Hanley
Mary Cook C'w'd
Hilo & Redlow
(Three to fill)

AVALEN
Bud Carrell
(One to fill)

ATLANTIC CITY
Earle
2d half (28-31)
Reed & Lucy
Jack Hanley
Mary Cook C'w'd
Hilo & Redlow
(Three to fill)

AVALEN
Bud Carrell
(One to fill)

THE FIGHT AND DISPUTES

By JACK PULASKI

The thing that draws million-dollar gates to prize fights, packs 80,000 fans within an enclosure, sends the vast crowd into a frenzy of excitement, makes thousands toss away their hats, saturated the meeting of Jack Dempsey and Jack Sharkey at the Yankee Stadium last Thursday night when Dempsey knocked out the younger man in the seventh round.

The sudden termination of the battle turned the trick. It was the unexpected and it has since caused all manner of discussion. Even the millions who listened on the radio got almost as big a kick out of the fight as those inside the ball park, though the broadcasters were instructed to keep comment out of their stories, other than official rulings.

Too bad the affair resulted in so much widely opposed opinion. The experts appeared about evenly divided on whether Dempsey hit Sharkey foul in the concluding round. Both fighters naturally disagreed, as did their seconds. But it was noticed that the former champion was hitting below the belt in the early rounds. Sharkey claimed he was hit foul on four occasions. Now that it is all over the fight is pock-marked with suspicion and doubt.

The blow that did the damage was a sock to either the pit of the stomach or the groin. Even when slow motion pictures of the news were viewed the next day newspapermen disagreed on that. Anyhow, the Boston man dropped his hands and turned his face to protest to Referee Jack O'Sullivan. Dempsey then landed a chipping left hook to Sharkey's chin and he went down face foremost. On his knees he attempted to rise, but was counted out and carried in a limp condition to the corner. The physician for the boxing commission examined Sharkey later and found no indication of a foul blow. A doctor representing the Massachusetts boxing commission, however, declared Sharkey had been hit in the groin and that his muscles were paralyzed, the man writhing in misery.

Another Difference

There was just as much difference of opinion as to which man

was leading when the knockout came and the crowd went off its nut. No question about Dempsey losing the first round, but from the second session on he seemed to have the edge because of his constant forcing of the fighting. He landed both hands to the body countless times. Maybe some blows looked low because Sharkey's waist band was high.

The former "killer" came near going out himself. It looked that way in the first round. When Dempsey went to his corner a second grabbed his head and shook it to clear away the fog and the smelling salts were applied. But this 32-year-old battler whom the fight experts call "old man" and "hollow shell" proved he was in better condition than anyone but his trainer figured. He stood up under plenty of punishment. In other words, he took it on the chin and shook it off, coming on and getting his man eventually. Leo Flynn, his adviser, claimed Jack could have gone the 15-round distance, but nobody would stomach that.

There was no question about Sharkey boxing better and hitting cleaner blows. He landed one up-percut that would have felled any less tough a man. Dempsey's right eye was cut in the second round, then the other lamp was cut and his lip split. In fact, his map was considerably damaged.

Sharkey thought it a bad break and declared after the fight that the defeat would not stop him going upward. He is anxious to again fight Dempsey, and if he does it will probably be along other lines.

Right now the outlook is for Dempsey to meet Tunney again, probably in Chicago in the fall. A two-million dollar gate is expected. The gross for the Sharkey fight was \$1,150,000. It meant \$316,000 to Dempsey and over \$200,000 to Sharkey.

Sharkey Pleaded Dempsey

Looked as though Sharkey fought just the way Dempsey wanted him to—right in his lap, so to speak. Instead of making a boxing match of it he preferred to slug with the former champ. In the first round he opened up wide to let Dempsey hit him in the body, probably to

"WISE MONEY" BETS

Plenty of smart betters went wrong on the Dempsey-Sharkey fight. Wise money was down on Sharkey abundantly by such men as Maxie Blumenthal, Tim Mara and Jack Curley. A hot one is the report that on the afternoon of the fight Jack Kearns, former manager of Dempsey, bet \$6,000 on the ex-champ. That story came from the Alamac hotel.

Arnold Rothstein, one of the wisest of betting men, laid \$40,000 at eight to five on Sharkey. On the day of the battle he started to hedge, but it was claimed he only got down something like \$11,000. Funny how "wise money" turns up at the last minute and goes down on the winner. But it's not funny to the other fellows.

The fight looked like a cinch for Sharkey, and the boys who bet on him never will understand how it came out all wet.

Sydney Weiss, a big shot from Cleveland and known as a sure thing better, backed Dempsey, and he made the New York boys lay it on the line. Weiss' operations caused several smart New York layers to hedge their bets on Sharkey.

prove it didn't hurt him. They say that Sharkey cannot back up, in explaining why he let Dempsey bore in so continuously. But the pictures show otherwise, with the Boston battler on the ropes often.

Sharkey entered the ring with a scowl and tried to glare Dempsey down. The latter paid no attention to that and danced around in his corner. It was the rest period of the sixth round when the salts were applied to Sharkey's beeper, the first indication that he was feeling the pace.

The fight experts were wrong in predicting a victory for Sharkey and they insist Dempsey is not the fighting man he was, saying that Tunney will have little trouble in again beating him. Sporting men in general appeared to have gone wrong in the betting. Many well known layers were down heavily on Sharkey, but the last minute "wise money" was bet on Dempsey. That and the hedging of bets at the ringside sent the reputed odds to 11 to 10 in favor of Dempsey. Previously it was eight to five on Sharkey.

"In the Bag"

These incidents led to the usual squawk that the fight was in the bag. Also that "only one man knew it." It seems correct that the Dempsey backers figured that Sharkey could not take it in the stomach and that Jack was sent in with instructions to sock to the body and keep on doing it. That seems to have done it all right, except the disputed legality of some of the blows.

John Buckley, Sharkey's manager, jumped into the ring and yelled to Dempsey: "You won on a foul." Dempsey replied: "Get away from me, you yellow so and so." That claim explained the pooh-poohing of the Dempsey corner towards Sharkey's seconds. Buckley later declared that Sharkey refused to follow direction, especially after the first round. He had been told to keep away and box Dempsey. Instead he took chances in trying to outslug Dempsey. Sharkey appeared to realize the next day that he footled it.

Sharkey complained after the fight that O'Sullivan, the referee, grinned as he counted him out, but the referee was given a clean bill of health by the boxing commission. Dempsey didn't know what blow finished Sharkey. He said it was a right to the chin, while the pictures show it was a left hook, as agreed on by those at the ringside. One of the judges declared that Sharkey was hit foul and the fight should have been awarded to Sharkey. He said he would file a report to that effect with the commission. The other judge refused to commit himself. The referee ruled there had been no fouling.

The fight has left a wide trail of bickering and arguments, not to be cleared up unless the men are re-matched. The confident and cocky Sharkey said he should have fought differently and believed he could take Dempsey when he wanted to. He still thinks so, but left the city for his home in Boston, saying there was no use objecting to the result. Bets went as they stood.

While the ballyhooing of the fight was on the "Daily Mirror" consist-

"VARIETY'S" B'WAY GUIDE

(Changes Weekly)

For show people, as well as laymen, this Guide to general amusements in New York will be published weekly in response to repeated requests. It may serve the out-of-towner as a time-saver in selection. Variety lends the judgment of its expert guidance in the various entertainment denoted.

No slight or blight is intended for those unmentioned. The lists are of Variety's compilation only as a handy reference.

PLAYS ON BROADWAY

Current Broadway legitimate attractions are completely listed and commented upon weekly in Variety under the heading: "Shows and Comments."

In that department, both in the comment and the actual amount of the gross receipts of each show will be found the necessary information as to the most successful plays, also the scale of admission charged.

NEW SPECIAL FEATURES WORTH SEEING

"King of Kings"

"Seventh Heaven"

Vitaphone Shows (at Colony and Warner)

BEST NEW FEATURE PICTURES OF WEEK

Capitol—"Twelve Miles Out"

Rivoli—"Camille"

Paramount—"Man Power"

Roxy—"Paid to Love"

Rialto—"The Way of All Flesh"

Strand—"Tartuffe, the Hypocrite"

NIGHT LIFE

The Silver Slipper, Frivolity and Everglades are the old standbys, all money-makers, and deservedly so, right through the season. The already nude shows are further undressed for the summer. The Frivolity has a new edition.

The Chateau Madrid is the new "spot" on Main Street, having the open air roof as one recommendation. Tommy Lyman at the Salon Royal still draws 'em, and the hotel roofs round out the worth-while list.

Of the "class" rooms, the Lido, Mirador and Montmartre each have dance teams as attractions; all good, with the dance music best at the Montmartre.

ROADHOUSES

The road is getting a break these hot days. Up Pelham road, Woodmanster Inn, Pelham Heath Inn and the Castilian Royal are battling it out. Further up on the Boston Post road in Larchmont, Johnny Johnson and his smart dansapation are drawing 'em to the Post Lodge, particularly the ultra-Westchester younger set. Dinty Moore, across the road at the Red Lion Inn, is also getting some trade. With Harry Susskind at Hunter Island Inn, better trade is looked for there.

Down the road on the Merrick highway, the Castilian Gardens (Al Shayne heading the revue) and Pavillon Royal (Van and Schenck) are doing the business. Harry Stoddard, at the Hotel Nassau, Long Beach, is also getting a play.

RECOMMENDED DISK RECORDS

Victor No. 20698—Eddie Peabody, West Coast picture house star, has turned out a wow of a banjo couplet in "Doll Dance" and "St. Louis Blues." It is distinguished by being a solo recording exclusively sans any accompaniment, the instrumentalist's own skill supplying the background. One would think a string instrument like the banjo a dull proposition for recording purposes, but not as Peabody does it.

Columbia No. 1045—Debut Columbia records by Gerald Marks and his Hotel Tuller orchestra (Detroit). "I'd Walk a Million Miles" and "Dawn of Tomorrow" are the selections and brightly done. Marks is a local favorite in Detroit, under Seymour Simons' banner, and has been prominent in society bookings with the automobile crowd, hence the sizable outlet for his recordings.

Victor No. 20784—Smooth fox-trots in Paul Whiteman's smoothest manner. "I'll Always Remember You" and "Who Do You Love?" are the selections.

Edison No. 52013—"Doll Dance" and "Some Other Day" are lively fox-trots as done by B. A. Rolfe and his Palais D'Or orchestra. Some flash trumpet work is also featured.

Victor No. 20786—Pauline Alpert, solo pianiste at the Roxy, has a couple of tricky pop keyboard offerings in "Magnolia" and the ever-popular "Hallelujah" from "Hit the Deck."

Edison No. 52012—Cass Hagan's orchestra, now at the Park Central hotel, New York, dispenses energetic fox-trotlike with "I Adore You" and "Lily." The latter is out of LeMaire's "Affairs."

RECOMMENDED SHEET MUSIC

"You Don't Like It—Not Much"

"La Lo La"

"Slow River"

"Charmaine"

"Just Another Day Wasted Away"

"Broken-Hearted"

INSIDE STUFF ON SPORTS

Zimmerman's Classy Golf

Up near Manchester, N. H., Matty Zimmerman, who is Joe Leblang's chief aid, has a summer home. He has booked it up with guests so much that it is almost a hotel. Aside from being host Matty is a golfer. Last week he was in fast company, in tournament play including champions. He finished one up on Jess Sweetster and one down on Ouimet. Matty toted a handicap of eight but at that he admits he is some golfer, also that he played better against the big shots than he ever did against mugs of his own class.

Shutting Down on Gambling

Resorts around New York are holding but comparatively little gambling nowadays, it is said. Inability to make "connections" is given as the best reason.

Not over one game of any account is running in Westchester County, from the reports, while Nassau County is almost entirely free.

In Long Beach every game has been closed. One game that started in a hotel with its operator one of the best known gambling room keepers in New York, was raided exactly five minutes after it had opened, with every wheel in the place smashed to smithereens.

That the championship fight will be held at the municipal stadium in Chicago appears to have been foretold when Tex Rickard was reported having freely spread deadhead tickets for the Dempsey-Sharkey boys amongst the Chicago select accustomed to those things.

When Rickard went to Chicago about a year ago to attempt arrangements for the Dempsey-Tunney fight he was reported appalled at the number who wanted a piece. Had he agreed to each, from accounts, there would have been a deficit. With the fight of last week coming off, Rickard remembered the Chicagoans and the gratuitous distribution in the city of take is believed to have been a wise move by the fight promoter.

ently had the hammer—out—for

Dempsey. The paper accepted the apparently reliable reports that Dempsey could not get into real fighting condition because of an ailment. Dr. W. D. Fralick, prominent through his treating of fighters, was sent to examine the former champ.

The physician went over Dempsey thoroughly and reported back that he was in splendid condition. That was borne out by Jack's ability to absorb Sharkey's socks while the fight lasted. The "Mirror" printed a brief item on Dr. Fralick's examination.

'ROUND THE SQUARE

Champ Bus City—N. Y.

At the rate new bus lines are being installed New York will be rated as the most active bus center in the United States. As the present day check-up is concerned 300 buses pass in and out New York daily, carrying on an average of one quarter million passengers weekly.

The first established Broadway terminal is the Astor station which is located at 45th street and Shubert alley.

Another Broadway terminal is being promoted by Messamora Kendall, of the Capitol theatre interests, in the rear of that big playhouse, the terminal site running through from 50th to 51st street. A runway has been built with the undue hurry for terminal completion caused by the order of Police Commissioner Warren that all buses be off (parked) streets of New York by Aug. 1.

It is understood that the operating cost of the new Capitol terminal will be \$45,000 a year plus its maintenance which puts it up to \$75,000 per annum. The Capitol terminal site is estimated in realty circles as worth \$500,000.

The arrangement between the terminals and the buses is that each trip is on a monthly basis of \$50 plus a commission of 5 per cent on the sale of tickets. If a bus makes 10 trips a day the terminal intake would be \$500 monthly in addition to 5 per cent of each ticket sold for transportation.

The Terminal Bus Guide is the only book of its kind allowed in the two terminals, issued once a week with the present terminal contract covering a ten-year period. Its editor is Milton Cohen who is making a special play for the theatres.

Paramount's Clock Official

The huge clock atop the Paramount, New York, is now the official timepiece for the Broadway stroller not packing their own Elgin or Waltham.

Paramount's clock is now the only public time regulator between Times Square and 50th street.

Time was when the Square had at least six, with the last of the lot having been demolished a week ago for the erection of the new Squibbs sign at 47th street and Broadway.

The Paramount clock and time may be seen with the naked eye when lighted at night, from the Jersey shore.

Coffee Between Nations

English coffee is bad—even the natives admit it—but if possible, theatre coffee is worse. When King Fuad of Egypt visited the Russian Ballet at Princes', London, during his recent state visit to England, the staff knowing he took no intoxicants, hit upon the brilliant idea of sending him along coffee for refreshment. Luckily for the happy relations existing between the two nations, a manager tactfully intervened and cancelled the offering.

Friendly Lifting

Lew Fields was in London the past few weeks supervising the staging of "Peggy-Ann," which will have a preliminary tryout at Southsea, July 18, before being brought into Daly's. Fields couldn't wait for the London premiere and sailed on the Olympic July 20. Seymour Felix put on the dances, and sailed on the "Mauretania" July 16. On arriving here, Felix discovered one of his steps from the show was being

(Continued on page 57)

SILVER SLIPPER'S MOB FOLLOWING FIGHT

Disappointed Crowd Thought Jack Dempsey Would Be With Bill Duffy

The Silver Slipper got quite a play Thursday night by the fight fans. The place was jammed. They had to shut the doors and several hundred disappointed were turned away. Many expected to see Jack Dempsey there. Most of the crowd remained until daylight.

Quite a few won plenty of "kale" on the "Manassa Mauler." Comments of praise were heard for Dempsey. None were heard to speak of a foul. Great praise was given to Dempsey for his "come-back." Everybody seemed to be with him, including the women.

Bill Duffy, fight manager was there. When they heard that Bill was at the Slipper the crowds on the Big Stem figured that the conquering hero would be with him. But Dempsey wasn't there. It was said that Duffy had just left him at his hotel. Duffy was in Jack's corner at the fight.

Many from Boston were present. Dan Carroll, manager of Jim Maloney, Charley Solomon, Boston bond broker and fight fans from the cultured city.

Johnny Dundee was introduced as "one of the greatest little fighters that ever lived." He was given a great ovation. Damon Runyon, noted writer came, after he had written his piece about the cauliflower gentry. Solomon was the only one heard to voice his opinion about the fight. And he did loudly and unequivocally.

Solomon on Sharkey
Solomon is interested in Jim Maloney, it is said. What he didn't say about Sharkey was a shame. He told of dropping \$29,000 on Maloney when he was beaten by Sharkey. "It was not that I lost a pot of gold on Maloney," he said, "But that feller Sharkey cannot take it. Maloney can beat Sharkey any day in the week. He was not right the night the Lithuanian bowled him over. Sharkey dogged it throughout tonight's fight," he concluded, gnashing his teeth.

There was not a dull moment during the night. When the crowd quit they wended their way to a "speake" where they spent some more of their winnings.

GAMBLERS LOSE \$15,000; STICK-UP IN COFFEE SHOP

Chicago, July 26.
Bondy & Schneider's Viennese Coffee Shop, at 123 North Dearborn street, was held up last week and \$15,000 taken from several gamblers.

The hold-up was denied to the police.

"Mike De Pike" Heitler, gangster, later had an altercation with the other hold-up victims over a charge of frame-up. While the others were relieved of several "grand" each, Mike only had \$6 on him.

GRACE FRENCH ARRESTED

Grace E. French, 45, of Syracuse, N. Y., and said to be a writer and secretary, was arraigned in West Side Court before Magistrate Thomas E. McAndrews on the charge of offering a spurious prescription blank to a druggist to obtain morphine tablets. Miss French pleaded not guilty, waived examination and was held in \$300 bail for trial in Special Sessions.

Miss French was stopping at a hotel in Times Square. She is cultured and a woman of refinement. She had been in the city only a day, she told detectives. She was arrested in a drug store, Dorchester, 936 6th avenue, by detective William Cruger, of the Narcotic Squad.

It was said that Miss French offered the druggist a prescription blank, signed by Dr. J. R. Lang, 81 Park avenue. The bogus blank called for morphine tablets. The physician was communicated with and denied he had written the prescription.

Miss French complained bitterly of her arrest. She spent the night in Jefferson Market prison. Two clerks appeared in court in her behalf. They refused to disclose her identity. Miss French told reporters that she was not a drug addict. She said she needed the narcotic for an excruciating pain, she suffered.

JUST A \$4 NICK

A wild revel to have been staged at the Club Troadour Friday night failed to materialize, despite a capacity crowd of expectants, including five coppers who went for the \$4 tariff and saw nothing.

Whether the presence of the gendarmes influenced modification of the proposed program, the latter was tame. A regulation cabaret floor show sans the nude tableaux and nature dancing, noised around surreptitiously, and doing the trick for attendance.

The Troubadors had announced as its main feature a September Morn beauty contest. It listened good for July. Despite humidity no such contest.

Just a \$4 nick.

Poker Game "Banker" Gave Girl Players Air

In a little game of poker at table stakes in the apartment of Claire Gilbert, 235 West 84th street, a story was unfolded in West Side Court how Miss Gilbert, model, and a chum, Susan Green, same address, lost \$3,500. It occurred a year ago last April.

The Misses Gilbert and Green decided to play "cops." They searched Broadway and its environs for the gent that decamped with the stakes. Recently they located Joseph Cohen, 34, of 100 Columbus avenue. Cohen, they declared, was one of the players. They saw him dining in a Broadway restaurant.

The girls phoned Detectives Bill O'Connor and Elwood Divver of the West 68th street station. The sleuths arrested Cohen, who denied everything. Not satisfied with Cohen's arrest, Misses Gilbert and Green began to hunt for the other two players.

A few days later they came across Sydney Smith, 38, 147 West 48th street. Smith was taking a sun bath at Broadway and 47th street. The women held on to Smith until the arrival of O'Connor and Divver. Both men were arraigned in West Side Court before Magistrate Thomas McAndrews. They were granted an examination.

Loath to talk, the women told reporters partially what had happened. It seemed, according to their story, a nice quiet game of poker was scheduled at Miss Gilbert's apartment. A wealthy titled Britisher who knew little of the game but enjoyed its thrills was expected. He arrived.

\$3,500 in Chips

Miss Gilbert, Miss Green and Messrs. Cohen and Smith and the Britisher sat down to play for small stakes. The game was going on immensely. The fifth member of the party, now missing but being diligently sought by the police, received the cash and gave the chips, \$3,500 worth.

When making change he excused himself to retire to the bath room. He was gone but a short while when the women went to look for him. He had vanished. Tears rolled down the women's eyes. Cohen and Smith suggested a canvass of the entire apartment. Presently, the cops said, Cohen and Smith left. The girls had nothing but plenty of chips.

They then notified the detectives. Cohen, according to the sleuths, was the titled Britisher. Cohen, known as Max Cohen, has been arrested several times. Smith in 1918 was arrested in Canada in a card game and also arrested in Buffalo, N. Y.

St. Louis' New Track

St. Louis, July 26.

The "Spirit of St. Louis," born of Lindy's world renown, nourished by the breaking of all known records in this section of the country for paid attendance upon a theatrical performance, at the outdoor performance of "Rose Marie" in Forest Park at the Municipal theatre the other night, has been given new impetus, from an entertainment standpoint, by the announcement that a new race track, to cost between \$800,000 and \$1,000,000, is to be built on the western fringe of St. Louis.

Ground will be broken on Oct. 1 for the only race track in the State of Missouri. The site is on the Denny road, just over the border between St. Louis and St. Louis County.

MYSTERIOUS SLASHING LEWIS VS. WAXMAN

Fight Promoters in Police Court—Phil Lewis, Accused, Says Accuser Is Crazy

Phil Lewis, 42, fight promoter, of 157 West 57th street, waived examination in West Side Court before Magistrate Thomas McAndrews when arraigned on the charge of slashing Max Waxman, manager of Joe Dundee, fighter, of Baltimore, with a razor in the Hotel Knickerbocker June 8.

Lewis was attended by the hotel physician and received about 30 stitches on his face. He was mystified by the cutting. Lewis denied the assault and said Waxman was "crazy."

Waxman identified Lewis as his assailant. He came on from Baltimore to press the complaint. The sleuths, Vincent O'Donnell and John Boyle of Lieutenant Johnny Broderick's staff, thought Waxman would not press the charge, fearing reprisal on the part of friends of Lewis. However, Waxman went through with it.

The assault created much excitement in the hotel. Waxman was summoned to the door of his apartment at the hotel. When he opened it Lewis slashed him with the razor and fled, according to his story.

O'Donnell and Boyle went to the Uncudum-Wills fight at Ebbets Field. There they saw Lewis accompanied by friends about to enter. They arrested Lewis, who offered no resistance. He was taken to Manhattan and locked up at police headquarters for the "line-up."

SUMMER LAY-OFF WITH SIDE LINE RACKETS

Agents and self-styled producers are embracing sidelines as means of frustrating eviction in dull summer. Many are finding the sidelines more lucrative than regular business if any of these boys ever happened to have a regular business.

Side lines range from tipster service to real estate salesmanship, with those in the latter racket tied up with salesmen on Long Island and New Jersey realty promotions.

They get \$2 for each prospect consenting to take the ride out, also the ride, and their share of refreshments. If a sale is made on any of their prospects they get an additional small percentage.

The supposed theatrical connections are supposed to have them familiar with prosperous show folk in a position to buy real estate.

Guest Stabbed in 8th Ave. Restaurant

Theatre crowds in the Alps restaurant, 865 8th avenue, fled in terror when they saw a terrific struggle in the restaurant between the proprietor, Kontsten Peteries, and Raymond Weaver, 30, salesman, of 100 West 69th street. Weaver was stabbed in the back and left hand. He was hurried to Roosevelt hospital in a taxicab where it is said his condition is serious.

Peteries was arrested by detectives George Ferguson and Jimmy Leach of the West 47th street station. The prisoner was taken by the detectives to the bedside of the wounded man and the latter identified the restaurant owner as his assailant.

According to Ferguson and Leach, Weaver and a friend entered the restaurant crowded with diners that had just left the theatre. An argument arose between Weaver, his friend, and Peteries about the food. The owner sought to eject Weaver and his chum. The battle was soon on and Peteries is said to have plunged an oyster knife into Weaver.

Detectives hurried to the restaurant and arrested the owner. The knife could not be found.

In West Side Court, Joseph Wolfman, 236 East 5th street, attorney for Peteries, denied the assault and stated that Weaver received his injuries when he fell through a plate glass window.

The abbreviated vaude version of "Honest Lears," sponsored by George Macfarlane, who made the legit production also has been withdrawn for recasting.

Office-in-Hat Boys

Outdoor Exchange, more or less official gathering spot for suitcase promoters and office-in-hat operators in the outdoor amusement field is now spotted outside the Bond Building at 46th street and Broadway.

The street boys who gathered for years below the old Putnam building were without a conference spot, save the Automat, until some of the bunch got the idea to move across. Now the other side of the street location is recognized as official meeting place, unless the cops break it up.

Chicago Shy on Beauts; Bonuses to Find Them

Chicago, July 26.

Either Chicago girls are reticent about displaying their charms or else there aren't enough girls with charms left from previous bathing beauty contests to supply anything near a competition.

Last week, it was reported, Balaban and Katz, sponsoring the "Miss Chicago" contest to Atlantic City, in conjunction with the "Herald-Examiner," offered minor agents from \$2 to \$5 a head for fair entrants. The girls entering the contests are offered various prizes, including \$110 in cash, \$250 fur coats, \$300 radios and what not. Every contestant gets a bathing suit and a prize. The homely ones are given a prize along with the beauts, but of lesser value, of course.

Many of the contests have ended in near riots. In one instance, two girls, number six and seven, were adjudged a tie by the judges. A coin was flipped and No. 6 won. No. 7 had her gang of cohorts on the job. They booed the master of ceremonies, hissed the judges and made so much noise the vaude bill following was hindered.

Fleet Neighbors Blames Liquor for Downfall

Attributing his predicament to craving for liquor, Fleet Neighbors, 28, electrical engineer, stopping at the Hotels Astor and Times Square was arraigned in West Side Court before Magistrate Thomas F. McAndrews on the charge of passing a worthless check. He was held in \$1,000 bail for a further hearing.

Neighbors' home is said to be in Savannah, Ga. His brother, the detectives said, is a school official of that city. The prisoner was seized in the lobby of the Times Square hotel. He was arrested by detectives Joseph Fitzgerald and Pat Harty of the West 47th street station.

The defendant told reporters that he was a graduate of the Virginia Polytechnic Institute. He held a responsible job with the Graybar Company, electrical engineers, of Charlotteville, N. C., but lost his position, the sleuths said, because of his taste for drink. He came North to rehabilitate himself.

Soon out of funds, he stopped at the Astor and gave a check for \$100 on the American Trust Company, of Charlotteville, N. C. The Astor cashed the check. It "bounced" back.

"Liquor is the cause of my downfall," the detectives quote Neighbors as saying when he was arrested.

CLEANING THE STREETS

Cops Chasing Peddlers and Fakirs Back to Their Haunts

Police Inspector Bolan's squad, under direction of Lieut. Tom Walsh, has done much in the past few weeks to rid the white light midway of street fakirs and peddlers.

Lieut. Walsh's mob has exercised extreme vigilance to keep the licensed peddlers on the hop and arrest those unlicensed.

With the street gang practically cleared up the coppers are now turning their attention toward the auto peddlers, using the parking ordinance as a whip to chase them out of the uptown section and back to 14th street and the Bowery from whence they came. The latter have been doing a three-ring sales stunt of health books, patent medicines, etc., and reported taking plenty from the chumps.

\$22 "BLEACHER" SEATS TOTAL LOSS AT FIGHT

Far Off Sections in Turbulent Times—Missiles Hurlled and People Hurt

Fight ticket steerers and speculators made themselves scarce around Madison Square Garden the day of the fight. Captain Edward Lennon of the West 47th street station who has two new men assigned to run down the steerers and specs made two arrests. These men were arraigned in Night Court. They gave their names as Harry Phillips and William Bennett. Both were arrested by detectives Pat Winship and John Knoff, charged with being steerers. They are said to have been operating for an agency.

That the specs and steerers are in fear of the pending investigation by Federal District Attorney Charles Tuttle is quite plain. Heretofore when a big fight or sporting event was on one can hear the shouts of the steerers a block away. Inspector James S. Bolan and Captain Lennon had lieutenants around the Garden to observe movements.

A runner for a spec hung closely to the line in the Garden. When a disgruntled prospective purchaser was unable to buy a costly ticket at the Garden box office the runner sidled up and learned what he had to spend. The runner would disappear and return with the ticket that he had gotten across the way in a ticket office. The buyer, of course, paid a few bucks more than the ticket called for.

At the Garden window the afternoon of the fight the only tickets to be purchased were the \$22 or the \$27.50 coupons. One writer bought two for \$10. The seats called for the ringside. Later he found his seat about 200 feet away from the ringside.

Scenes of disorder in the outlying sections of the Yankee Stadium were on all sides. It was impossible to see the fighters. Occasionally one could get a glimpse by standing, not standing on the seat but perching oneself on the back of it. A perilous position. This was done by almost all who cared to be intrepid. One time several rows of seats started to sway and a real accident seemed imminent. It was checked by the crowds jumping.

Women had a sad time. Several fights occurred. Men standing on seats were assaulted by phone books thrown by those behind them. In several cases women were struck by missiles hurled.

The crowds in the rear of the ringside section gave it up as a bad job and fled to the aisles to get a sight of the fighters.

"Never again!" was the rejoinder of those that paid for the \$22 seats. It was a repetition of other fight scenes in the bleacher part of the open air amphitheatres.

It was generally agreed in advance of the fight that the safer seats to purchase were the \$11 ones, those in the portion of the grandstand known to the fight fans as "the mezzanine." Not only is the sight vision in that section excellent, but its seats are protected in case of rain.

Richman's Quick Win on Dempsey—Chicago Bets

Chicago, July 26.

Last-minute shortage of Sharkey money in local betting circles held down the winnings (on Dempsey) of Harry Richman to a reported \$11,000.

Richman took all odds-on Sharkey coin he could find the afternoon preceding the fight but there was a lack of wagering gentry hereabouts.

Betting in Chicago on the scrap was unusually low when compared to that on previous large sporting events. It is estimated around that the total bet-making was 50 per cent. less than the sum wagered on the Dempsey-Turney fight.

During the week most of the supposedly "smart" dough went on the Sharkey long end, here as elsewhere. While in New York odds switched to 11 to 10 ringside, favoring Dempsey, they remained 7 to 5 and up for Sharkey until bed time.

Though the dollars stated that Arnold Roth's bets were on the Sharkey end, \$20,000 shipped this way in Roth's behalf is said to have ridden entirely on the Dempsey end.

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THE ARCHDUKE'S BUNK

(Continued from page 1)

that the government had learned
that an Austrian Archduke had
been engaged to play the part of
the Mexican Emperor.

At that time Senor Baumbach
stated that he feared the production
of this picture, particularly if
created from the Austrian view-

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Gertrude Short added to "Ladies
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Archie L. Mayo to direct "The
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GRAY MATTER

By MOLLIE GRAY
(TOMMY GRAY'S SISTER)

At the Palace

Even though the Palace was full of fight fans, Marion Harris kept them with her Monday afternoon until the intermission sign, something that hasn't been done for a long time and a proof of her personality and charm. Her first frock was light green, the lace of the long bodice and the crepe of the skirt being exactly the same shade, only the velvet of the girdle being darker. The white chiffon ensemble she wore later had a narrow ruffle edging the coat which had a deep white ostrich collar. The frock was lightly spangled and both the skirt and sleeves which hung to the edge of the skirt were knife-pleated. Even the scarf that draped the piano matched the black beaded drapes of the set.

Nitza Vernille wears several striking costumes. A grey velvet was lined with coral, which also made the narrow ruffle down the outer side of the tight sleeves, but the slippers were green and the three combs in her hair were red and green. Her white velvet gown was triple tiered and had a row of red woolen balls over one shoulder and at the elbow, where her red mittens ended. The skirt carried three white ostrich plumes. She opened in flowing chiffon and closed as a gorgeous cow-girl in a costume of every color and much gold.

Marie Fleming, who accompanies Walter McNally wore a lovely taffeta and tulle frock, the tight bodice green and the flounces of the skirt alternating green and orchid. Over one shoulder a narrow purple velvet ribbon was used to hold several flowers.

"Partners," a funny sketch with as much plot as most shows, had Nina Walker in a small part. She wore a short dark coat over a blue silk dress.

At the State

"Leonora's Jewels" are dancing ones and genuine, only the singer was paste, at the State Monday. The girls wear short ruffled costumes shaded through orchid to purple and lined with green for a ballet, scant white and bare feet made a slow motion seem less work and cooler than some numbers.

Lillian Morton's frock was a becoming one of yellow taffeta which opened in front to show the green chiffon and tiny rosebuds underneath. Green and yellow ribbons of odd lengths hung down the back.

Bernard and Henrie show the extremes in skirt lengths. The pianist in flesh color crepe with blue edging the short sleeves and flounces on the skirt wore hers to the ankle, while the beaded and spangled georgette of the singer just about came to her knees.

Miss Lea of Jones and Lea uses three costumes to show her progress as an actress. The blue crepe worn first had touches of pink on the long sleeves and modest skirt the pretty white crepe with its uneven hemline had ostrich plumes here and there on the skirt and the blue velvet was elaborately spangled in a large floral pattern. The tight-fitting hat worn with this had a single row of rhinestones around the edge.

Angelic—Better Than "Good as Gold"

Buck Jones was "Good as Gold" as Frances Lee had reason to believe, eventually, and the story was just about as old as gold. But there were some beautiful views of the Grand Canyon and a new recipe for scrambled eggs—saddle soap, horse medicine and plenty of pepper all added to the eggs. And the only thing Buck objected to was the pepper.

At the first view of the train robbery it did seem like a new idea for hero-horse pictures when the screen called him "Dr. Jekyll and Mr. Hyde," but one glimpse of friend Buck and we just knew he had a right to that pay roll. It wasn't really necessary to prove he gave it to the widows and orphans, that was understood. "Good as Gold?" Positively angelic.

New Job for "Fairbanks"

"Catch as Catch Can" and wouldn't, should be the rest of the title. A baseball scandal plays havoc with the hearts of the fans so what must it do to the hearts of the family of the crooked player?

This weak brother let the blame be thrown on the manager, his sister's sweetheart which placed him in a most awkward position. In several in fact, only one of which was on a mat with a ferocious looking wrestler trying to break his neck. But having just bought a dozen new collars he objected to wasting them. William Fairbanks was the ever present and capable hero.

Once "Fairbanks" meant only a scale, but now it means to scale and conquer, whether for Bill or Doug or Jr.

Kitty O'Day—It's in the Name

It must have been the name, "Kitty O'Day," that Esther Ralston assumed in "Ten Modern Commandments" that helped her to be such a delightful young lady. The Commandments was "Get Your Man" with the Couc system of repeating it over and over. The Northwest Mounted originated it but the Broadway Platinum Mounted could give them points on it.

In this instance beginner's luck has something to do with it else how could a boarding house bed-maker, and a poor bed-maker at that, get the manner and ability of a chorus girl at the first kick.

The name was O'Day, that's the answer and an enjoyable picture is the result.

Two Kinds of Courage

When Fred Humes' father sent him away to school for five years and he came back polished like a new Ford, how could his father expect him to associate with common cow-punchers and show off how he could ride in front of them? And even the girl thought he had used up all his energy selecting his riding breeches, which were certainly nifty.

Fred was just about discouraged when the villain started things. Fred finished them in fine style, finding the murderer and saving the girl, after his father had started the charge of the right brigade consisting of the Sheriff, his aides and the merry villagers.

This was called "Range Courage" but it's nothing to compare with Exhibitors' Courage on Westerns.

Gloria Grey and Connie Lora were also there.

Over Supply of Hotel Rooms in Square

Word has been passed among hotel men, especially those with a bee in their bonnets to build within the theatrical section of Times Square, that the section has been "overbuilt" and that some of the proposed inns face tough sledding.

Of those now running near and in Times Square, some are doing very well while others are singing the ledger blues.

By way of obtaining an idea on the new hotels and the number of rooms available for public occupancy close by T. S., the new Manger

hotel, adjacent the Roxy theatre, has 1,750 rooms. The new Lincoln, back of the Hotel Astor, 1,410 rooms. The new U. S. Grant hotel at 53d and 7th avenue, built by the Belvidere people, 1,085 rooms. New Park Central, on the site of the proposed Commonwealth hotel, 1,612 rooms.

A veteran hotel man who has kept tab on the New York hotel situation claims without reservation that within the last two years over 100,000 rooms have been brought close to Broadway by the new hotels.

A hotel for women only, being built in Gramercy Park, New York.

Working "Extra" Gag on Side Streets

One of the noisiest of all the Times Square rackets is now being worked on Sunday mornings by leather-lunzed newsboys employed to sell the "Sunday Enquirer," a downtown sheet which comes out each Sunday equipped with more big type and scare-heads than the Hearst "Journal" ever used. The boys take these papers through the side streets, working in pairs, and yell their "extras" in loud, penetrating tones. Working fast, they can be heard two blocks off, so that by the time they reach a window, it is psychologically figured that interest is aroused. Then they unload at a dime apiece for their eight to 10-page extras, which are in reality nothing but big headlines over some rewritten or puffed up story.

In case the first boy gets by, his partner follows up, grabbing off those who didn't get to the window in time. The boys are fairly smart, not working the same territory each Sunday, as the disappointment is so great after paying out a dime for the sheet that they wait a few weeks before coming back.

The large electric sign at the north end of Times Square which emblazoned the virtues of Arrow Collars for years and appeared prominently in moving pictures with a Broadway locale has been taken down. In its stead is a sign advertising a tooth paste substitute.

Widening Park Avenue

Park avenue is being widened from 45th to 57th street, 10 feet being gained on either side through taking it away from the parkway in the centre of the avenue. The widening is being done by the Stewart Company, which has the contract to erect the 38-story office building spanning Park avenue between 45th and 46th streets.

The privilege of spanning was obtained by the New York Central from the City of New York, on the condition that the Central continue its concourse around the Grand Central station, to 45th street on the east side. At present the concourse runs but to the Hotel Commodore on the east after around the station's west side from 45th street.

In the cavern caused by the span will be an island of safety. The building's elevators will alight upon it, with passengers for the floors above able to take the lifts from the street.

Gertrude Lawrence Strange

Gertrude Lawrence seemed a bit lost at the Paramount last week as were many of her lyrics. As a "Parisian Pierrot" she wore white satin, green tulle ruff around her neck and head and feet coverings of red. The chorus made an unusual appearance with wigs of every color to match the dress each was wearing.

For another number the girls wore short ruffled dresses some of a darker shade of pink than the others trimmed only with a blue bow at the hip, and all wore fluffy white wigs. For the final kicks good looking velvet costumes in a deep orange shade with the long ends of a black velvet bow falling back and front of the left shoulder.

Miss Lawrence delighted the audience with the familiar "I Don't Know." For this her gown was a smart white crepe with a band of silver spangles at the hip line above the chinchilla edging the bloused bodice.

Titles

"Rolled Stockings" starts off with some good laughs and then gets terribly dramatic, both parts well played by everybody concerned. "Rolled Stockings" was a good name to disguise another college story even if this one did have more than just winning the race to it. It's one of those names that make pictures interesting—trying to figure out what the title had to do with the story.

"Rolled Hoops" would have suited this one just as well. But in spite of its title and its roadhouse scene, old stuff, it has some fine moments between the brothers. Louise Brooks wears some good looking clothes and well. A black satin frock had the net yoke joining the tight bodice in deep points and the separate net scarf was edged with jet. Another light color evening gown was also very effective.

A Thrilling Thriller

"The Blood Ship" probably has more blood and thunder to the foot than the official pictures of the world war. Kind of hard on the system though what with the villain making the blood boil one minute and curdle the next, and hair standing on end annoying people in back. Luckily it doesn't affect the heart much so the damage isn't lasting.

Richard Arlen must be training for Tunny. He knows a closed fist isn't an ornament and he is using his in two widely separated atmospheres this week. At college in "Rolled Stockings" and at sea in "The Blood Ship." He didn't get Louise Brooks at college but he did get Jacqueline Logan, showing his luck was improving.

"The Great Mail Robbery" has lots of excitement in it, and only a few questions. Since "No. 8" had an armored car on it why was the gold consignment put in another one with apparently nothing in the armored car but the radio? But with its own questions unanswered it answers the puzzle of all the other pictures "How did the heroine know the hero was finer than he seemed to be?"

Jean Morgan says "Because love is not as blind as some people say," and every picture agrees with her. Homely heroines are not and only Lon Chaney dare defy the rule.

Sweetness, Innocence and Ambition

As "The Gingham Girl" was promoted from a musical to a movie comedy she must be accepted as a fairy story. Mary made cookies in a small town in a small way but she was ambitious. Sweet and innocent and still ambitious she succeeded in the big town in a big way—up to a twenty-story factory.

All the rest was laughs, some at the famous author who made a pronoun a pest.

George K. Arthur, who formerly stepped at the New York theatre for a day while New Yorking, recently has been working it at the State and now the Capitol, supplied the ginger and Lois Wilson the cookies, while Maude Fulton made the famous author as ridiculous as possible, much to the enjoyment of the audience.

"Hands Off," Poor Girls

"Poor Girls" told the story of only one girl, but the title fitted in perfectly with the other picture at the New York theater, "Hands Off." There is the whole story of both of them.

In the former Fred Humes did the fighting to keep the villain's hands off the poor girl and incidentally a worthless gold mine, and in the latter Edmund Burke, who sure proved himself a soft place to fight, where he could take his falls on a large bed.

"Poor Girls" was the story of "Texas Kate" and her daughter, but that was the only modern touch. Some day the Night Club Hostesses' Union is going to protest against all the movies depicting them as the mothers of grown children. They encourage any number of "Mamas" red hot or otherwise, but one "Mother" brings visions of dignity and age, both fatal to a hostess.

Dorothy Revier was just too sweet for anything—even a heroine—in "Poor Girls," and Helen Foster gave more character than Western heroines usually do to "Hands Off."

CHAMP DIVORCER

(Continued from page 1)

battle ground for 8,000, or 58 per cent., of Illinois dissolutions.

As to creed of the contestants, Germans led with 12 per cent.; Jews, 11; English, 10; Irish, 9; Americans, 5, and the rest scattered.

\$34 Average Alimony

Total alimony granted in the year was \$647,539.39, average of \$34 a person. With this were outside settlements estimated at \$1,500,000.

The rare procedure in alimony circles of placing the husband on the receiving end was ordered twice. Joseph A. Sabath and Fred Rush were the respective judges and neither of the lucky gents happened to be in show business.

It is estimated that a goodly portion of the litigants, probably 20 per cent., were connected with the theatrical profession.

Last week continued to uphold the local reputation and pace by turning in nine satisfied divorces and five applications for the same purpose, all theatre personages. Superior Court Judge Williams granted six of the eight decrees.

The w. k. name of Peggy Hopkins Joyce entered into one of the filings, though indirectly. Nevertheless the dailies pounced on the tale to make it look like one of Peggy's own. It was just that Richard Johnson, also a saxophone player, entered suit against Mrs. Mae Johnson, charging her of statutory offense with a Dr. George D. Byron. At the same time Mrs. Johnson contested the charges and in addition asked for temporary alimony.

Not able to decide whether a wife is entitled to alimony while under charge of misconduct, Judge Lynch asked for precedent. It was then that the case of Peggy Hopkins Joyce vs. James Stanley Joyce was introduced. Hearing was continued.

The Hansens Apart

Supported by the testimony of Dorothy Palmer, her sister, Mrs. Eleanor Hansen, dancer, was awarded a divorce from Charles Hansen, actor, by Judge Williams on grounds of desertion. Miss Palmer, also a dancer, entered her own suit the following day, so, in reciprocation, Mrs. Hansen turned witness for her.

The marriage of Miss Palmer to Crozier Pike, New York importer, four years ago, was not generally known until the start of divorce proceedings. Miss Palmer charged that Pike warned her not to divulge the marriage and beat her when she introduced herself to an unsuspecting mother-in-law. Judge Lewis granted the divorce.

Julia Hanlon, vaude single, was awarded divorce and her eight-year-old boy from Lawrence Hanlon, auto salesman. They were married March 3, 1916, and separated in Oct., 1918, when Hanlon is alleged to have deserted. Benjamin Ehrlich represented Mrs. Hanlon.

A Handsome Husband

Hazel Hulme received a divorce from Lorne Hulme, musician. Cruelty was charged. Mrs. Hulme told the court that Hulme's "out" after the alleged beatings were his reported statements that he was "much too handsome for her."

Another questionable reason for alleged fistuffs was that offered by Jacqueline Barth, of the Eddie Dale Revue (vaude), who sought and found a divorce from Frank Knight, also of vaude. Barth and Knight formerly hoofed a two-act, Miss Barth claimed that when she was the subject of the majority of applause, Knight socked her. William F. Ader was Miss Barth's attorney.

Martha Masters, vaude, was granted a divorce from Henry Masters, also custody of their daughter, Martha, 11. According to the papers, Masters is a New York looking agent.

Daughters Testify

Anna, Rose and Gertrude Alexander, three sisters, testified in their mother's behalf when Mrs. Clara Alexander appealed for divorce from Joseph Alexander on grounds of desertion. Anna and Gertrude are known as the Alexander Sisters in picture houses, while Rose works singly. Neither of the parents is directly in the profession.

Two applications were filed by Philip R. Davis, one for Laverne Taylor, dancer at the Frolics Cafe, and the other for Adele Pickell, soubret. Miss Taylor seeks divorce from Roy Scarborough, one time Buena Vista football player, alleging cruelty, and Mrs. Pickell seeks hers from Elmer Pickell, contractor, alleging the same.

NEWS FROM THE DAILIES

This department contains rewritten theatrical news items as published during the week in the daily papers of New York, Chicago and the Pacific Coast. Variety takes no credit for these news items; each has been rewritten from a daily paper.

NEW YORK

Ralph Ince, producer and actor, is in New York working on "Coney Island." F. B. O. release. Scenes for the picture are being shot around Coney Island. Ince heads the cast, with his wife, Lucille Mendez, opposite.

Julia Hoyt, blueblood actress now at Newport, has issued denials to the report published in New York that she is engaged to Louis Calhern.

Gladys Turner, Hoffman dancer in "A Night in Spain," was awarded a silver cup and \$1,000 for displaying the best pair of gams at the National Hosiery and Lingerie association contest.

The new Cort, Jamaica and 175th street, Jamaica, will open August 22 with "Sunny." J. Edward Cort will manage the house. It is owned by Michael Tucker, president of the Glen Cove Construction Company. Seating capacity is 2,009.

Hope Hampton, actress, was accorded some publicity for acting as hostess to Commander Richard E. Byrd during his voyage home. Both appeared at a benefit for the seaman's fund. Miss Hampton was traveling with her husband, Jules Brutatour.

Raymond Hitchcock is slated for a return to Broadway in September in the musical comedy version of "Just Suppose," which Joseph Santley will produce as "Just Fancy."

Gertrude Vanderbilt has asked the Surrogate's court to appoint her administratrix of the estate of the late William J. Fallon, criminal lawyer, stating she was a creditor and that she believed Fallon's estate totals not more than \$15,000. She would not reveal the nature of her claim, but indicated that it exceeded the estate's intimated value. Fallon is survived by Mrs. Arnes Fallon, the widow, and two children.

Percy K. Hudson, member of the stock exchange, is accused of cruelty and persecution in supplementing charges added by his wife, Elizabeth Hudson, to her suit for separation. Mrs. Hudson has already claimed that her husband has been quite friendly with Vida Whitmore, actress, and adds the new charges to her suit alleging that she has been hounded by sleuths engaged by her husband in an attempt to get a claim that she is guilty of misconduct.

The southwest corner of Church avenue and 59th street, Brooklyn, is the site for a theatre and stores to be erected by the J. M. Hoffman Company.

William A. Brady has purchased "Machavelli," a play dealing with the statesman of that name, by Lemist Esler. The play recently was presented at the Yale University theatre.

A bronze plaque bearing the likeness of Florenz Ziegfeld was presented to the producer by members of the "Rio Rita" company. The names of 140 members of the cast are inscribed on the tablet, which will be placed in the theatre lobby.

Disguised as collegiates, Prohibition Agents Miley and Longcope passed the doorman of Gene's cafe, 62 West 56th street, and bought several shots of liquor at \$1.50 per. Then they arrested the headwaiter, plain waiter, and the doorman on charges of violating the prohibition act. The 75 couples in the place were ordered out, and the orchestra sent home.

After a two-week absence, John Halliday is back in "The Spider."

A report filed by Referee Herman Joseph concerning the separation suit filed by the former Countess de Beaumont against Harry C. (Bud) Fisher, the cartoonist, recommended that Mrs. Fisher get her separation and \$400 weekly alimony. The referee opined that although Fisher actually shouldn't have married the countess because of a divorce decree obtained by a former wife, the present marriage is nevertheless valid.

William Gessling, one-legged night watchman of the Manhattan Opera House, is charged by Mrs. Mary King with aiding five men, whom she claims dragged her into the opera house and attacked her. Gessling was held in \$2,000 bail on a charge of felonious as-

sault. Mrs. King said the five men accosted her outside the theatre and then dragged her inside while Gessling looked on.

John Murray Anderson, presentation producer for Publix, is back after two months in Europe. He will resume his duties early in August.

Vincent Huidobro, Marquis de Casa Real, Spaniard with residence in Paris, was awarded \$10,000 in New York by the League for Better Pictures for his scenario, "Cagliostro." No plans have been made for production, the manuscript being now in the hands of a Paris publishing house.

A report from Moscow that Jasper Mayer, said to be with Paramount, announced the intention of his corporation to affiliate with the Soviet Cinema Trust for film production, was denied in New York by Paramount. It was stated no one named Joseph Mayer is in the Paramount organization.

A carnival operated by the New York Amusement Company at Spring Lake, Ocean Grove, N. J., for the benefit of Spring Lake Heights Improvement Association, was interfered with by police officials. All wheels paying money were stopped. An order signed by Mayor Roderick Allgor prohibited the carnival remaining open Sunday. Members of the improvement association are incensed, with the mayor's actions called a grandstand play for personal publicity.

In a report sent to the radio division of the Department of Commerce, Arthur E. Batcheller, radio supervisor for the district, is the statement that several metropolitan stations are deviating frequently from the wave lengths assigned to them. A record kept by the radio bureau of the Bureau of Standards shows that WEAJ is the only station listed to keep wholly within its assigned frequency.

A cutting attack on the American film industry printed by the "Osservatore Romano," the official Vatican organ in Rome, has so far failed to draw comment from American producers. All film executives in New York questioned by the dailies declined to make any answer to the charges, preferring to leave it up to Will Hays.

The Italian paper states that the American producers are degrading the masses in their efforts to please them. It is further charged that Americans are so led by their belief in the superiority of the dollar that they also consider themselves spiritual superiors to European nations. It labels as dangerous to its civilization the supremacy which the American film producers are gaining over the world.

Declaring that radio reports of fights are killing off patronage of cheap and moderate seats, Tex Rickard ventures the thought that it wouldn't be a bad idea to tax the ether listeners for the privilege. Or, he opines, if the radio public were appealed to donate anything they wished from 25 cents up they would be glad to fork over rather than have the radio privileges denied them.

Tex mentioned that the 6,000 cheap seats at the Dempsey-Sharkey fight weren't filled until 7:30 p. m., and blamed it on radio.

Frances White and Fritz Scheff will head Lawrence Weber's road company of "Bye Bye Bonnie." Opening is at Stamford, Conn., Aug. 5 for two days with the company then moving to Boston for a run.

CHICAGO

Three patrons of a handbook office on North Dearborn street turned hold-ups and robbed the place of \$400. One of them remarked: "That's the first time I ever took winnings out of that joint."

More than 100 men and women were arrested in a series of vice raids in the Chicago Avenue District. The raids were prompted by the complaints of business men in the neighborhood.

Ambrose Wyrick, opera singer, and wife have filed two suits, totaling \$150,000, against the Yellow Cab Company, on charges growing out of an accident which occurred March 27 when the cab they were in collided with another car.

Chicago gambling houses were closed last week, owing to the feud

between rival gangsters. Everything seems peaceful again and wide open.

Over 150 men, eight women, and Phil Cliffe, theatrical agent, were arrested in a raid on an alleged stag held at Colonial Hall. The onlookers were fined \$1 and costs, the eight women and Cliffe were admitted to bond and their cases continued.

A blind pig in a building directly across from prohibition downtown headquarters was raided and Louis Madias arrested as owner. Joseph Scharlend and Louis Andrews were held in a raid on a flat at 504 South Morgan street. Agents raided a flat at 10550 Eddecombe, seized a quantity of liquor, and arrested Frank Wells.

Melrose Park, suburb of Chicago, has been cleaned. In a raid last week, 14 individual homes were raided and an arrest made in each. Several roadhouses were put out of commission.

LOS ANGELES

Trial for the \$5,000,000 damage suit against Lillian Gish, picture star, brought by Charles H. Duell, producer, has been set for July 28. Duell bases his suit on an alleged breach of contract by Miss Gish in 1924. Metro-Goldwyn-Mayer is also named a defendant.

Hazel Deane, motion picture actress, filed suit for annulment of her marriage to Hugh W. Anderson, Hollywood masseur, whom she met last July 4 while out looking for her dog.

Denying charges of Mae Murray, picture actress, that they had used fraudulent representations in selling her a house in Santa Monica, Jack Donovan and his mother, Jeanette G. Donovan, filed an answer to Miss Murray's suit, in which she asks \$3,300 damages. The actress was said to have bought the house for \$50,000.

Frank Kingsley, picture director, filed suit to discontinue alimony in Superior Court against Ilean Kingsley, who secured a divorce from him about a year ago. Kingsley charged that he was never legally married, as his wife was divorced from Frank G. Lowry in July, 1921, and married him in November of the same year—before the final decree was filed. Mrs. Kingsley got her divorce from Kingsley on the ground of cruelty, intemperance and neglect.

The \$50,000 damage suit of Rena Amato, Italian film actress, against Dr. William E. Balsinger, plastic surgeon, was marked off the calendar in Superior Court when Presiding Judge Charles S. Burnell granted a request to file a supplementary answer to the complaint. Miss Amato charged Dr. Balsinger with ruining her screen opportunities through an operation on her nose.

Georgia Harrison Lane was granted a divorce from Billy Lane, local boxer. She charged cruelty, saying she served as a punching bag for her husband.

Wanlyn Carswell, pianist and former accompanist of the late Walter Henry Rothwell, conductor of the Los Angeles Philharmonic orchestra, who died last March, relinquished the one-third portion of his estate left to her in favor of the late conductor's mother and sister.

Duncan Sisters have been ordered to appear in Los Angeles Aug. 4 to have their deposition taken in the suit filed against them several months ago by Clifford Reid of San Francisco. The order was signed by Superior Court Judge Burnell. Reid is suing the actresses for \$250,000, charging they violated a contract drawn with him giving him 10 per cent of the rights to all their picture productions. The sisters will return here following their single week's engagement at the Granada, San Francisco, and then go east.

Dorothy Devore, picture actress. (Continued on page 62)

Pauline Dee in 'Burlesque'

Pauline Dee, prima donna last season on the Columbia Wheel with "Around the World Revue," has been engaged by Arthur Hopkins and will step into the legit in a piece called "Burlesque," a comedy-drama.

The show is scheduled for an early New York opening following a try-out on the road.

Lew Kelly Back

Lew Kelly is returning to burlesque after two years, to head John G. Jermon's Columbia wheel show. It will be titled Lew Kelly's Greatest Show.

Kelly's support will include Spaeth and Walters, Arib Mack, Edward De Voe, George Rubens and Wynn McVeigh.

COLUMBIA'S 22 WEEKS AND SHOWS NEXT SEASON—DROP OF EIGHT

24 Weeks in All—2 Weeks' Lay-Off—Last Season
30 Weeks—Many Important Cities Off—Negotiations Reported on for 5 Theatre Additions

Musicals in Burlesque Are After Better Terms

Pre-season dissatisfaction is being voiced by producers of the regulation burlesque shows for the Columbia Wheel next season anent a better percentage break. Producers of the musicals figure they are entitled to better terms than the dramatic attractions through carrying a heavier overhead.

The squawking producers have pointed out that shows like "White Cargo" and "Rain" carry casts of from 12 to 14 players, receiving the same terms as the musicals and burlesques.

Another dissension is the edict from Columbia that the musicals must carry 24 girls in choruses this season as against 18 in previous years. Producers have figured the additional girls through salaries and transportation expenses add an additional \$350 weekly.

A committee of producers, not set yet, will bring their grievances to the attention of Sam S. Scribner, head of Columbia Circuit.

Burlesque Changes

Howard Blah, female impersonator, will be featured next season in James Thatcher's new edition of "Around the World" (Mutual). The new book will be written around the delineator of fem types.

Billy (Grogan) Spencer will side-step burlesque for vaudeville next season, having formed a vaude alliance with Anna Armstrong.

Henry Dixon's roster (Mutual): Fred Reeb, Gerri Macawley, Len Smith, Helen Gibson, Lou Price, William Kramer and Mildred Gais. A Chinese pony ballet of eight girls will be incorporated in the dancing ensemble of Gus Hill's Columbia show "Father in Politics."

Minskys have completed cast for National Winter Garden stock for next season which reopens downtown in August: Chuck Wilson, Charles Fritcher, Eleanor Cody, Chubby Drisdale, Billie Rose Carson, Cecil Reed, Corletti, La Grace, Giggles Leonard, Phillip Baron, Rose Gordon.

Frank O'Rourke has cancelled his contract with Minsky Brothers by mutual consent to appear with Johnny Dooley in the latter's vaude act.

Charles Litt, former manager of the Palace, So. Norwalk, Conn., will manage Hurtig and Seamon's "Bowery Burlesquers" (Mutual) next season.

George Rubin with Lew Kelly show (Columbia).

Reported by the Ike Weber office: Frank Norton for Billy Watson show.

Al "Bozo" Wilson for Billy Koud show.

Harry and Rose Martine, Alvia Baker for Herst's show.

Pete Martin for Billy Gilbert's show.

Billy Morlen, Blanche Mason for Lander Revue.

All Columbia Wheel.

Billy Develliere has withdrawn from the staff of Bert Jonas, Loew agent, to become associated with Ell Dawson, Pantages agent.

Columbia burlesque circuit will have 22 playing weeks out of 24 next season, according to the present compilation, unless additional stands are added between now and the issuance of its official route. There will be two lay-off weeks, one in the east and the other west. The present listing is eight weeks less than last season's route, which had 30 weeks.

Cities dropped for the coming season are St. Louis, Chicago, Columbus, Dayton, Toledo, Paterson, New Haven, all week stands; Bridgeport, three days, and three one-nighters in New England. The only addition to the circuit for new season is the Rialto, Jamaica, L. I., a full week. The Capitol, Albany, split week last season, may go to full week.

Five Houses in Doubt
Earlier negotiations between Scribner and the Shuberts for installation of burlesque policy in five of their out of town theatres have failed to materialize thus far.

A balancing number of 23 franchises have been issued these producers: Bert Bertraud, "Wine, Women and Song"; Francis X. Silk, "Nothing but Girls"; Mollie Williams, "Big Revue"; Art Morrell, one show; Billy Gilbert, one show; Gus Hill, "Father in Politics"; Sliding Billy Watson, one show; John G. Jermon, "Lew Kelly's Best Show"; Fred Clark, "Tickle Me" and "Let's Go"; Ed. Daley, "Bare Facts" and "Here We Are"; Lew Talbot, "White Cargo" and "Rain"; Jimmie Cooper, "Black and White Revue"; Jack Goldberg, "Darktown Scandals"; Maurice Wainwright, "Perfect 36"; Issy Hurst, "Gaieties of 1927," and James Thatcher, "Around the World."

The Clark, Daley and Talbot shows are reported as partially operated, financially, by a special operating company made up of Columbia officials.

Dare Devil Advertiser

Chicago, July 26.
Likely inspired by the financial success of "Hold 'Em" Joe Powers' 16-day squat atop the Morrison hotel, some enterprising and probably promising flag pole warmer advertised in the local dailies for a manager who can grab him a similar job.

That the fellow is the last word in dare devils is evinced by the ad copy: "I will sit on one of Chicago's highest flag poles 30 days, leave by balloon, jump from balloon by parachute, release from 'chute at 300-foot height and dive into Lake Michigan." "Hold 'Em," who only sat 16 days and then came down by pulleyrope, brought about \$4,000 over the usual gate at the Rialto last week. Playing "Hold 'Em" with the regular burlesque show, the house did \$15,500 on the week.

Mutual's Field Man

George Walsh will be field man and general doctor for Mutual shows next season.

Walsh will make a tour of the circuit at opening of season.

ALL PEOPLE ENGAGED FOR "ERIN JACKSON'S BATHING BEAUTIES"

Kindly report for rehearsal Monday morning, August 8, at 10:00 A. M. Teutonia Assembly Rooms, 158 Third Ave., near 16th St. Can use some young, good-looking girls for chorus.

Apply LOUIS LESSER, Mutual Booking Office
723 Seventh Ave., New York City

WANTED—CHORUS GIRLS FOR CALLAHAN & BERNSTEIN'S "FOLLIES OF PLEASURE"

(FRED A. SEARS, Manager)
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REHEARSALS START AUGUST 1ST
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15 YEARS AGO

(From Variety and "Clipper")

A central office for the booking of nearly all the small time vaudeville was under negotiation and seemed near closing. The deal was to take in Loew, Fox, Sullivan-Considine and the United (Keith) Family department. The proposal also included the taking of six or seven theatres off the Shuberts' hands as the price of their keeping out of vaudeville.

Herman Rosenthal, Times Square gambler, was murdered in front of the Hotel Metropole, New York, a crime for which Lieut. Becker and four gangsters paid the extreme penalty. It was one of the most sensational criminal trials of the decade.

Jake Wells and the Interstate were engaged in a wrangle over southern territory and as a result the U. B. O. notified agents that they could not offer material to the Texas faction, although that time was allied with the United group.

George Primrose, Lew Dockstader and a company of 40 in a minstrel performance in blackface were engaged as star attraction for the Fifth Avenue, New York. The cost was stated at \$5,000 per week, bringing the total for the bill to \$6,500.

L. Lawrence Weber had organized a circuit, figured at 30 weeks, for popular priced dramatic attractions. The plan was much like the new policy of the Columbia circuit.

Nat Goodwin, Wilton Lackaye and Marie Doro were co-starring in "Oliver Twist," opening in Chicago.

Freeman Bernstein was a regular agent with an office and a telephone and the whole layout. Among the turns he represented according to his advertisement were Francesca Redding, Lew Welch, Genaro's band, Williams and Tucker and Bird Millman.

40 YEARS AGO

(From "Clipper")

Boston fight fans had contributed about \$10,000 to pay for a gorgeous gold belt for John L. Sullivan, known as "the Boston Strong Boy." Henry E. Dixey gave \$400 and Nat Goodwin gave \$300. The belt was presented with fitting ceremonies at the Boston theatre. (This is the trophy that reappeared last year in the hands of a Baltimore dealer in old gold. The diamonds had been pried out and the gold belt pledged for a loan. It was said at the time.)

Sunday baseball was declared legal in St. Louis, Mo., by Justice Noonan. President Chris Von Der Ahle of the St. Louis club had been arrested at the behest of the reform element. Judge Noonan studied the authorities and dismissed Von Der Ahle, ruling that although cards, servile labor, gambling and a host of other things were specifically forbidden on Sunday he found no prohibition of baseball. The theatres, which had been ready to remain closed Sunday if the decision was adverse, opened as was their custom.

Special commissioners examined the Polo Grounds, New York, then at 110th street and Fifth avenue, to assess damages in condemnation proceedings. The city was widening Fifth avenue and marking off a circle at 110th street to correspond with those at 59th street (Columbus Circle and Sherman Plaza), and the improvement would cut off the ground occupied by the Polo Grounds' grand stands.

An international sporting event was the rifle shoot at Wimbledon, England, for the Queen's Prize. A number of Americans were entered. Tennis is nowhere mentioned as a major sport in the Clipper pages.

INSIDE STUFF

ON LEGIT

The several \$2 revivals staged by Murray Phillips, none of which turned out to be a money-maker, are said to stand no one any substantial loss, all having been put on by co-operative arrangements, without authors' advances, and with "stock" scenery from the originals for which a percentage was allowed. No house guarantees were made.

In the case of "Kempy" it was practically a family affair, with the two male Nugents, the authors and principal actors, and the daughter, Ruth, and the daughter-in-law, Mrs. Elliott Nugent, playing the two feminine leads.

Harold Atteridge's substitution as librettist of the forthcoming edition of "Ziegfeld Follies" over J. P. McEvoy originally announced, has shunted McEvoy's supposed "Follies" skits into Carl Hemmer's revue "Allez-Oop."

Although McEvoy's material had not been actually contracted for by Florenz Ziegfeld there is said to have been a mutual understanding between Zieggy and the author until abrogated, when Atteridge decided to bolt the Shuberts after having librettized Winter Garden revues and others for them since the opening of the Winter Garden.

Among the skits contributed by McEvoy to "Allez-Oop" are several formerly utilized in "The Comic Supplement" produced by Ziegfeld but which never reached New York.

With casting agents beginning to work for the coming season various offices are finding difficulty in locating actors away for the summer. Early this week a well known comedian was sought for a role. After much trouble the casting office learned he was spending his vacation on an island without mail, telegraph or other means of communication.

Actors have, it is reported, frequently lost important parts through their annual summer disappearance without leaving an address. Not long ago desiring to secure someone to replace a "name" comedian in a musical comedy the management of the show called upon every casting agent in the business and Variety in an effort to locate a young man recommended as ideal for the part. It was an opportunity for the younger actor, comparatively unknown professionally. He was secluded in the Maine woods.

A humorous incident of this nature was reported last summer to Variety's Chicago office. A man and wife, both in the profession, were in different shows. The husband closed first and wrote his wife to Cincinnati that he was going on a fishing trip. The wife arrived a little later in Chicago expecting to be joined shortly by her husband. He was gone three months.

A real estate broker recently sent letters to various managers offering to sell any or all of four theatres owned and operated by the Chanins. At the latter's offices it was stated that the Chanins are not offering their houses for sale and that the broker had acted without authorization.

Recently, however, the builders did sell the Mansfield but leased it back for 63 years. The Lincoln hotel which they are building at Eighth avenue, 44th and 45th streets was similarly sold and leased by them.

ON VAUDE

American performers in Paris warn visiting professionals to be particularly cautious over foreign contracts as nothing counts but what's above the dotted line. A good many of the contracts are shrewdly phrased to conform with local law giving the employer unreasonable authority at times, such as the power to cancel on some slight infraction which is all the out needed should he be slightly dissatisfied. In time the performer learns to appreciate wherein the manager has the better of him and that makes it doubly difficult.

Another wrinkle gives the employer permission to farm out the act for private engagements, getting a fee personally but billing the artist that it is a "great honor" to work at this function for the publicity, etc. Edmund Sayag of the Ambassadeurs, Paris, is reported as one offender in this direction.

Another tip to American bandmen is to steer clear of the "on spec" thing. Each season finds more bands going over and the gamble is generally a losing one. Quite a few itinerant aggregations have suffered stranding until succored from America. Those who click cannot average over \$30 a week with few exceptions per written contract understanding.

'Tis most apparent the non-bookings blues season for the K-A and Orpheum agents. Some of the K-A agents are said to be dickering with independent agencies to take over some of their turns which are marked "available" and will be available for some time to come, according to the low down lament of the agents.

The indifference to straight vaude role and their engagements had another example last week with the advertisement in "Variety" of Nick Lucas, announcing his Orpheum route, and with Leo Fitzgerald as Lucas' personal representative. Not only is "Variety" "poison" to the straight vaude moguls, but Leo Fitzgerald advantageously occupies the same attitude, while Nick Lucas doesn't give a hang for the vaude bunch. He had to make himself before vaude would recognize him, and the Orpheum is now paying Nick \$1,750 a week after vaude had previously refused to pay him \$450.

Before they definitely decided to purchase a house in London, Kimberly and Page thought some of renting one. Visiting one prospect, the landlord thought to put in a clinching argument to close the deal by remarking that he was very glad to have them as tenants because they were "one of us."

A rumor has been current in London recently that Helen Morgan was engaged to be married to Harry Green, but Helen's mother denies it and says her daughter is too young for such things. Helen is young but Harry—well, he's all right.

There won't be many changes of managers on the K-A and Orpheum circuits this fall. A number of new houses are expected to open with the assignments coming for men who have been identified with K-A houses at one time or another.

The managers have always hammered local papers for press stuff on the acts which amounted to a special as a rule either in the Saturday or Sunday papers. Now with the new Pathe-P. D. C.-K. A. and Orpheum merger the managers will have to step on the feature film gag and this may mean almost a complete submersion of the act.

Stanley Mack's run of hard luck continues. Just when things appeared bright a death in his family would occur. To date he has

NELLIE REVELL EN ROUTE

* California, Here I Go! Goodbye Hollywood!

Like Caesar, I came, I saw—plenty—and if I didn't conquer, at least I wasn't conquered. But Odd McIntyre is right. The Sunny Coast is no place to rest—but oh, what a playground!

I can't recall ever having spent a happier six months. I found none of that feeling that is supposed to exist against Easterners (maybe they thought I was a Westerner). I visited more homes in a half year than I have visited in 10 years in New York. The real people of the motion picture industry are as fine and home-loving as you would find any place. Certainly I found more married couples deeply in love—with each other—than in any other set I've been in touch with.

Friendship out there seems to be not only a widely-preached but also a widely-practiced art. I met more old friends there than I imagined existed and made more new ones than I thought possible. And I hope to be worthy of them all.

Out there I also found health, hospitality, camaraderie, sunshine, flowers and mountains that seemed to beckon me. I had gone there almost an invalid and I return able to walk, run up and down stairs, swim and dance. Wouldn't anyone hate to leave the place that had given them all that?

But New York will look good to me, too, all of it. My friends in the East have said that they have begun fattening the calf for me. I'm glad for I feared I was going to have to go back to a delicatessen diet and that wouldn't go down well after having eaten my way through the best home dinners in Hollywood—and only one who has done that can say that they have really eaten!

But I'll be glad to get back just the same. I love California—and I love New York. I guess I'm just a fickle jade, for I could be happy with either, were 'tother fair charmer away.

I haven't time to write "thank you" notes to all who were nice to me in Cineland-by-the-ocean. So here is my bread-and-butter note to all of you. You're wonderful and I love you to death—and thanks for the buggy ride!

Will Rogers will soon start for Washington where he is to be the guest of honor on Saturday, Aug. 27, at a dinner of the National Press Club.

Quite the biggest event in Hollywood last week was the arrival of Odd McIntyre and Mrs. McIntyre, accompanied by Mr. and Mrs. Ray Long. Oh, yes, and Billy, the dog! It means that Hollywood date line will appear under "Odd's" signature in newspapers all over the country, for he has become without a doubt the national favorite among columnists. And anyone who doesn't believe this ought to see the pile of clippings sent me from various cities, when Mr. McIntyre wrote a story about me recently.

The party will be here two months, but, as "Odd" says, they haven't come here to rest. That's what they will go home for when the visit is over.

The patrons of Rector's when it was the center of Broadway life some years ago will remember a pretty little dancer there named Hope Loring. But staunch as their memories may be, I wonder how many of them would connect the little terpsichorean artist with the famous Hope Loring of Hollywood, the continuity writer who has done so many fine stories for Paramount? It is the same girl and in addition to being one of the picture industry's crack writers, she is, in private life, the wife of Bud Leighton, supervisor for Paramount.

Just a word of cheer to the New Yorkers who have been missing Al Johnson and Georgie Jessel! The boys are out here making tons of gold by standing around in front of a camera—and they say they like pictures—but just the same I caught them both looking pretty enviously at the train that snatched me out of Sunny California. Something tells me that they'll be back.

Here's a little problem, for the "Ask Me Another" addicts. How can a stadium seating 4,000 accommodate comfortably from 6,000 to 8,000? I don't know it is done but I know where this stadium is—it's the American Legion stadium in Hollywood where the prize fights are held on Friday evenings. It holds only 4,000 but I have it on good authority that at least 6,000 married men go "to the fights" every Friday night.

We don't know if the fact that broadcasting of the fights has been stopped has anything to do with this—nevertheless it's no longer possible for a wife to listen in on the fights and then check up her husband's story when he gets in. I guess the fight promoters thought their job was only to arrange the fights in the ring—and let someone else start the private fights.

Gracie Emmett has walked out on California and is on her way back to New York, via the Canal. And I'll let her tell you herself what she thinks of the Golden West.

occurred. Mack is a vaudevillian. He and Mrs. Mack have been playing as the team of Stanley and Mack. With time booked Mrs. Mack became too ill to work. She was compelled to leave the east and go to California in the hope of benefiting her health.

As Mack was preparing to continue vaude with a new woman partner Saturday for Los Angeles.

Neighborhood vaude and picture theatres around New York and elsewhere are featuring their cooling system above either acts or pictures. Even Loew's State, New York, is giving the frontage of its marquee exclusively to billing of its frigid air system. This and several of the picture houses on Broadway with cooling plants have been getting the play during the past week or so.

The K-A Palace also has a sign in the lobby saying its new cooling plant cost \$100,000.

While the N. V. A. Golf Tournament was being played off last week, Robert Emmett Keane was winning a cherished trophy, made by Tiffany's, the Devereaux Emmett Cup at the St. George's Golf Club at Stony Brook, L. I. Mr. Keane had to defeat Dr. Bernard Shea to win.

In the N. V. A. golf contest of last year, Mr. Keane won but was denied the cup for 1926 by the clerks at the club until Bob had paid up his dues. Mr. Keane didn't pay his dues and didn't get the cup, thusly bringing out what he thought of the N. V. A. Club and N. V. A. Cup.

But Bob is said to have written the clerks telling them what they could do with either or both.

PERSONAL SHOWMANSHIP GETS BIG TOWN RUN WITH ROAD SHOW

O. E. Wee Gets \$35,000 in Six Weeks in Boston With Touring "Cat and Canary"—Used Chain Store Hook-Ups and Worked Personal Contacts

Boston, July 26.

The last surviving "Cat and Canary" road show has just closed for the summer after such a surprising experience in Boston that it will be sent out again in August by O. E. Wee who brought it here for an experimental week at the Park theatre which has had a poor season as a legit house.

"The Cat" has been played here in stock and when it was learned that a one-nighter road show was coming into the Park for a week the local managers laughed heartily. Wee ran the show for six weeks with a gate of around \$35,000, the amazing thing being that he refused to change one of his normal one-night stand methods for a six week metropolitan engagement, the Park being on a sharing basis.

The stage hands and union crews generally forgave him all sorts of minor infractions. He stood in the lobby and "met the folks." Somebody told him that the half-price ticket was a business builder and he passed out 600,000 of the tickets through personal contact. An executive in one of the grocery store chains liked the show and Wee talked him into sending the half-price cards to each branch store and then had a follow up sent through so that after the clerks were reminded about the sale of canned squash for that week at 17 cents they found a reminder from their sales manager advising them to see the show and not to waste the half-price ticket. "There may be a lesson for us in this man Wee's six week engagement," said one officer in the Boston Manager's Association.

"BARE FACTS" BARELY MISSED CLOSING

One Night's Performance Missed—Hagen and Miss Kirkwood at Odds

"Bare Facts" came within an ace of premature closing last week, when the troupe showed up for the Tuesday night performance to find that musical score and orchestrations had been removed after the Sunday performance.

Kathleen Kirkwood, managing directress of the Triangle, Greenwich Village, where the revue is spotted, conducted an investigation. It brought out that John Milton Hagan, composer, had jumped the show with his music. The orchestra had familiarized themselves with most of the tunes and played the show Tuesday night, despite the absence of the orchestrations.

Miss Kirkwood, who claims to have paid Hagan \$500 advance royalties on the music, stated she would consult her attorney as to what action she should take. Reports were Hagan's action was precipitated through not receiving his royalties regularly.

"Bare Facts" got off to a bad start with a ragged performance, that brought an all-around panning from the reviewers.

This was the second annual edition of the revue, which, according to program, was projected by Bare Facts, Inc., although the program gave no information as to incorporators. The first edition, launched last summer, was partly financed by Murray Phillips and presented by him in conjunction with Miss Kirkwood. Phillips withdrew from the production after the first four weeks.

This year's edition was done by Hagan, Menlo Mayfield and Marian Gillespie as to lyrics and music, with sketches credited to Stuart Hammill.

Since opening, Hagan and Miss Kirkwood are also reported as having several disagreements.

3 SHOWS OUT

One attraction left Broadway's list without announcement Saturday and two more are going off at the end of the week.

"Crime," produced by A. H. Woods, leaves the Times Square with a run of 23 weeks to its credit. It opened at the Eltinge at \$14,000 weekly. Although upon removal business did not jump as expected, the same level was made for some time. Recently without matinees the pace was around \$6,000 weekly.

CRIME

Opened Feb. 22. Atkinson ("Times") declared: "all the old hokum of crook drama excellently put together and well acted." Mantle ("News") called it: "Another lively underworld exposure with a kick." Variety (Ibex) said: "has an authoritative call on Broadway."

"Tommy," presented by George Tyler, closed Saturday after playing 28 weeks. It opened at the Gaiety, moving in the spring. House and show had been pooling for some time with the pace around \$6,000. While never a big money draw, it made the average pace in the earlier months, being about \$3,500 weekly.

TOMMY

Opened Jan. 10. Winchell ("Graphic") said "feeble piece that the cut-rates brokerage will have to support." Hammond ("Herald") thought it "enjoyable frolic." Variety (Ibex) said: "Tommy is no heavyweight."

"The Barker," presented by Charles L. Wagner, will close at the Biltmore, having played 29 weeks. It was highly regarded and

THE BARKER

Opened Jan. 18. Anderson ("Post") handed in sole dissenting opinion, saying: "premature drama unready to stand on its own feet." Woolcott ("World") termed it the "Broadway of the tent shows." Dale ("American") said "The Barker is going to bark a long time."

Variety (Sime) said: "excellent comedy drama—outside the smash class—with \$3 top greatly in its favor."

started out with a pace of \$17,000, maintaining a \$15,000 average for some time. It dropped to the \$10,000 mark during the spring and thereafter eased off to \$5,000.

St. Louis Odeon Remains

St. Louis, July 26.

The idea of abandoning the Odeon, theatre, opera house and concert hall for more than 25 years, because of the fire which wrecked the theatre and office building at Grand and Finney avenues last spring, has been dispensed with.

It is now decided that the noted theatre will be remodeled, at a cost of more than \$100,000. The new Odeon will be three stories tall, instead of six, and will be finished in time for the start of the St. Louis Symphony Society concerts this fall.

"Crime" in Chicago

Chicago, July 26.

"Crime," with Chester Morris, Frank M. Thomas and the same cast as at the Times Square theatre, New York, will open at the Adelphi, Chicago, Aug. 3.

"Tenth Avenue," now playing at the Adelphi, closes July 30, going to the Eltinge, New York.

CATLETT VICE WOOSLEY

In September Walter Catlett will replace Robert Woosley in Ziegfeld's "Rio Rita."

Woosley is under engagement for another production at that time.

SHOWS IN REHEARSAL

"Bright Lights" (James La Penna).
"Ziegfeld Follies" (Florenz Ziegfeld).
"Babies A la Carte" (S. L. Simpson).
"What the Doctor Ordered" (Brady & Shuberts).
"The Medicine Man" (Sam H. Harris).
"The Spider" No. 2 (Albert Lewis & Sam Harris).
"Dumb Luck" (John Bohn).
"The Solitaire Man" (Chansins).
"Half a Widow" (Wally Productions, Inc.).
"Secret Service Smith" (Wallace & Shesgreen).
"Burlesque" (Hopkins & Weber).
"Speakeasy" (William Friedlander).

MACLOON DEFIES EQUITY OPENING 'HIT THE DECK'

Wires Variety Show Will Go Into Music Box, Hollywood, Oct. 9 Under MacLoon

Hyannis, Mass., July 26.

Editor Variety:

Please print MacLoon is not out of Hollywood Music Box and will open "Hit the Deck" there Oct. 9, taking company from New York.

Fletcher Billings, most recently my agent, is manager "Chicago" company, San Francisco.

Perhaps a little wool might have been used to pull over the all-seeing eyes of Frank Gillmore to get Morrissey show open, but you can win a big bet from me no affidavits of any kind were made by Billings or anyone else as to who owns the shows, notwithstanding Equity must have been the source of your misinformation.

Louis O. MacLoon.

With Frank Gillmore en route to New York, it was stated at Equity's headquarters yesterday that the office had been advised by Gillmore he was satisfied MacLoon has no ownership with Fletcher Billings in the operation of the Music Box, Hollywood, or the Will Morrissey show there, "Exposures," opening July 20, as reported in last week's Variety.

It was also stated that MacLoon could not engage an Equity cast in New York or elsewhere.

As previously reported in Variety, MacLoon heads Equity's "Unfair List," the first producer to ever land upon it.

Vincent Youmans, composer and producer of "Hit the Deck," stated that MacLoon has a contract to present the show on the coast by Sept. 1. In light of certain contract provisions, however, there seems to be some question as to extending MacLoon's option and the contract has an indefinite status.

Eddie Plohn Is Out of Show Biz

Edmund Plohn is out of show business, having joined the brokerage office of M. J. Meehan & Co., members of the New York Stock Exchange, the New York Cotton Exchange, New York Curb Market and the Chicago Board of Trade. He is connected with the Meehan branch office in the Waldorf Astoria hotel.

Plohn was formerly a Broadway theatre treasurer, later going into the executive branch of legit. For a time he was general manager for George M. Cohan and until the latter temporarily retired several years ago. He also was associated with his brother, Max, in several road attractions.

More recently Eddie was associated with James C. Elliott, acting as general manager.

GAY PLAYERS' FIRE LOSS

Chicago, July 26.

A report has been received of the loss, through fire, of entire paraphernalia and costumes of Harry Gay and Players, at the Grand opera house, Morgantown, W. Va.

New scenery and sets were also burned by the fire, which occurred the morning of July 12.

BEAUTIFUL GIRLS NEED MORE THAN BEAUTY FOR CAREER

St. Louis, July 26.

One of the most forceful, straight-from-the-shoulder views of the stage and a picture that made St. Louisans sit up and take careful notice as no such happening has ever done hereabouts, developed here with the publication in one of the dailies of a heart-to-heart talk by a prominent actor with a bunch of young beauties who had just gone through with a beauty contest in which "Miss St. Louis, 1927," was chosen from more than 100 St. Louis girls. The impressive part of the whole thing is that what the actor said has sunk so deep into the thinking apparatus of the people of St. Louis that they've begun to look upon the hard-working people of the stage from quite a new and different angle—and they're still talking about it.

It all started as a sort of a stereotyped stunt. But when the actor had finished his talk he had said so many real things that he's been overwhelmed with congratulations since.

The actor is Herbert Rawlinson, who has just come to St. Louis for an indefinite stay as a builder and leader of programs at one of the city's most beautiful picture houses.

"I might as well tell you beautiful young girls the truth from the start," he said, "and not attempt to adorn what I'm going to say with a lot of high-sounding words that will leave you wondering what in the Sam Hill I was talking about. Beauty isn't altogether its own reward, as you've been told virtue is. You'll have to have a lot more than beauty if you're going to buck this game. You'll have to have something in your pretty heads. You'll have to have grit. Any girl who has gotten to the pinnacle you're wishing for yourself has had grit—lots of grit. It is something which makes you go on and on and on, through the grind of rehearsals, seemingly endless rehearsals; through the terrors of one-night stands, of gruelling, disillusioning

experiences; perhaps through the trials and tragedies of insults from those who are so narrow that they do not appreciate the fact that you are struggling for a goal, a hard goal, whose pathway is one of thorns, though the thorns may be but forerunners of the roses that are clustered beyond the rows of thorns.

"It is that grit which will make you go on, no matter what the odds seem against you at times. In the end, when an actor or an actress has 'arrived' and you ask him or ask her whether it was worth while, many of them will reply 'No.' That's what you're up against; that's the kind of a path you are charting for yourselves on this sea of uncertainty, on this non-stop flight to a land you know not of.

"Now you are all beautiful. You all want to be artists—on the stage or on the screen. You must suffer, unless you have the luck of a Betty Bronson with some James J. Barrie; you must have your hearts broken, and if they are broken only once as you strive upward, or twice, or thrice, all the better. You must fight a few battles with the world—and lose a few—before your die is cast, before the work of the melting pot that makes great stage and screen actresses has done its work. You must go through some of the bitter, as well as the fluffy parts of life if you are ever to do anything more than fluffy things.

"You all have your first opportunity now. If you really mean business, stick to the game and you will get there—somewhere, at least. But don't go on the theory that your beauty will get you there. It won't, unless you develop as its accompaniment personality and charm—inside beauty to team up with your outside loveliness.

"That loveliness and that personality and that charm is the stuff that real actors and real actresses are made of, and, after all, they are the only ones who really succeed with the public, or with themselves."

Fields Pays Goodman

The suit of Philip Goodman against W. C. Fields has been settled out of court.

Alleging contract breach, the manager's action called for damages of \$50,000. It is understood the comedian paid Goodman \$10,000 and by the settlement fields is free to remain in pictures.

His agreement with Goodman had a year and a half to go and the manager proposed to star Fields in a piece called "The Showman."

Goodman stated the settlement was amicably agreed on and that his relations with Fields remain cordial.

Awarded Extra Week

Members of "The Butter and Egg Man" were awarded a week's salary because of the abrupt closing of the piece last April due to the illness of Gregory Kelly, since deceased.

Joseph Bickerton, Jr., acting as arbitrator, awarded the cast the claim for the amount against Crosby Gaige, producer.

Kelly was stricken in April while the show was in Pittsburgh, necessitating its closing in midweek.

Cast was given a full week's salary but claimed an additional week for the expenses accrued in laying over in Pittsburgh awaiting reopening.

The grievances were taken to Equity with the matter placed in arbitration.

Dressing Up for B'way

"The Manhattaners" that will light up the Selwyn, New York, next Monday, will be practically an entirely new show and different from that current at the Grove Street, Greenwich Village, where the revue opened last week.

The amateur choristers will be dropped on the move up with Dave Bennett called in last week drilling a professional chorus in new routines. Many of the sketches current downtown will have been deleted when the show moves up.

Lawren and Moore staged the downtown show at a small outlay, but figure they will have to dress it up and strengthen it for Broadway.

New Version of "Ladder" in Another House

Edgar B. Davis, the oil magnate who is angling "The Ladder," is again rewriting it and intends presenting that version on Labor Day. He is said to have offered to guarantee the Cort \$5,000 weekly for four weeks of September because of the rewriting. The house is booked for a musical comedy, however. For the present Davis is said to be guaranteeing the house \$3,500 weekly.

"The Ladder" is the most costly flop on record, the losses to date being around \$50,000. That Davis still has hopes of making it pay is indicated from the rewriting and offer to further guarantee. Another house will doubtless be secured under the terms. The weekly gross since moving to the Cort is reported around \$400.

CAST CHANGES

Edward Pascal succeeds Milton Wallace as Isaac Cohen in "Able's Irish Rose," at the Republic, New York, next week.

Charley Sylber replaced Cy Plunkett; Marcella Swanson took over role of "Emmeline Hawley" in "The Madcap," current, at the Olympic, Chicago.

John Halliday returned to "The Spider" this week, after having been out two weeks, due to operation on tonsils. Eleanor Griffith also returned to same production after being out on a two weeks' vacation.

Dorothy Elline has supplanted Maud Brooks in "The Squall."

Albert Vees has succeeded John Wray in "Broadway."

Duncan Penwarden has succeeded Edwin Maxwell in "The Spider."

Touring "Julius Caesar"

Eric Pape has arranged to take over the production of the recent Players Club revival of "Julius Caesar" and send it on tour next season.

Cast, which will have some hold-overs from the recent production, will include Tyrone Power, John Craig, John Westley, William Courtleigh, Joseph Kilgour, Edwin Emory, Mary Young, Bertha Knight, Henry Davenport, Frederic Truesdell.

DEEP STUFF IN TICKET INQUIRY; ZIEGFELD BLAMES FORCED BUYS

Producer Off Any Central Agency Dominated by Shuberts, Who, He Says, Push Flops on Brokers—White to Split "Gravy" with U. S.

With Flo Ziegfeld, George White and two box office treasurers testifying Friday, it was a lively and informative session which was adjourned until Tuesday (yesterday). Joseph P. Bickerton, Jr., was present to represent White, George Morely, his treasurer, and Julius (Blutch) Schleifstein, treasurer of the Liberty. Bickerton clarified several points favorable to the latter after Tuttle was finished.

Ziegfeld gave the lie direct to Arthur Hammerstein's previous statement on the stand that Ziegfeld and Erlanger collected a dollar a ticket from agencies during the time the "Follies" ran at the New Amsterdam. He did say he shared in money his "Kid Boots" got from the Couthoul agency in Chicago last season, but stated it was placed on the statement by the house and was a surprise to him.

He was both showman and witness on the stand ringing in mention of virtually all his successes, (but none of the flops) even planting that his new "Follies" is costing \$300,000. "Sally" and "Louie XIV" were mentioned but he spoke principally about "Rio Rita," current at the Ziegfeld.

He controverted the Hammerstein claim that tickets could not be bought at the box office for "Rio," and had data to prove more than a million dollars' worth of "Rio" tickets had been sold just that way. Zieggy declared he had refused to give the agencies an allotment of the best tickets over a long period. It is known that the agency buy for "Rio" is still on although the show has been playing six months. The manager stated the agencies received 431 lower floor tickets nightly out of a total of 1,637. Of the total about 800 are balcony seats. He had bank deposit slips to prove the box office sale. McBride's got the heaviest allotment, 150 tickets nightly.

Managers Responsible
"Nobody but the managers" are responsible for the ticket situation, Zieggy declared and explained that agencies were forced to make buys for flops by those controlling theatre groups. If they did not accept a buy for the failures they were not permitted to handle tickets for the successes. In answer to Tuttle's query he said the Shuberts control most houses in a group.

There has hardly been one session of the investigation that the Shuberts were not involved one way or another in the scandal of high prices for theatre tickets.

"The central ticket office is a joke," said Zieggy. "Hammerstein talked here the way he did about Erlanger and me because they could not lead us by the halter to sign on the dotted line—have our tickets disposed of at cut rates or do anything they want with them. Joe Leblang is going to spend a million dollars to build an arcade for the Shubert theatres."

"I refused to be one of the suckers. He could even have a chute from the central office to the cut rate office. And so Hammerstein came down here and lied about us."

Tuttle and Ziegfeld further discussed the proposed central office which would tend to be not only a monopoly of tickets but of theatres, the witness agreed. He thought that if tickets were sold for all theatres in a central office as proposed it would mean the public would pay an additional \$2,500,000 during the season.

Shubert System
Ziegfeld went into the matter of box office men receiving bonuses from the agencies but he insisted that was not the real reason the public was gouged—but rather the compulsion to buy tickets for failures in order to get tickets for successes.

This system of "group buys" is an accredited Shubert idea and system. The witness did admit that buys would be out if a central office was started but he refused to believe it would stop gouging. He did not know his own box office men, Julian Anhalt and Thomas Brother-

ton, received gratuities but thought that all box office men did. He reverted to the charge that losses on tickets brokers were compelled to buy for flops were the chief reason for high prices.

Ziegfeld was surprised at the testimony of Leonard E. Bergman, whom he did not suspect received money gifts from the agencies, because as a nephew of Erlanger's he had a promising future, he said. Zieggy thought it would be a great shock to Erlanger who is ill and does not know what was testified to. He stated that Erlanger had tried hard to stamp out graft in the theatre.

The witness had something to say about prices charged in the clubs, employees of which threw business to the agencies because of the percentage they would get. He claimed he offered to supply tickets to the Racquet and Tennis club direct from the box office, if the employees agreed to sell at box office prices. That was refused, and Tuttle rated it scandalous.

Takes Blame Off Box Office
The manager lightened the burden of the box-office men in the investigation by saying he did not believe it was their fault, but that gratuities were given as a result of competition among the agencies to get a supply of good seats. He put in a strong plug for McBride's through the policy of 50-cent premiums. He suggested that the government place men in the box office to watch the treasurers as a way to stamp out graft.

In verification of Ziegfeld's claim of agencies being forced to buy for flops or weak draws in order to secure allotments of successes, an instance was mentioned outside of the investigation. This season when "Countess Maritza" was ready to open, the brokers were hot for tickets. They were informed at the Shubert office that they must handle an equal number of tickets for "Naughty Riquette," which missed in agency ticket demand. At least one broker declared whatever his office made out of "Maritza" was lost on "Riquette" tickets, which "we had to give away" or dump into cut rates.

Anhalt's Statement
Tuesday's session was enlivened by a voluntary statement from Julian Anhalt that he had been receiving from \$400 to \$500 weekly as gratuities. The matter was read into the record through a government investigating agent. Tuttle remarked that in light of the "confession" he would not subpoena Anhalt.

Tuttle condemned the practice of brokers giving bonuses to box office men and said he thought that one pertinent reason for high prices. As far as he is concerned, he is inclined to regard such moneys as excess price of ticket, and one-half belonged to the government.

White Hot and Cold

George White was anything but complacent as a witness. At one point he raised his voice in an excited manner, but cooled off under Tuttle's even manner. He said he was proprietor and producer of "Scandals," and that he owned 40 per cent. of the leasing corporation which operated the Apollo, which housed the show this season. Victor Leighton and Arch Selwyn are also interested in the leasing company (Howard Company), with Leighton handling the books and acquainted with the details of revenue. He did not know what the agencies paid for "Scandals" tickets, but Leighton did, and the records would show it.

When asked if it was not true that the brokers paid \$1.50 premium on tickets, he answered: "That's news to me. I knew they paid something, but not anything like that."

It was not known until George Morely, the Apollo treasurer, was called (White being temporarily excused) that during this past season the \$51,985 had been collected from the agencies in excess of the box-office price. White had testi-

fied that 75 per cent. of the concession money gotten from the brokers went to the "Scandals" corporation and 25 per cent. to the box office. Morely verified that, \$38,698 going to the leasing company and \$12,899 to the box office. Out of the latter amount Morely said he gave his assistant \$3,500 and also paid an extra \$10 weekly to an usher who helped out in the box office. Morely said there was no special price received per ticket; that McBride's paid 12½ cents, while 25 cents was gotten from the Equity office for each ticket.

The gratuities or concession money slipped down after the first 20 weeks or so. Morely explained that one agency was paying \$30 a week at the start and only \$5 at the finish. Less tickets were being sold by the brokers. At first the agency money did not attract attention, but soon it amounted to so much that the management shared on it.

White had been unable to estimate the amount gotten in this manner from the agencies: "It might be \$10 and it might be \$60,000 or \$70,000." Tuttle called his attention to statements by agencies that they did business with him direct on the bonuses, to which he answered: "I say they lie." Morely made all the deals with the agencies, he said.

White and Morely were called down to the investigation again on Tuesday (yesterday), at which time Bickerton made the proffer to pay the government, Monday White announced he would pay the government half the money received from the brokers, and it was understood he was advised to promptly do so by Bickerton. Such money would, of course, be refunded by the government in the event the 50 percent feature of the law is thrown out by the Supreme Court.

Kidding White
"Everybody kids me about sitting in the box office," said White. "I do that to watch my business. I permit no agency to return tickets after 7.30."

White said that they always kept from 200 to 250 lower floor seats on sale at the box office. Two-thirds of the lower floor went to the agencies who took a buy for 20 weeks. White said he did not make allotments to the agencies, but Tuttle did not seem to understand how he knew if certain seats were returned from one agency, that they might have been switched over from another agency to beat the percentage limitation of returns. White said he had conversations with brokers and made the rounds of the agencies, but never spoke about the money paid to the box office as a bonus or gratuity.

Schleifstein's 2d Return

Julius Schleifstein of the Liberty testified he had made an amended return on his personal income tax to the government on advice of counsel, and Tuttle complimented the counsel. Tuttle brought out from the witness that box-office men did take tickets back from agencies and kept down agency losses, in return for which gratuities were given, but the witness did not admit that by so doing it laid the theatre open to loss.

Asked how the money came in, the witness said: "Just naturally," which brought a laugh. It was brought out that every box office in the city accepted such gifts from the agencies except the Metropolitan Opera House. Tuttle thought that perhaps \$750,000 was paid the box-office men, but erred in the figures, and later estimated that it might be \$250,000 a year. Schleifstein testified he got \$4,700 in 1925 and \$3,500 in 1926. Actually, he received twice that much, but the balance went to his assistants.

The verbatim testimony of Ziegfeld, White and others is carried elsewhere in this department.

The investigation resumed before Commissioner Cotter last Wednesday, with District Attorney Charles Tuttle attempting to find out the details of high prices for fight tickets. It was the eye of the Dempsey-Sharkey battle at the Yankee Stadium. The prosecutor figured on exposing the heavy gyp that always attends an important sporting event of the kind but had little success. Several important witnesses in on the know failing to appear.

Among the absentees was Tex

Rickard, but the latter sent his box office treasurer, Joe Boynton, who had been subpoenaed. Benny Bennett, his assistant, did not show up. Boynton referred to him as "my partner," a circus expression, and explained that Bennett "can't tell you anything else; he doesn't know about it."

Boynton had stated that his department was extremely busy and that he had his worries aplenty, what with bad checks taken in for fight tickets, one for \$1,110 and so forth. Tuttle said that that should not be so bad what with the "overs" to the box office. Boynton shot back, "If you counted the bum checks against the overs you'd be surprised how you came out."

The ticket man who handles the sale for Rickard at Madison Square Garden and also for the open air fights stated that he had a list of the purchasers of every ringside seat and that no tickets in front of the 35th row had been sold to the agencies. One ticket broker declared the nearest location they got to the ring was double RR (43rd row) and 52 rows of alleged ringside seats were all priced at \$27.50. Beyond that the ball park was covered with what are called "floor" seats, at \$22, box office price.

Tuttle had called the Rickard men downtown because of reports that ringside seats were being sold on Broadway for \$125 each. That price was offered but few single letter locations were even in sight and none appeared in the agencies for general sale at least.

Boynton stated tickets were distributed to agencies in New York and out of town, that there was no line drawn as to whom seats were sold to, the idea being to sell all the tickets. He didn't know whether agencies bought them or not and didn't care.

The witness readily admitted he received gratuities, sometimes in cash or cigars and sometimes bottles of Scotch. Asked how many bottles he replied "plenty of them."

Stockholders in the Madison Square Garden corporation have first call on locations close to the ring, he said and that fact is pretty well known. Demands from officials are also given preference in the matter of locations. How any such good seats got into the hands of speculators, Boynton did not know, he said. But he stated the Garden always knows who gets the tickets down front and even if a location given to or bought by a fight manager, they could tell just where it was.

Asked if the Jacobs agency specialized in fight tickets, the witness answered that "nobody does; the place is too big for any one agency to do that." He could not say that Jacobs sold more fight tickets than any other agency either. Later one of the clerks of the Jacobs agency admitted it specialized in fight tickets.

Specs Stuck

Tuttle wanted to know what Boynton got from the specs and the witness answered, "No broker has to give me anything." Replying to a question as to what price the specs sold for, he said he had no information on the point and was "not interested." Pressed on that point Boynton spoke about the Dempsey-Tunney fight in Philadelphia last summer:

"We stuck the specs for \$27,500 in Philly and the government got \$2,500 of that in tax money. Those tickets were sold to the brokers but they never came through the gate. If I wanted to be a burglar I could have taken them back for \$3 a piece but in our lingo I said to them 'sell 'em or eat 'em.' The prosecutor could not resist mentioning the fact that the government did not get its share of premiums over 50 cents and Boynton said he only knew about that through the newspapers.

There was a surprise when Boynton said that agencies were not given allotments for the Delaney-Maloney fight in the Garden last winter. As he explained it "we wanted to protect the public" by keeping choice seats out of the agencies. There was no clear explanation of why the public was not protected nor why it happened that tickets for that event were sold for from 100 to 200 per cent. over the box office prices.

Jacobs' Bundle

The Delaney-Maloney affair, a bust as a fight, was one direct cause for the ticket investigation. It was common knowledge along Broadway that Jacobs had the "bundle" and with him most of the brokers had to do business to get tickets. When tax investigators called at the Jacobs office they were told that no tickets were available. But customers were referred up stairs to rooms in the Hotel Nor-

Charge Actor Fled With Show's Fare Fund

Washington, July 26.
Truman Stanton, a 19-year-old actor, is being held here by the police as a fugitive from justice. The arrest was made when he alighted from a train at the Union Station Monday morning at the request of Columbus (Ohio) authorities.

Stanton is charged with having taken a sum of money, pooled by the members of the Stanton-Herbert Company doing one night stands in Ohio, intended to purchase tickets for the entire company using only enough of the money to purchase one ticket for himself to Washington.

Stanton, so the police say, told them that the company stranded "in the west."

Australian Understudy Hit in "Green Hat"

Sydney, July 2.
Owing to illness of Judith Anderson, "Billie" Lockwood, Australian understudy, was called upon to play the principal role in "The Green Hat" for Williamson-Tait. The new production of "Rain" has been postponed indefinitely owing to the success scored by Miss Lockwood and the business drawn by the new star performer.

mandie, different rooms for different priced tickets. One yarn at the time was that two federal men on vacation were given the run around at the Jacobs place and were so sore that they swore to get even. If that's so, they did.

Two clerks of the Jacobs office stated that office made a specialty of fight and opera tickets, especially the latter, Charles Kress and Joseph Betts testified. Both stated they sold tickets at 50 cents premium and knew nothing about the sales at high premiums.

Kress' insistence that he knew nothing about sales at excess prices steamed up Tuttle and he warned the witness to correct his answers. Finally former Congressman Nathan Perlman, prominent as defense counsel, whispered to the prosecutor and told him that a man named Hirsch and Ben Jacobs would come down and testify as to selling at high prices. Both men appeared to be on vacation.

Kress stated that Jake Jacobs attended to opera tickets and Mike Jacobs occasionally brought in fight tickets but did not show in the office often—maybe once in two weeks. He insisted the four clerks made the prices for which tickets were sold but similarly clung to his statement that he never sold at over 50 cents premium. Mike was described as the outside man, the procurer of fight tickets in other words.

Some Gypping

Tuttle started to read entries from the Union Club where it was set forth that 10 tickets for the six-day race last winter were sold at double the box office price of \$2.20. He also read a gem of a gyp with the item of two tickets for the Winter Garden which cost \$11 at the box office for which the Union Club records showed that the Jacobs office had been paid \$30. There was an item of tickets for Madison Square Garden at \$39 or double the box office price.

Kress ventured the suggestion that maybe the Union Club clerks had secured those tickets elsewhere and marked them up as having been bought from Jacobs. Tuttle was exercised somewhat over the idea that clerks in that club could do anything like that.

Betts, the other clerk, did not readily grasp the questions but admitted the Jacobs office did specialize in fight duets. When pressed as to who sold such tickets at high prices, he said, "I don't know," and Tuttle wanted to know who is "The mystery man" who does sell at gyp rates."

When Tuttle read out of the testimony of Joe Newman of the Broadway Ticket Office that tickets for the Delaney-Maloney fight had been bought from the Jacobs place at \$75 and sold for \$90, to "accommodate customers," neither clerk could answer satisfactorily. Box office price of the tickets in question was \$22 each. Betts declared the Jacobs place had had no tickets for the Delaney-Maloney fight. That brought a grin to the faces of those in the know, even Tuttle and Hugh McQuillan, the special service man, smiling. Betts said: "I didn't see any tickets and I sold none." The clerks were excused upon Perlman's suggestion but told they were not dismissed and may be called again.

SIX MONTHS AND \$5,000 EACH FOR ALEXANDERS; STAY GRANTED

Appeal to Highest Court in Test—Ticket Agents
Agree on 50-Cent Premium Over Actual Cost—
White to Pay and Pay

The sentence of Edward and Oscar Alexander to six months in Eastview prison, Westchester County, N. Y., for defrauding the government by not filing returns and paying one-half of the excess premiums over 50 cents per ticket, was not unexpected in theatrical circles. Besides the penalty each brother was fined \$5,000, and the corporate company owning the Alexander agency the sum of \$1,000. They were released under bonds of \$5,000 each, Judge William Atwell giving a stay of execution of 60 days. In the meantime an appeal will be made which will act as a further stay and the case is expected to reach the U. S. Supreme Court sometime next winter. If the 50 per cent. levy provision of the revenue act is declared unconstitutional the conviction and sentence will be wiped out. That is fully expected by defense counsel.

When the other brokers involved and their counsel conferred with District Attorney Charles H. Tuttle to make the Alexander trial a test case, it was not in the mind of the prosecutor to have the brothers sent to jail. Tuttle in addressing the court Monday left the sentence entirely up to the judge, whereas he could have asked for a jail sentence.

It is said that Judge Atwell, who is a Texan, was inclined to give the Alexanders a year and a day at Atlanta. Several well known persons appealed to him in chambers before the sentence and Assistant District Attorney Falk of Staten Island joined in asking for clemency both in chambers and in open court.

Law Calls for Jail

The court addressed the Alexanders on the matter of the appeals to him. He told them it was a fine thing to have such an expression of friendship, something they should cherish forever. Falk had said he knew "Col" Edward Alexander for 18 years and knew him for a fine man. However, the court thought that by suspending the jail feature of the penalty he would condone their actions and "so I am going to send you to jail. The court further commented:

"I am not concerned with what New Yorkers and visitors to New York pay for their entertainment. Some day they will learn not to pay unreasonable prices but I cannot fine you alone for that would condone consistent violations of the law."

The address to the court of former Congressman Nathan D. Perlman, also figured in holding down the jail term. He went over the grounds of defense contentions, that the law was passed at a time when the government had decided to cut the revenue bill from eight billion to six because of the armistice, that however, instead of lowering the admissions taxes, raised the then proposed 30 per cent. tax to 50 per cent., that the lawmakers clearly were not intent on exacting more revenue from theatres but in regulating tickets, that the law was confiscatory and unconstitutional. The court did not appear interested in that phase of the case but the points were again clearly gotten into the record and will be valuable upon appeal.

There was something pathetic about the Alexanders conviction and sentence. Both are growing old, and it had been their intention to retire from the ticket business next month. Edward Alexander especially was affected by the conviction, but he took the sentence without flinching. Not one of the other brokers involved would not have been willing to have taken the ship as the first to be tried. It was just a bad break that the case was heard before a judge who was adamant for incarceration.

Others to Take Pleas

It is understood the 11 other agencies and their owners will plead guilty and take a fine with suspended sentences. These other cases will, however, be heard by a judge

or judges more familiar with New York conditions. Judge Atwell will leave this district next week. The cases will probably not come up until late next month or the fall, as Tuttle is going on vacation at the end of the week. He proceeded with his investigation, however, today before Commissioner Cotter.

Tuttle explained that he did not aim to make the Alexanders the goats. They were indicted first because they happened to be alphabetically first. Privately, it is understood, Cotter felt keenly about the jail factor of the sentence. The brokers were convicted for selling tickets for as high as double the box office price and keeping a double set of records, concealing from the government the excess premiums, which, under the law, should be divided with the government. From one viewpoint that provision makes the government a party to gypping.

Last Friday the brokers, through their counsel, gave out a plan whereby it has been agreed to by 24 agencies not to sell for more than 50 cents of what tickets cost them. There are 12 agencies involved in the charges from Tuttle's investigation. The plan appears to have made an impression on Tuttle, who has been trying to get some idea of constructive methods to hold down high prices.

This plan, as outlined in Variety last week, means that if a broker pays 12½ cents or a quarter per ticket, he will add 50 cents to that, which would be the amount asked from patrons. They would also add a delivery charge of 25 cents per ticket, and in cases of charge accounts, patrons will pay \$1 per month for the service. The brokers realize possible consequence of evading the 50 per cent law and their plan is to remain as is until the Supreme Court decision on the Alexander case is handed down. It is figured that the premiums for tickets to hits will be kept down to \$1, tops, with other tickets selling at 50 cents over the box office as heretofore.

Tuttle's Statement

Commenting on the plan, Tuttle said:

"If, through the helpful co-operation of the Federal authorities, the practice of various producers and box offices in exacting extra bonuses or premiums can be ended, the cost price to the agencies will be materially reduced. In that event the purchasing public will be the gainers in direct ratio to the lessened cost which results from ending the practices which have heretofore been brought out in the pending inquiry. "The plan proposed by these agencies is merely to limit their price to an advance of no more than 50 cents per ticket over the actual cost to them," he said. "This is not a limitation to 50 cents over the box office price or even to the amount actually paid to the theatre for the ticket."

"Under this plan, the 'cost' might include the premium charge by one agency to another agency. Moreover, in 'cost' all taxes are said to be included. The Federal tax is 50 per cent where an agency charges an excess of more than 50 cents. Under this plan, therefore, the agency only proposes to limit itself to an excess charge of \$1, plus any premium over the box office price which it pays to the theatre or the box office man or some other agency to get the ticket."

"The present pronouncement from the agencies asks the natural question whether now that the agencies are willing to set a limit on their charges, the managers in their turn are willing to drop these exactions and terminate bonuses to their box office men."

The agencies represented were Bascom, Inc., Tyson & Co., Tyson Operating Co., Inc., Broadway Theatre Ticket Company, Sullivan Theatre Ticket Service, Inc., Barney Warfield, Leo Newman, Sussman Theatre Ticket Office, Beckhardt's Theatre Ticket Service, Inc., Suber's Theatre Ticket Office, Louis Cohn's, Jacob's, Ticket Office, Supreme Ticket Company, Alexander's

CHI'S FALL LINE-UP

"Spider," "Speakeasy," "Desert Song" Listed for Labor Day or Before

Chicago, July 26.

Labor Day will probably see the following in Chicago legit houses: "Yours Truly" in the Four Cohans, "Broadway" for the Selwyn, and "An American Tragedy" in the Gaiety.

Present plans are to put "The Spider" in the Olympic August 14, and to move "The Madcap" from that house into the Great Northern on the same date.

"Speakeasy" is scheduled for the Princess either August 14 or 21.

As "The Desert Song" is definitely scheduled for the Great Northern on Labor Day, it is probable Mitzi and her "Madcap" will fold up the night before.

IDEAS

By J. C. NUGENT

Ideas are scarce. It's a wonder people are so free with them.

Yet a week rarely passes that someone does not stake me to "a great idea for a play."

Of course they expect me to do my share in "rounding it out" and my inability to do so has cost me many pleasant friendships.

One man whom I liked much came to me bursting with an idea.

"This will make us a million," he said. "I'll split it with you!"

If there is one idea that intrigues me it is splitting a million.

"Let's start with the split," I said. "Where's the million?"

"You've as good as got half of it now," he assured me. It gave me pause. He was a well-known actor and should know about millions. He had played in many plays which dealt largely in millions. He had handled stage money so long and so nonchalantly that when ordering breakfast he never studied the price list on the walls of Thompson's restaurant for more than 40 minutes.

"Here it is," he explained. "These two guys—"

"What two guys?"

"Any two guys—wait a minute—these two guys plan this thing—a murder or something—maybe robbing a church or getting to some dame—it's the crux, anyhow—"

"Where?"

"Oh, I got that visualized. It's in the woods. These guys think they are alone and they cook this thing. After they're gone—here's the big riot—after they are gone—another guy crawls out of a log!"

Lay Ideas, too

Of course, I get ideas from laymen, too. A prominent citizen of a fairly rational community once invited me to dinner, with much ceremony and mystery. Over the cigars, as we sat on the porch afterward, he announced that he had a corking idea for me.

"I confess I can't write it," he said modestly. "But it's a play they are ready for. They are fed up on all these wild things and they are ready for a new, strong, American idea. And this is it. It's got everything in it, and you're the man to put it in shape."

"There's a lot of money in any good idea," I ventured, cautiously.

"I am not doing this for money," he announced. "That's the trouble with art in this country. I just want to feel that I have done something for the stage."

"Lot of money in the foreign rights," I told him. As long as he didn't want any money, I thought he ought to know.

"They would get this over there, too," he said. "We underestimate the foreigners, I believe."

"Well, what is the idea?"

He made a Mac-Ready pause of some seconds. Then he pulled it, with all the impressive dignity of a Chicago booker when he asks you for a match:

"The Old Oaken Bucket!"

I waited a while for more particulars, but he held his period. That was his idea and he stuck to it.

Anyhow, it was a good cigar he gave me.

I really thought that idea over a good deal. In fact, I looked up one

old oaken bucket. He said there was everything in it. There were frogs in this one.

One who is merely facetious might say that that croaked that idea.

Idea Staker

If the idea staker has his idea in script form it is easier. He brings it to you and says, "Now I want you to read this as a favor to me!"

"But why. I don't produce plays—and—"

"I just want your opinion."

Dodging

In earlier years we have given our opinion and the feud is still festering. But with years one learns. Not much, of course. We grow old quickly and wise slowly. But one way, and the best I have found, is to say, "That's fine. Don't tell me anything about it. Let me read it."

Then he promises he won't and tells you all about it. Then you bring it back after a decent interval and tell him it's so perfect you can't suggest a thing. In that way he thinks you're a wizard, and you don't have to read the play.

As compensation, a real idea comes along now and then. But even then, you take chances.

I am now in a fine, respectable little resort by the sea. Nice people living around me. I came here to make a play from John Wray's idea as contained in his sketch, "One of the Finest." That, I felt, was an idea.

Last night, in my private writing sanctum, which happens to be an unused garage, John visited me and in the midnight John acted out some of the scenes.

If you saw John get shot in "Broadway" you know that when he acts he acts, garage or no garage.

Neighbors or no neighbors.

And he surely did that scene where he calls the other crook everything and threatens to shoot him in the merry back, just as said crook shot the other fellow.

And when he called him a yellow rat and other things he put conviction in it.

We are great friends, John and I. I told the hackman that as we drove back from the station, after taking John to the train with the finished script.

"I like him better than any friend I know," I mentioned to said driver and a couple of returning citizens.

"You must like him," said my friend, the Doctor, whose cottage is next to mine out here. "I'd have to like a man a hell of a lot to take what you took from him last night in the garage, drunk or not drunk!"

"Oh, well, these stage people are temperamental, but they get over it," said the other passenger, who is my grocer. "He looked kind of ashamed this morning. I noticed it when he put that golf book in his grip."

But the driver was on my side. "I thought he cursed at you a good deal, too, Mr. Nugent," he said, reflectively. "But, hell, if he is a friend and was just drunk, I give you credit for sticking up for him. It seems quiet out here today. I wish I had an idea."

Ugly Charge Against Stage Director

An ugly charge is pending in a New York court of record against a famous stage director-producer. It was called for trial Monday and adjourned. By stipulation of counsel on both sides all the papers were sealed. It is possible a settlement has been made to keep the facts out of public knowledge.

A girl claiming to be or to have been the common-law wife of the defendant, born abroad, made affidavit that he took advantage of her, lived with her and was the father of her child; that he then fell in love with another woman, who, by the way, was wealthy, and in order to marry the new flame, abused and threatened the girl he had inveigled and by force made her sign a paper denying all her allegations, including the paternity of the child.

Following this, he is alleged to have used the document to get her deported to England, of which she was still a citizen, as the man himself had never become naturalized in the United States.

Besides appears an undisclosed fact, that the director-producer deserted a wife and three children in England. His family is still there, in want and without support of any kind from him.

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"EAST SIDE" REHEARSING

"East Side, West Side" will start rehearsals next week, to open at Atlantic City Sept. 5 for a week.

Sept. 12 the Erlanger-Dillingham production starts a three-week stay at the Garrick, Philadelphia.

Eddie Dowling and Jimmy Hanley wrote the show. Dowling did the casting and will stage the book.

ZEPHA DAY BACK

Zepha Day returned Monday, to assume charge of the publicity department of the Charles Frohman office.

Miss Day has been on a two months' vacation, taking cooking lessons.

PANTHEON'S \$250,000 LOSS— QUITS GARDEN

J. S. Bretz Takes Major
Part of Money Gone—
\$8,000 Weekly Gross

"The Pantheon de la Guerre," the panorama painting of the World War, a quarter-of-a-million-dollar flop as an exhibition, was taken down at Madison Square Garden last week. It had been on view there since spring, a loser from the start. The exhibition had quietly closed the Saturday before.

An idea of how much was dropped in the Madison Square Garden showing may be gleaned from the fact that the iron stairways and special structures used to show the painting cost \$65,000. It cost \$7,500 to dismantle it.

The daily gross ran between \$600 and \$700, with the weekly grosses not estimated at over \$8,000 at any time. It cost more to operate than the gross was.

J. Sylvester Bretz, wealthy sportsman, shouldered most of the loss on the exhibition. He is connected, through family ties, with James W. Elliott, who purchased the Pantheon for American showing. Bretz also backed Elliott in producing "Castles in the Air" to some extent. When asking for collateral, the painting was turned over to him.

The losses to Bretz have nothing to do with the Garden's loss in rentals. The Garden split the gate 50-50, with the Thomas Jefferson Memorial Fund getting 10 per cent. While the Garden was guaranteed against loss, it has a daily rental figure of \$3,500 and has been unable to play other attractions or exhibitions on that basis.

The painting was to have been exhibited at the Garden until October.

2 New for Subway

Two new theatres are to be added to the subway circuit, both in Jamaica. The first to open is the Cort, built by John Cort, which will light up with "Mr. What's His Name," the French farce produced by A. H. Woods. The premiere has been set for Aug. 22.

The Shuberts are also building a pop price legit house there.

TWO TRYOUT CASUALTIES

John Golden's production of "The Kibitzer," by Jo Swerling, closed last Saturday after a 10-day tryout tour. The piece will be rewritten and given another trial four weeks hence.

"Among the Married," produced by Sam H. Harris, was also hauled in for revision last week after being out two weeks.

BLEDSE'S "JONES" FOR ROAD

Julius Bledsoe, in "Deep River," is being lined up as a road star in "Emperor Jones" for a tour of the south.

This is the show in which Charles Gilpin formerly starred.

Frances Starr With Equity

Frances Starr resigned her membership in the Actors' Equity League and was elected to membership in Equity.

'ABIE'S IRISH ROSE' TAKES WORLD RECORD FOR LONG RUN AUG. 9

2,239 Performances Beats "Chu Chin Chow's" London's Record—4 "Abie's" Next Season—Austrian Co. in 48th Week

"Abie's Irish Rose" will break the world's long run record held by "Chu Chin Chow" on Aug. 9. The Anne Nichols wonder will tie the record the night before with the 2,238th performance at the Republic, New York. "Abie" will continue through that week and may go further into August.

"Chu's" record was made in London, where "Charley's Aunt" had the straight play or comedy record. The latter show's mark was passed by "Abie" last year.

There will be four companies of "Abie" on tour next season. The New York company will play in the East. There will also be a California, one in the South and a week stand unit also. Abroad there will be an additional five companies.

The present company upon leaving the Republic will open a tour at Teller's, Brooklyn, N. Y., Labor Day. It will be in the other subway houses and then go to Philadelphia. Following that date the show comes back for repeat bookings in other subway circuit houses.

The Australia company is in its 48th week. Next month the company, with the exception of Jack Trainor, who has been retained, will return to New York, but the show continues with the balance of the cast picked by the Ward-Fuller company. It is understood the contract provides for the presentation there to continue under the Ward-Fuller management after the first year.

Reicher in Film Role

Frank Reicher, formerly well known stage director and actor, once with the Theatre Guild, is now playing parts in pictures, his first connection being with Fox in "Grandma Bernie Learns Her Letters." Reicher, who was general director for Frohman for two years, started near the top of the heap in Hollywood when he first went out as adviser to Cecil B. DeMille.

John Ford is directing the picture with a cast, including Margaret Mann, James Hall, Earle Foxe, Francis X. Bushman, Jr., George Meeker, Albert Gran, Hugh Mack and Michael Mark.

Miss Irving Loses

On Wardrobe Claim

An adverse decision was rendered Elizabeth Irving, actress, last week in her claim for \$150 against Gustav Blum, producer of "The Mystery Ship."

Miss Irving alleged the amount due as rental for costumes she supplied during her engagement in the piece.

During the arbitration Blum testified that he had been willing to furnish Miss Irving's wardrobe, but the actress preferred her own. Miss Irving agreed such was the case, but figured she was entitled to the amount mentioned.

J. C. Huffman, arbitrator, found in favor of the producer.

Mahoney Piece Set

"Take the Air" has been definitely set as the title for the musical which Gene Buck will project Will Mahoney next season, with actual production set for November to give the comic ample opportunity to fulfill previous vaudeville and picture house contracts.

"Take the Air" will have book and lyrics by Gene Buck and Anne Caldwell, while Dave Tamper, Jimmy Hanley and Raymond Hubbard will do the music.

AHEAD AND BACK

Arthur Kober has succeeded Lynn Farnol as press representative for the Actors' Theatre. Farnol goes with George C. Tyler.

George W. Lederer has gone to Chicago as special representative for Albert Lewis and Sam H. Harris in the presenting of "The Spider."

SHARING BILLING

Several rather startling co-starring arrangements are reported in contemplation for the coming legit season. It is understood that Elsie Ferguson will be seen in a play entitled "Two Women" with Nance O'Neil as her co-star. Neither player has shared billing for years.

Another projected team is said to be Mary Nash and Basil Rathbone.

Ethel Barrymore will travel on the road with Sir Guy Standing, English actor, not on this side in 12 years. He will have the C. Aubrey-Smith role in "The Constant Wife" on tour.

ANNE E. NIEBEL IS DECLARED SANE

Washington, July 26. Anne E. Niebel, formerly a show girl in Ziegfeld's "Follies" as well as "Kid Boots," has been declared sane following a hearing before the Lunacy Court.

Held since May 26 for observation in the Gallinger Hospital Miss Niebel, who is looked upon hereabouts as quite a beauty, was committed to the hospital on the petition of her mother, Mrs. Rebecca F. Morse, of this city.

Miss Niebel attracted national publicity about six years ago when she filed suit for breach of promise against Manuel Herrick, the then representative in Congress from Oklahoma, following a beauty contest conducted by him for the purpose of selecting a wife.

Herrick also stated in letters to the press that the additional purpose of that contest was to show the evils of such contests.

"Mating Season's" Deal

"Mating Season" shifted from the Selwyn to Wallack's this week with the cast going on a commonwealth arrangement.

The new arrangement is for \$50 weekly guarantee to the cast, with a percentage in addition on over \$2,000 gross.

Some of the cast were only paid part salaries for last week, with the remainder promised today (Wednesday).

Lambs in L. A.

Los Angeles, July 26. A party of 18 Lambs from New York ambled through Los Angeles today on their way to San Francisco, whence they will gambol in "High Jinks," the Bohemian production.

The Lambs traveled via Panama Canal.

THEO. ROBERTS RECOVERING

Los Angeles, July 26. Theodore Roberts is recovering from an operation at the Osteopathic Hospital. He will be confined for at least two weeks.

Pitou Erlanger Booker

Augustus Pitou is assisting George Leffler in handling bookings for next season in the Erlanger booking office. Pitou will help with the bookings for a few weeks preparatory to plunging into his own production plans.

"Spread Eagle" in London H. M. Harwood has purchased the English rights for "Spread Eagle" from Ted Harris.

The Brooks-Lister piece will be Harwood's opening attraction at the Ambassadors, London, in autumn.

HENRY W. SAVAGE ILL

Henry W. Savage, veteran producer, is reported ill in New York City.

There was little change in his condition last week.

LEBLANG'S UNITED PLAN NEAR CONSUMMATION

Monday Night's Meeting Discussed Contract—10-Year Clause Modified

Another meeting of managers on the matter of Joe Leblang's central agency, or as it is expected to be called, the United Theatre Ticket Office, was held Monday night. It was anticipated at that time that the agreement would be ratified but the legal phases of certain clauses were discussed instead, as was the case at the previous meeting.

Attorneys pointed out flaws in several provisions. One change referred to the make-up of the board of directors. It was decided the managers as a body shall have equal representation with Leblang. There are to be four directors appointed by each, with a prominent outsider acting as referee in cases of dispute. Indications are the United will be incorporated under the laws of Delaware.

While the term of the agreement remains at 10 years, the limitation of selling any of the theatres represented, unless the purchaser agreed to place tickets in the United office, was modified as expected. As now phrased, no owner is to transfer his theatre for operation except in cases of bona fide sale. He must promise to try to persuade the purchaser to subscribe to the Leblang office and the house or houses must continue to do so, unless it be that the owner no longer is financially concerned other than as mortgagee.

Vigilance Committee

There was a wrangle among the lawyers over clause 16 of the charter and by-laws over the manner in which the Vigilance Committee is to be appointed. Originally the power to appoint was with the owner of class B stock, which stock is retained by Leblang. It has been changed to class C stock, which is to be owned by the managers. There are really three classes of stock, that of class A being regarded as preferred, but the disposition of it is not clear in the minds of some of the managers.

The vigilance committee appears to be an important one. It will be charged with checking up on scalping of tickets, the box office men and discrimination in the United Office. It has the power to call a meeting of the board of directors, none of the directors, however, to be on the vigilance committee. Such directors' meetings would be called to act on complaints.

Opponents to the Leblang central office idea continue to pick flaws in the scheme. Though those producers not owning theatres would, as usual get the biggest share of the grosses, they are to have no say in the matter nor are they to participate in the profits. Several producers are known to have warned theatre owners to go slow and that they will seek other bookings. They feel the plan lets the producer take all the chances, getting none of the expected ticket gravy.

Those managers figuring in the central office plan say that the least they can do is to try and better the ticket situation; if the Leblang plan does not work out, they can always go back to the present system. Reports that four agencies of the 50-cents-per-ticket premium class would receive allotments from the central office have not been verified and it was stated no such thing was discussed at the meetings.

The number of theatres represented in the Leblang plan is indefinite, one side stating that not more than 50 per cent. are actually committed to it. Leblang requires that at least 50 per cent. of the 72 houses listed in the contract must come in before the central office will operate.

Just how Leblang's cut rate agency will operate along with the central office appears not to have been considered at the meetings.

"Ching-a-Ling" Suit

An echo of the "Ching-a-Ling" fop is the \$2,500 damage suit against Sea Lion Productions, Inc.

Arthur S. Lyons, Park-Lex Holding Corp. and George M. Carson by Patrick J. Carey, doing business as P. J. Carey & Co., theatrical scenic builders.

Lyons through Kendler & Goldstein generally denies the allegations. Park-Lex and Carson are represented by other counsel.

CIVIC ASS'N. INVESTIGATING WHY 'ST. PAUL'S BUM SHOW TOWN'

Business Men Going Right Down the Line—Particularly Insistent About Legit and L. N. Scott's Met, "Disgrace to City"

SOLD PREMIER "PAPER"

A number of the newspaper people who had tickets held for them or their friends for the opening of "Kiss Me!" at the Lyric, New York, Thursday night, were disappointed. The box office rush exceeded expectations and a number of the passes being held were sold with resulting confusion.

Being the only opening and a \$3.30 top scale the premiere attracted the masses.

LAIT SAYS SWERLING COPPED "KIBITZER"

Notifies Producer and Dramatists' Guild Play Infringes on Lait's Story, Printed in 1921

Notice has been served on John Golden that "The Kibitzer," a play produced by John Golden and credited to Jo Swerling, is an unauthorized dramatization of Jack Lait's short story, "The Soul of a Heel," published in 1921. Swerling was in Lait's employ in Chicago at the time the tale was written.

The drama was opened in Mamaroneck and played last week in Atlantic City to fair returns. Lait visited the beach resort town after receiving several wires from friends and strangers who saw the play and recalled his story. After seeing a performance Lait decided it was an infringement and so advised Golden, who also hopped to Atlantic City on hearing of the similarity.

Golden's contract with Swerling was for a try-out engagement with an option for a New York opening if satisfactory. It was reported that Golden gave notice to Swerling that in view of all circumstances he would not proceed further with the piece.

Edward Robinson, featured in the title-role, is said to be interested with Swerling, and his engagement and the use of the book were combined in the deal.

Matter of Blank Check

The portion of the script which Lait claims is his property by virtue of prior publication and copyright, deals with one man giving another a check signed in blank, leaving it to the recipient's nerve to fill it out for what he thinks the other man values his services at; a special deposit has been made; if the amount is over, the check comes back "N. S. F." and the "heel" (or the "kibitzer" in the play) gets nothing; if he makes it out for less he, of course, is out the difference; the Howard struggles drive the small-souled piker crazy, etc.

Swerling sued Lait several years ago, charging that he had collaborated with Lait on a play. The court ruled that Swerling was Lait's paid employee, that Swerling had no claim on any of Lait's product, and offered to give Lait a judgment against Swerling as a result of the accounting Swerling had himself demanded. Many Broadway notables and the men associated in the Chicago office, where Swerling worked for Lait, testified.

Lait has placed all these details in writing before the Dramatists' Guild of the Authors' League, expressing his willingness to have them thrashed out by a committee of the writers' body, before a board of arbitration or if need be in court.

HECHT, KAHN MUSICAL

Ben Hecht and Roger Wolfe Kahn are collaborating on a new musical comedy, labeled a "musical travesty," which Horace Liveright will produce. Kahn and Hecht were brought together by Liveright, who is the Chicago author's publisher.

St. Paul, July 26.

St. Paul theatre owners and managers are going to be called on the carpet within the next few days by a committee of the St. Paul Association of Civic and Business Affairs to answer to a number of leading questions concerning show conditions here.

St. Paul's reputation among the theatrical profession as a bum show town is going to be probed. After sufficient data has been collected, the association committee is planning to take steps to put St. Paul on the map as a theatrical center.

Among those who will be asked to do something at once is L. N. Scott, owner of the Metropolitan theatres in St. Paul and Minneapolis. According to association officials the Metropolitan is a disgrace to the city. It's an old barn, needs decorating badly; should have a general overhauling; requires a drastic change in the policies relating to service and shows.

Pete Ermatinger, formally associated with Scott here, is understood to have made a standing offer for the purchase of Scott's two Metropolitans. Pressure may be brought to bear on Scott to retire from active management of the houses and permit Ermatinger or someone else to take them over and inject a little new life in the Twin Cities. The report that the two Metropolitans and their franchises were for sale was denied by Scott. He may change that denial if the association gets on his trail.

Vaude and Pictures

Representatives of the Orpheum circuit also will be asked why St. Paul isn't getting senior acts instead of the second rate stuff from the Orpheum junior circuit. The Hennepin-Orpheum, in Minneapolis, has been steadily drawing a large weekly patronage from St. Paul because intelligent theatregoers refuse to be satisfied with the offerings of the Palace-Orpheum here.

Finkelstein & Ruben will come in for their share with questions concerning the practice of billing first runs in the small town houses outside months and weeks before they are brought to the Twin Cities. It has been intimated a protest may be registered because a picture sometimes is played in a Minneapolis 25 or 35-cent house and then billed into the Capitol here, the finest house in the city, at 60 cents.

St. Paul Association officials indicate a conference with Minneapolis and Duluth representatives on the general subject of theatrical policies. St. Paul and Minneapolis are badly in need of something new in the matter of legitimate houses. Arthur Casey's success here with stock last winter opened the eyes of a few of the old-timers. It is believed his fine showmanship indirectly is the cause of the present investigation. If Casey can do it, the boys say, there's no reason why others can't.

L. A. Off Sidewalk Specs

Los Angeles, July 26. An ordinance prohibited sidewalk ticket speculation was passed yesterday by the city council.

It followed numerous complaints of patrons that they had been approached while standing in line before a box office.

Heavy penalties are provided for violators.

Films in Little Mayfair

Mayfair, little theatre on 44th street, east of Broadway, which opened as a production house last season, will assume a picture policy starting Aug. 19. A 19-man house was taken on the Mayfair by Samuel Kleinfield and I. Schwartz from Ed Margolis.

The 290-seater will specialize in foreign picture productions. The interior will be decorated to provide a cosy and intimate atmosphere.

Scale will be 75 cents top.

VERBATIM TESTIMONY OF TICKET HEARING

(Flo Ziegfeld, Jr., and George White Testifying)

UNITED STATES VS. ALEXANDER THEATRE TICKET OFFICE, ET AL.

New York, July 22, 1927.

Present: Mr. Tuttle for the Government. Chaddbourne, Stanchfield & Levy (by J. Arthur Leve), for Florenz Ziegfeld.

Joseph P. Bickerton, Jr., Esq., for George White, George F. Morely and Julius Schleifstein.

FLORENZ ZIEGFELD, called as a witness on behalf of the government, being first duly sworn, testified as follows:

Direct examination by Mr. Tuttle: Q. Where do you live? A. Hastings-on-Hudson.

Q. Mr. Ziegfeld, several hearings before today there was testimony by Mr. Arthur Hammerstein; after that testimony became public your counsel, Mr. J. Arthur Leve, of Chaddbourne, Stanchfield & Levy, got in touch with me and said you would like the opportunity of appearing here and state what you wish to say concerning the testimony and also concerning the subject matter of the investigation. I said I would be glad to have you do so. Now, if you will, address yourself first to what you desire to say in answer to the testimony concerning yourself given by Mr. Hammerstein. A. If the information that I got is correct, Mr. Hammerstein testified that Mr. Erlanger and myself received a dollar a ticket for eight hundred tickets nightly, or a weekly gross of \$5,600 for the tickets for the Ziegfeld Follies sold at the New Amsterdam Theatre, and that Mr. Louis Cohn was the one that informed him that that was the fact. In the first place, I do not believe Mr. Cohn ever told Mr. Hammerstein anything of the kind, and if he did, he did not tell him the truth. I do not see how Mr. Cohn in the first place could have been in a position to tell anybody that we sold eight hundred tickets. In the first place, the New Amsterdam only has 614 seats on the ground floor, so we miss a few dollars on that. Secondly, Mr. Cohn's agency never handled, and I think his men will come up here to testify to that effect, or you probably have seen the books, more than fifty seats or sixty seats for any one production, so according to Mr. Hammerstein that left about 740 seats that we got a dollar apiece on that must have been sold by other people.

Lie Direct

Naturally, in all those agencies that were selling tickets during that time—and if possible I would like to have them brought down here, or their books brought down here to refute a statement made by Mr. Hammerstein, which is absolutely a lie; I have never received a dollar from any ticket since I have been in the business anywhere except on one occasion, and that was in Chicago when "Kid Boots" played in Chicago at the Woods Theatre and they had an arrangement with an agency by the name of Couthoul by which they received fifty cents on every ticket sold through that agency, and when I went out to see that production and received the first week's statement I saw an item on there on the Saturday night's statement of about four hundred dollars out in two, which added two hundred dollars to that statement, and the other two hundred dollars went to the United States Government. Mr. Archie Jones, who runs the theatre, explained to me this was the arrangement he had with Couthoul's for all the productions that played the Woods Theatre, and that he split it in two according to the law and gave fifty cents to the government and the other amount credited on the weekly statement, and I at that time got seventy per cent of it, and that is the only time I have ever received directly or indirectly a dollar for any ticket sold for any of my productions. I have always been content to receive the price that has been printed on the ticket.

Q. Did you have personal acquaintance, with Mr. Louis Cohn? A. I did.

Q. How intimately could that have been? A. I had known Louis Cohn for a great number of years. I knew Louis Cohn from the time he stood in front of the Hammerstein Music Hall and practically sold all the good seats for the Victoria Music Hall.

Q. Since Mr. Hammerstein's testimony, has the matter of Mrs. Cohn possibly knowing something about the matter come to your attention? A. She read it in the papers and called on me the next day. Before she called she had this letter delivered to me by the head man at her agency.

Q. Do you wish to read the letter? A. Yes, I will be glad to read it. Q. Before you read it, Mrs. Cohn, as I understand, has taken over the management of the Louis Cohn Agency since he died? A. Yes.

Q. When did he die? A. I couldn't say.

Mrs. Cohn Grieved

Q. Was it a year ago? A. I think it was, just about a year ago or two years ago. Yes, it is two years ago, because Mrs. Cohn was telling me when she came in the last show he saw was "Louis XIV." That was the last time he was out of bed, and he insisted on going to that opening and never got out of bed after that.

Q. Now you may read the letter. A. "My dear Mr. Ziegfeld: I wanted to come in and see you every day since Mr. Hammerstein so greatly wronged you and Mr. Cohn, mostly you. I cannot understand how a man of Mr. Hammerstein's standing could say what he did in regard to your ever taking any money from Mr. Cohn for tickets. I know and have known for years that you have never taken a penny from Mr. Cohn.

I also know if there was any kindness shown Mr. Cohn through you, it was on account of your friendship and not money. I would keep on trying to see you but I know you are a very busy man. I also deeply regret any annoyance caused you. I wish I could say more. I assure you we are both sorry Mr. Cohn is not alive so he could answer for himself and tell Mr. Hammerstein what a dreadfully mistaken man he is.

"Thanking you kindly, I am most sincerely, May Cohn (Mrs. Louis Cohn)."

Q. Then do I understand that with special reference to your present play, "Rio Rita," that you say you have received nothing in connection with the sale of tickets except the box office price? A. I have never received anything for any attraction I have ever controlled excepting the price printed on the ticket.

Q. Now, Mr. Ziegfeld, I am going to ask you what transactions, if any, you have with ticket agencies in connection with the tickets for "Rio Rita"? A. We give to the agencies I think it is three hundred—I have the list here.

Q. If you have notes, freely refer to those, please. A. We give 231 tickets to the agencies for each performance excepting matinees, and they get 184 tickets for the matinees.

Q. Where are those seats located? A. All in different parts of the house. I do not give them all the front seats.

Sidewalk Spec Routed

Q. Would there be some in the balcony and mezzanine? A. No, they have no seats in the balcony and mezzanine. I have a balcony that seats 837 people. They have been sold at the box office window for every performance since the 2d of February, with the exception that a ticket broker, I do not know his name, opened a store across from the theatre on 5th street and they send people to the box office window and buy quite a few of these dollar seats and try to sell them on the sidewalk, but we soon broke that up. I personally went out on the sidewalk at night or had somebody there and finally I got assistance from the Police Department. They put a couple of men out there and they were soon driven away.

Q. You said you don't recall the name of that store across the street? A. I do not.

Q. Was it under the auspices of Mr. Charles Kempner? A. I couldn't say.

Q. When did that store cease to operate so far as your tickets are concerned? A. I haven't seen them now for six or eight weeks.

Q. Was that operation only in connection with "Rio Rita" or was it also with prior shows? A. "Rio Rita" was the first show that played the Ziegfeld Theatre. We opened the theatre with "Rio Rita."

Q. Have you had any prior occasion to observe contact with people who for a while were selling tickets in connection with any prior attraction at all? A. No. Out of 1,637 seats there are 231 that go to the brokers for nights and 150 to McBride, which is 431 seats out of 1,637. The rest are sold at the box office window.

Q. 1,637 inclusive of all the seats in the theatre? A. Yes, sir.

Q. These 431 then, as I gather, are on the orchestra floor? A. All on the orchestra floor.

Q. How many seats have you on the orchestra floor? A. Eight hundred.

Q. Then we can say, roughly speaking, that truthfully over one half are sold to the agencies? A. Yes.

Q. I see from this list that you give me that out of the 431 practically one-third go to McBride? A. McBride has sold at an average for all my shows and I know he only charges fifty cents and I have always favored him in the way of location, about sixty or sixty-five per cent of all the tickets sold by the agencies.

Bonded Brokers

Q. McBride has a reputation of down to \$37,700 during the hot week.

only selling for fifty cents advance?

A. Yes, in all my experience—I have tried on several occasions—sent people in there and have never known him to charge over fifty cents. I did this during one year—during the time Mr. Hammerstein said we stood in with speculators and were getting a dollar a seat, and in giving my tickets to the fellows, I compelled each broker that got tickets to put up a \$10,000 bond to be forfeited to charity if I caught any one of them selling a ticket for more than fifty cents.

Q. How did you find that worked out? A. It worked out very well.

Q. What year was that? A. I think it was in 1921.

Q. Now, this list that you just handed me and from which you have testified as to the 431 seats in the orchestra given to the agencies, assigns 150 to McBride, and then smaller numbers to each of these other agencies, and I will read the list into the record: Arrow, Alexander, Bascom, Beckhart, Broadway, Calumet, Cohn, Kay, Library, Newman, Suber, Sullivan, Sussman, Fifth Avenue, Williams, Mackey—in other words, those divide between them 281 and McBride gets 150, and that totals 431. I see the name of Cohn here. Do I understand that he gets twenty tickets or so, being Mrs. Cohn now? A. Yes.

Q. How much in advance, in point of time, are these tickets given to the agencies—let me say I ask you that because it has been testified here that many of the managers sell out anywhere from four weeks to eight weeks in advance. A. By the way, Mr. Hammerstein testified here also and said that my advertisements in the newspapers were bunk, that you could not buy any seats, if the newspapers were correctly quoted that you could not buy any seats at the Ziegfeld Theatre. Three newspapermen and a lady—I think she represented the Tribune Herald—came up to my office and asked me if that was true, a gentleman representing the Times and a gentleman who represented the World.

I said you came by the box office and there was a line at the box office and there has been a line at that box office ever since we opened on the 2d of February. Why didn't you go to the box office and try. Why don't you go down and try now. The gentleman of the Times said you could phone down there and prepare them. I said leave three of you here and send the lady down and see if she could buy seats. She went down and reported she could buy seats at every performance and every location she wished at the box office price.

Q. I said how far in advance in point of time, Mr. Ziegfeld? A. One week. They get them every Monday.

Q. You say you do not have the practice of selling out to the speculators from four to eight weeks in advance? A. I do not. I will tell you what we do. They agree to take a certain number of tickets. The proposition made to me after "Rio Rita" opened, when they had seen the show in Philadelphia and Baltimore, was to buy the house for sixteen weeks. I absolutely refused it. Then they came down and said they wanted six hundred seats. I refused that.

Q. Let me ask you this: how is it that the agencies got about making a joint offer of that kind and how is it that they do it before the show comes to New York; how do they get the information up—which they jointly base a proposition to buy the whole house for sixteen weeks? A. They come to see the show at whatever town it is in, whether Washington, Baltimore or Boston.

Q. Let me interrupt you; you say they came—they have experts in the business capable of estimating whether a play is to be a success or not? A. Yes.

Experts Weigh Show

Q. Who goes to the productions out of town and then reports his opinion as to whether it is a success or not? A. Yes.

Q. Go on. A. Then they offer to buy a number of seats they think they can dispose of. If a show looks like a big hit they try to get as many as possible. Sometimes they will fail. A show may be a success on the road. They were fooled lately. They figure out what they can dispose of and take those tickets. The real reason for the condition of the ticket business in New York city is nobody's but the managers'.

Q. You think the managers—A. I have solved it at the Ziegfeld Theatre and I have the figures to show that one million dollars of tickets was sold at the Ziegfeld Theatre from the day it opened until now. Last week was a very hot week and all the theatres did a very poor business and the advance sales almost stopped entirely. I have been playing to \$45,800 a week ever since I opened, and my business dropped

I went into the box office last Monday, having in mind coming down here. I had the box office man count the tickets. Last Monday we had thirteen hundred and forty odd tickets in the box office at 8.30 Monday morning. We sold all of them but ninety seats before the performance that night.

Q. Through the box office? A. At the box office window. Now the managers say the public won't come to the box office. They will come to the box office if they think they can buy seats there. The trouble is they have gone to the box office so often and did not get tickets, nothing but the last three rows downstairs, because the managers protect themselves against the hot weather. I could have sold my entire house to the speculators. I would have felt better if my house was sold out. I am speaking, of course, of a success. The trouble is with your managers, and the conditions that exist in New York, just like the moving picture business. If you want one good picture you have to take ten bad ones. Now the way the theatres are grouped in New York, they are in position to say to the ticket speculators, all right, we have this great big success, you want that, you have got to take three or four hundred seats for four or five or six failures. Now those fellows have to average up and that is why the public are gouged out of big prices, because they have to make good their losses on other shows.

Shubert and Central Office

Q. You say that is because of the way the theatres are grouped in New York city; what do you mean by that? A. Shubert controls most of the theatres in New York, and those he don't control he controls the fellows that do control. That meeting, that central ticket agency, was the biggest joke in the world. Mr. Hammerstein came down and testified the way he did about me and Mr. Erlanger because they could not lead us by a halter and say sign on the dotted line, and have our tickets disposed of as they think best at the cut rate ticket offices, do anything they wanted to do with them. Mr. Leblang is a pretty good business man. He has established a big business. You go there any time and you will find thousands of people there at all times. Mr. Leblang had a beautiful scheme to protect the people. He was going to spend a million dollars to make a beautiful arcade for the Shubert Theatre. I refused to be one of the suckers. Mr. Erlanger placed his interests in my hands to decide whether we would do that or not, and I turned it down cold, and for this reason: Mr. Hammerstein testified further down here—you asked him the question why don't you get honest men in your box offices. He said what good would that do, in a week's time the guys would be flashing one hundred dollar bills in their faces and they would be just as greedy as the fellows you have there now. Of course, when they get their central ticket office with several box offices I don't suppose they will let those fellows in there to flash those one hundred dollar bills. Now, the advantage to the ticket agencies is—I think they would very much welcome a central ticket office, and Mr. Leblang the last time we met was going to be kind enough to take in Mr. McBride, Mrs. Bascom and Mr. Tyson, he was going to give them tickets, but the position they would be in in that ticket office would be all the tickets are going to be printed by the Globe Ticket Company, which prints all our tickets now, they were going right straight to this central ticket office, situated in Mr. Leblang's beautiful arcade right over his cut rate ticket office, where he could even have a chute from the central box office right down to the cut rate office if they weren't sold at eight o'clock. You think my tickets would ever get into that chute for me to be protected or Mr. Erlanger? That is what Mr. Hammerstein wanted me to do and that is why he came down here and lied about me, because I wouldn't do it, and I wouldn't do it for Mr. Shubert's theatres and I will never do it. I will do this: If they are put in the management of proper people—I do not say Mr. Leblang isn't a good manager—but a cut rate man is not the right man to handle these tickets, because before that was open three months you would find that a fellow who paid five dollars and a half sitting beside a fellow that paid seventy-five cents, and you couldn't stop it, and you would find people paying the box office price of five dollars, and others would be paying ten dollars. They wanted that contract for five years, and Mr. Shubert said ten years. We said someone may want to get out before the end of five or ten years, and they put in two years.

Ticket Monopoly

Q. You say then in this central agency a plan by those who have a

natural monopoly of the theatres in the city that they would also have a monopoly of the tickets? A. Yes, without any protection to the public, if the public do buy the tickets they buy at my box office and the figures are here in black and white, then they would have paid a bonus beside the government tax of ten per cent—they are going to charge ten per cent on the tickets all over two dollars—they would have paid since the second of February until now on the tickets of my one theatre, "Rio Rita," \$108,000, so that my theatre alone would bring to that central ticket office, with a success like "Rio Rita," about \$380,000 or \$400,000 net profit to the central ticket office.

Q. Now let me analyze what you have said, Mr. Ziegfeld; you said a moment ago if there could be a monopoly created of theatre tickets here in the city through this central agency or otherwise, that it would be possible for those interested to put up the price of theatre tickets still further, and that the public could not help themselves. A. They could not help themselves.

Q. Is that one of the reasons that is keeping you out? A. The reason that is keeping me out, in the first place I would not be a party to trying to get a monopoly of all the theatre business through a ticket office, because all there is to our theatres is our box office, and if we protect our box office as we should I think then we would not have any trouble with ticket speculators or agencies or anything else, but they are not protected, they are made to take the failures if they want a hit.

Q. And that is possibly because, as you say, the theatres of the city are now largely controlled by one group? A. Yes.

Q. Now in addition to what you have said concerning the possibility that such a central agency might present of hoisting the price of tickets still further, you were starting to say something about what a mere ten per cent advance would mean to the theatregoing public in the City of New York? A. On these tickets sold at my box office then ten per cent would be \$180,000 from the 2d of February until today.

Q. That ten per cent advance happens to be the same figure the government charges as a tax? A. Yes.

Q. Have you a statement of your tax beginning with the 2d of February; that is the date you have referred to? A. Yes, I paid the government \$108,336. Tickets sold one million—

Q. Let me have it and I will read it into the record. A. Here is the government alone.

Q. You show me a statement which shows that the total box office receipts from February 2 to July 16 of this year have been \$1,083,364, is that right? A. Yes.

Q. And that you have paid the government, according to your returns to the government on that a ten per cent tax which is ten per cent of the total, to wit, \$108,336.40? A. Yes, sir.

Q. Now you say that if in addition your tickets had been sold through some agency which was charging a ten per cent advance to the public, there would necessarily have been collected from the public during that period an additional amount for the tickets in the sum of \$108,336.40? A. Yes.

Q. That period is a little less than—A. About 22 weeks.

Public Pays and Pays

Q. What would you say that your theatre alone would have cost the public for tickets in addition to the box office price, if they had been sold at a ten per cent advance for the entire season? A. With the present rate of business it would cost the public \$400,000.

Q. So that you are saying that for one theatre alone the ten per cent agency would have represented an additional payment by the public of about \$400,000? A. Yes, if they bought them at the central ticket office.

Q. Now, if that is true of one agency alone, your theatre, and, of course, you must bear in mind you have a success there, what in your estimation would it represent as an additional cost to the theatregoing public of the City of New York for all the theatres? A. There are about eighty theatres in New York. I would say with an average seating capacity of a thousand, eighty theatres at a thousand is eighty thousand people a week—

Q. Eighty thousand a day? A. Eighty thousand a day for eighty theatres.

Q. If you want to figure it by the week it would be seven times that, or 560,000; of course, all the theatres would not be filled? A. Yes. The theatres are only run forty weeks out of fifty-two. That would be forty times that.

Q. Would you say it would be fair, so we can get it in round numbers, to say there are about 400,000 seats in those eighty theatres filled a week? A. Again on an average of half capacity.

Q. One half of 560,000 would be 280,000; you think that would be a fair approximation? A. Pretty fair.

Q. We will say 300,000, to have a round figure. A. They ought to do that well or they cannot make expenses.

Q. If that is for a week and you have forty weeks, that is twelve million tickets? A. Yes, \$1,200,000 extra the public would have to pay.

Leblang would get his money back in one year and still have the arcade.

Q. They will pay more than that, a lot more than that. A. You can bet they figured it correctly when they proposed it.

Q. If you have 300,000 a week at forty weeks, that is twelve million. Of that twelve million tickets how many do you think would be the average price? A. They are going to be very liberal and only charge the ten per cent on all tickets over two dollars.

Q. That cuts out a great many? A. It don't cut out so many. It is only the balcony seats, and in most of the theatres in New York Leblang has those now.

Q. Now taking the twelve million seats a year, how many of those do you think would be at two dollars or more? A. At least eight million.

Q. And the average price on those seats numbering eight million which would sell for two dollars or more would be what, three dollars or four dollars? A. About three dollars and a half.

Q. Then it figures out as an additional cost to the public, according to your estimate, about two million and a half? A. Yes. Oh, they did say at this meeting that they would divide the profits from the central ticket office.

Division of Profits

Q. What do you mean by that? A. They said if there were any profits they would be divided proportionately to each theatre. I suppose they were to be divided according to the way the Shuberts would have picked out. If they had thirty theatres they would be allowed for each theatre just as much as I would with the theatre that was playing to \$46,000, and they would get as much for one playing \$5,000.

Q. Why do you fear the Shuberts would control the agency? A. They have got the most theatres in New York. They would have the most tickets there.

Q. Is there any financial investment by them which would give them a voting control, so far as you know? A. No, I don't think so. I think it was proposed there were to be four men and they were to have a representation of four, and I think the outsiders were to have representation of four, not that Mr. Erlanger or I would have a representation of four, but the outsiders such as Hopkins, but they are all allied with the Shuberts. It would hand you a laugh to see these fellows run up to sign these papers, just sign for two years to give all their tickets, and they all sign.

Q. You said the profits were to be divided; do I understand it was to be divided among the theatres? A. Mr. Leblang did remark that the profits were to be divided among the people who had their tickets at the central ticket office.

Q. Was anything said about the division of the profits to the public or charitable organizations? A. No, they weren't talking about the public much.

Q. A little while ago, Mr. Ziegfeld, you spoke about there having been an offer made to you in connection with "Rio Rita" to buy out before it got to New York; I am not asking for names, I am only asking for facts; did that offer come to you from a representative speaking for all the ticket agencies? A. Yes; how many of them were involved I don't know.

Q. So you were given to understand that the ticket agencies combined to make a joint proposal to buy out the house? A. Yes.

Q. Is that the way they generally do it? A. That is the way they generally try to do for a success. They want to get as many tickets as possible, and they are told—most times—those people that control three or four or five theatres and one success, they are told, all right, you can have as many as you want, but you will have to take the failures, too, and the failures go to Leblang.

Q. So that, in that connection we have the ticket agencies operating in concert in order to secure a monopoly of seats? A. I don't think it is quite that.

Q. But they came to you and made that offer? A. They came to me and made that offer. It must have been they consulted about it, but Mr. McBride and Mr. Bascom and Mr. Tyson came down to Washington to see the show "Rio Rita."

Probe "Monopoly"

Q. In that particular case, so far as "Rio Rita" was concerned, there was a spokesman representing all the agencies who made this proposition to you? A. Yes, and in addition to that one man came to me and wanted five hundred seats, and he would pay me a dollar a ticket.

Q. A moment ago you said in connection with Mr. Hammerstein's testimony that you could demonstrate something from your deposit slips; what did you mean by that? A. Here is the money taken in at the box office and deposited each day since we are open showing the exact receipts over the box office window each day, and whatever it amounts to on a Monday includes the money received from the ticket speculators, the agencies.

(Marked Government's Exhibit 61 for identification.)

Q. While we are on the subject of these deposit slips I want to ask you to state what you think is the significance of it, because I don't quite get it. A. I just want to show

the public will go to the box office and buy tickets.

Q. For what period of time? A. That is from the 2d of February, I think.

Q. These show the daily deposits of moneys taken in at the box office? A. Yes, \$1,200,000, which was taken in there, and the Mondays will show whatever date the Monday is—will show the amount that was taken in, with the agencies, which were included.

Q. Monday's would be larger than other days? A. Just enough to cover those 380-odd tickets.

Q. During this period of time did the receipts from your show remain on a substantially daily level? A. They average \$45,800.

Q. You mean you played to capacity? A. Absolute capacity, and about two hundred standing up.

"Slipping" to B. O. Men

Q. There has been testimony here, Mr. Ziegfeld, about the box office men, or, as they are sometimes called, treasurers, receiving money from the agencies; what have you got to say with reference to that in general and with reference to your own theatre? A. That is a custom that exists, and this is the way that happened: the tickets are taken around by the box office men to those agencies on each Monday, and I do not think there is hardly any box office man that don't get an envelope of his own when he gets paid for those tickets.

Q. How do you think that that can be corrected or avoided? A. Well, it is a very hard thing. I have done all I could towards it. I pay my men \$13,500 for two men and an assistant in the box office. That is above the price received in most box offices.

Q. You mean that is a somewhat higher salary? A. Yes. I brought one man from Boston who was not at all acquainted with the ticket situation in New York. I consider him one of the best men in the box office. He was 22 years in the Forrest Theatre in Philadelphia. We have done everything we could in that line. Mr. Bergman testified here. He has been the treasurer of the New Amsterdam Theatre ever since we had it. He is a nephew of Mr. Erlanger. I honestly did not suspect that he did it, that he would accept any money, for the particular reason that he was a young man who had every opportunity, the greatest possible opportunity, in the position he had with his uncle, Mr. Erlanger controlling a great number of theatrical businesses, but it came to me several times when I had an enormous success in "Sally" with Marilyn Miller at the New Amsterdam, and I had an enormous success with the "Follies." Mr. Dillingham had an enormous success there with "Sunny," and played there 77 weeks with an average of \$43,800, and it was brought to my attention a lot of times, people saying why don't you get that money that Bergman gets. I said I don't know that he gets any money. I don't hardly believe that he does. Certainly he is getting plenty of money from all your tickets—absolute capacity at all these shows. I took it up with Mr. Erlanger and said this thing has been brought to my attention, and Mr. Erlanger said I don't believe it. I think that Mr. Bergman's appearance here is going to be a great shock to Mr. Erlanger.

Ziggy's Men Paid

Q. Mr. Erlanger is too ill, as I understand it, to appear? A. He doesn't know about it up to now. I know he will take such action as he deems advisable, and I know how he feels about any sort of graft in connection with theatrical business. He has tried to stamp it out ever since he has been in the business. He is a man I think that everybody knows. His word is as good as most any other man's bond in the theatrical business, and with the banks as well as theatrical people, and I do not think he would stand for anything of that kind.

Q. You know from your experience, which you have acquired in the theatrical business, how much on the average the box office men do get per seat? A. I don't, I really don't. I heard it was five, seven and a half, twelve and a half, and I have also heard that managers get one, two and three dollars a seat. I don't know of my own personal knowledge. I only know it from the gossip of Broadway.

Q. You mean that some of the managers may directly get from the agencies an additional amount per seat? A. Yes, sir.

Q. And do you mean also that some of the managers or some group obtained from the box office men a portion of what you call the graft that the box office men gets? A. Yes.

Q. That latter condition of affairs, where the graft is shared in by the management, do you know that only by hearsay or have you any personal knowledge on that subject? A. I only know that by hearsay. I could not swear to it. I almost positive it exists, but I couldn't swear to it.

Q. There is one agency in town, Mr. Ziegfeld, that does keep a record of the amount paid to the various box office treasurers per month, and that is Tyson & Company. We have those records. Tyson & Company have down in its statement for last March \$274,255 as having been paid to the box office men of your theatre. Do you know anything

about that? A. I don't know anything about it.

Q. You don't get any of that? A. I do not, but as I say, I think that every box office man gets something.

Q. The name of your box office man is Mr. —? A. Anholt and Mr. Brotherton.

Q. What are their full names? A. Julian Anholt and Thomas Brotherton.

Q. Which is the chief one of the two? A. Mr. Anholt.

Q. Do you yourself appear in the box office? A. The first place I go to in the morning is the box office. I go there at six o'clock when I leave my office, and I am generally there during the sale of seats, always there when I am in town.

Q. Do you personally assist in the sale of seats? A. No, I do not.

Producer's Remedy

Q. Have you anything to suggest by way of a constructive measure to stop this, as you call it, graft, going to the box office men and which seems to be very substantial? A. The only way—if a manager refused to give tickets to any of these agencies that will give money to your box office men, but the way they have been working you could not tell whether they are telling you the truth then. There is no way of our finding out. If he comes with tickets and gets an extra envelope with something in it for himself on a Monday, there is no way of checking up on it. Of course, it is a deplorable condition of affairs, although I do not think it has been a hardship on the public, being gouged out of any additional amount of money.

The reason that prices—they are compelled to charge so much for a success—is they have to sell the failures as well as the successes, and deduct their losses on the successes.

Q. I am rather interested in it because of the relation of the income tax and because of its relation to the graft, as you call it, paid to these box office men. Mr. Bergman testified that taking only four of the theatres in the Erlanger group, that the amount probably ran from 50 to 75 thousand dollars a year. Isn't it perfectly plain that if you consider that for four theatres, and you say all the box office men are doing it, that you get an amount which runs into many hundreds of thousands of dollars a year, if you take all of the theatres? A. I should think so.

Q. That all has to come out of the public pocketbook, because the theatrical agencies pass that right on to the public, and assign it as being one of the reasons for gouging? A. I think the probable reason they assign for gouging is the fact they have to lose so much money on tickets that they are compelled to take that they don't want. That is a thing they would be saved from doing, if they are, if the tickets are to go to the central ticket office, because the speculator in that case will go there and only buy successes.

In giving tickets to McBride, who sell them only at fifty cents, that does not prevent the agencies from going in to McBride and paying Mr. McBride his fifty cents. I have had friends at the Raquet Club say: Do you know, we paid \$11 to see your show "Rio Rita"? I said where did you buy the tickets? They said through the club. I offered to give the Raquet Club boys tickets at \$5.50 a seat, box office price. They don't want to buy from me because they could only charge the members that amount of money.

The Club Graft

Q. Is that the explanation why nearly all the clubs are getting a percentage on what the members are forced to put up? A. I believe so. You can see there must be some truth in that, because they don't want to take my tickets at the box office price, with the understanding they would sell them to the members at box office price, because there would not be anything in it for them.

Q. Now you have touched on one point, which I think is the most scandalous thing in this whole matter, and that is that club employees purposely throw the business to the agencies so that the percentage which goes to the clubs or club employees may be larger? A. That is a fact. I offered to sell them eight, ten, twenty tickets a night at box office prices for them, provided they gave them to the members at box office prices.

Q. There is no physical reason why any club that was conducting its affairs not in the interest of the employees but in the interest of its members, arranging with the box office to get the tickets of them? A. There would not.

Q. This business of making the clubs pay fancy prices, therefore, has a selfish background, not only because of the agencies, but the people in the club itself, isn't that so? A. Yes, sir. You ask me the question how far in advance do I give the speculators the tickets and I told you they get them only one week in advance. I want to prove that to you, because when the Mayor's Committee asked me, told me they would like to get the house, and I donated the entire house for Lindbergh night, and made them a present of the tickets, the capacity of the house was sixteen hundred and odd tickets. I had the tickets there in the box office or I could not have given them to them, because I only had about a week's notice.

Q. Do you think that legislation by

the State of New York making it a penal offense for any of the box office men to receive bonuses, either with or without the acquiescence or connivance of the managers, would be a good thing? A. I do. I think you have put a kind of crimp into that that they are getting. I do not think they are taking it as regular as they have before.

Q. I wonder if our humble efforts can account for the fact that so many of the box office men are suddenly filing income tax statements? A. I think so. There is one thing positive, that if a manager wants to run his theatre right, and I will prove it here—the cry has always been that the public will not go to the box office, and I proved that the public will go to the box office at a new theatre not located in the theatre district of 42d Street, but out of the way on Sixth Avenue, and they will get in line and buy eight hundred seats for a balcony at every performance.

Box Office Lookout

Q. So you didn't take any part in the propaganda which until lately was put forth that the public are to blame for all this? A. There is nobody to blame but the managers. I am perfectly satisfied with the way things have been going at the Ziegfeld Theatre, and believe the public has been thoroughly protected. Further, I am not quite as much protected against hot weather or rainy nights or things of that kind, or Dempsey fights—we dropped over a thousand dollars on account of that fight because I didn't sell the tickets in advance to some speculator—but I am willing to take that, and in the long run I have found it best.

Q. Mr. Ziegfeld, in view of the situation as you have described it, and the differences that exist today between the managers in this city, can you think of any constructive step which can be taken in the interest of the public to minimize these evils? A. I do not think there is any possible chance of ever getting the managers together on one plan, but I will tell you what you could do, Mr. Tuttle. I do not think it is possible, but I am perfectly willing now to put a man in my box office for a week, a month, or by the year, and if the government cannot pay them, I will pay them, and if every theatre will do that there will be no grafting or any ticket speculating, and the public will know they can go there and get their tickets the same as anyone can at my theatre now. You can put a man in there and find out in exactly two weeks how things are run, and if every theatre in New York was run that way there would be no difficulty, and the public will get the tickets for the prices printed on them.

Q. You think the government would be more successful in finding honest men than the managers would, to do that? A. I think so. I would like to have somebody. I will allow anybody to go into my box office to really see that the public are getting tickets at the box office prices, rather than buying them at agencies. The thing to do with the speculators is to give them the tickets they can really sell. I have always contended, which is the custom now, calling these fellows in a room and saying, I am going to produce a show next Monday, and you have to take so many seats, you have to take them for eight weeks whether you like it or not, or you don't get any tickets for our successes, is wrong.

Service to Public

Q. Why do you allow the agencies to have any tickets at all? A. Because of the transient public. They have agencies in every hotel. It is the customary thing for them to call down and say, Get me a couple of seats. Maybe it is 6 or 7 o'clock that night. Maybe they got in on the train at 5 o'clock, and they want that accommodation, and I think any ticket agency handled like McBride's, with a 50-cent advance, and a charge account, I think many people appreciate the services those agencies render. Of course, it would be a wonderful thing if the rest of them could be wiped out, but that is impossible. They say, why not have libraries, the same as they have in England. There is no such thing of anyone reselling a ticket for more than the library charges. But the manager of that library looks at a show, and if the show is a success they say we will take tickets for three or five or six months, and they only charge, what it amounts to in their money, about 25 cents more than the box office price, but everybody goes to the libraries. The box offices are not even open.

Q. You say in England they have solved this problem? A. You pay, I think, about 35 cents above the box office price. That is what it amounts to in their money.

Q. If you buy of any of the libraries

how do you pay a standard price? A. Yes. There must be a law in England governing that, but what the law is I don't know.

Q. Isn't it a fact that in buying tickets at the standard price through the libraries or agencies the rule is observed that come first served, in other words, the library

telephones to a central place that keeps a chart in each theatre, and as fast as the tickets are taken out there is a mark made on that central chart? A. Yes.

Q. So they not only have cut out the evil of ticket scalping, but have preserved the rule of first come, first served; that is what it amounts to? A. Yes. It isn't a question of the further front you want to get the more you have to pay. Now another thing, I am producing the "Follies," which opens on the 13th of August, a \$200,000 production, with \$30,000 a week running expenses. Now if there is any plan you can suggest where I can place the tickets for that show other than the Amsterdam Theatre, I will be very glad to do it.

Q. Let me just pursue the thought about this English system for a moment. You think the reason why that is accomplished in England is they must have some law which forces them? A. Yes.

Q. I think you are mistaken about that, Mr. Ziegfeld. I think that is due to historical custom? A. Then it is due to a custom of years and years.

Q. Do you think the Englishman is a little more of a stickler for his rights than the Americans do here in New York? A. I think so.

Q. Isn't that the reason they can accomplish that in London and not in New York? A. They really put over a lot of stuff on the public in New York and they seem to like it.

Propose Fair Play

Q. If the agencies, and by the agencies I mean the principal ones, those that are representative, should say to me or should say to the managers of the City of New York, collectively, now we won't sell at more than a 50-cent advance provided you will guarantee that we get the tickets at the box office price, and don't have to pay bonuses, commissions, graft, concession charges, and things of that kind, do you think that that would be a possible proposition as a constructive measure? A. I certainly do.

Q. Suppose such a proposition was made, do you think the managers would not only accept it, but abide by it? A. I could speak for myself and Mr. Erlanger's theatres.

Q. In other words, if all the agencies could have voluntarily the rights which they acquired by reason of that five to four decision of the Supreme Court of the United States, upsetting the State Law limiting the charge to 50 cents, and if all the agencies by agreement accepted 50 cents as the limit of advance provided the managers would play fair and protect them against concession charges and graft, you think that would be a real constructive accomplishment? A. I certainly do.

Q. That would put all the agencies on the same basis as McBride? A. Yes, but I want to say to you you talk about this graft that is given to ticket men, I don't think that that is a thing that the ticket men have ever asked for. I think it is competition among the brokers themselves in order to influence the man in the ticket box office by the payment of this money.

Maybe one pays a little more than the other, so that he can get the front seats, and that is the way it started, and it grew until it got to be a regular accepted fact that they get it, but the way that it was first brought about was by one agent saying see what I get, twenty in the first three rows, and there is so much a seat in it for you if you get them down there. Don't put me back in the twelfth row.

Q. So you think so far as these evils are concerned on the part of both the managers and the agencies, that it can be stopped? A. Certainly.

Q. Have you any suggestion to make which would lend security to such a proposition, if the agencies of the City of New York should make it? A. My arrangement was made, I think either in the year 1921 or 1922, for the "Follies" tickets, in which they had nearly the entire ground floor of the New Amsterdam Theatre, 600 seats instead of 800, as Mr. Hammerstein said, and they put up ten thousand dollars which it was agreed should be forfeited to charity, and I had an agreement to forfeit it, if they sold the tickets for over 50 cents more. I spent a great deal of money advertising the fact that I had the arrangement.

Q. Don't you think it would be well to have bonds put up by the agencies so that the managers could see that they weren't sold at more than 50 cents above the box office price? A. Yes.

(The name of Ray Callahan was called and there was no response.) (The name of J. A. O'Neill was called and there was no response.)

JULIUS SCHLEIFSTEIN, called as a witness on behalf of the government, being first duly sworn, testified as follows:

Direct examination by Mr. Tuttle: Q. Your address? A. 124 West 93d Street.

Q. Mr. Schleifstein, you are the

box office man at what theatre? A. Liberty Theatre.

Q. How long have you been the at the Liberty Theatre? A. About ten years.

Q. In that same capacity? A. No, sir.

Q. How long have you been the box office man at the Liberty? A. I have been the box office man for ten years, but treasurer for the last five years.

Q. Prior to this last five years you were a sort of assistant or clerk in the office? A. Yes, sir.

Q. Now, the Liberty Theatre is one of the Erlanger Theatres, isn't it? A. Yes, sir.

Q. What play has been there recently? A. "Lady Do."

Q. Is that true as of last January? A. January, "Twinkle Twinkle."

All Agencies Gave Up

Q. Now, I have some testimony from Mr. Bergman relative to certain moneys which were being paid at the box office of the Liberty Theatre. You see—and I say this for your information—that certain of the agencies have kept written records for themselves of the amount they have paid for tickets at the Liberty Theatre and also amounts which they say they paid you in addition to the box office price; now they have paid you in addition to the box office price, haven't they? A. Yes, sir, some of them have.

Q. How long has that been going on? A. Ever since I have been there, ever since I have been treasurer they have given me something.

Q. How many agencies have been making these personal contributions to you? A. Just the agencies that used the tickets; according to the production, different agencies use tickets.

Q. Give me some of the agencies. A. Tyson, McBride—

Q. By Tyson, you mean Tyson & Co.? A. Yes, McBride, Sullivan, Arrow, Cohn, Library, Broadway, Bascom, Newman.

Q. It is practically all the substantial agencies? A. All the substantial agencies—Jacobs.

Q. Including Jacobs? A. Yes, sir.

Q. Now has that been, roughly speaking, approximated to a given amount for tickets? A. I don't know. I think they have put it down as a given amount.

Q. According to your information, what is the amount per ticket that averages the scale by which these contributions to you are calculated? A. I think it averages five, some twelve and a half, some seven and a half.

Q. Some twenty-five? A. Yes, sir, some twenty-five.

Q. Does the amount go up as the show succeeds? A. Yes, sir.

Q. It is always the same whether the show is a flop or hit? A. Yes, sir.

Q. Do you keep any personal record of the amount you get? A. No, sir.

Q. How do you preserve the amount? A. I just put them in the drawer.

Q. Ultimately, after you get them out of the drawer? A. Sometimes spend it, sometimes put it in the bank.

Q. You don't put it in a special account? A. No, sir.

Q. Now, let me ask you this: We will say since the first of the year how many of the seats of the Liberty Theatre have been put out with speculators? A. Since the first of the year?

Describes Allotment

Q. I don't mean in the aggregate, I mean how much of the house is sold out? A. Since the first of the year we have not had a sell-out at the Liberty Theatre. We have given them what we call regulars.

Q. How many seats are each night allotted to speculators? A. Since the first of the year I think the most they get are about 200 to 240.

Q. It is a small theatre, isn't it? A. 1,234 seats—not so small, but the attractions did not warrant it, they weren't selling so good.

Q. Little later? A. The attraction—only in the first couple of months of this year did it warrant giving them more.

Q. What was the practice of the theatre, so far as the number of seats are concerned, in allotting seats to the agencies, how many rows in the orchestra, how many in the balcony, and so forth? A. I used to skip every other row in the orchestra and give them about the first eight or nine rows, skip every other row and give them in between seats, and none in the balcony.

Q. Was the allotment made by you? A. Yes, sir.

Q. So you controlled the matter of deciding what seats any particular agency would get? A. Yes, I did, but if they didn't I would take a few off that allotment, I would have to change that.

Q. Then the whole question of how much in the way of seats the agency would get and what would be the privilege of the agency in returning tickets which they did not sell would be entirely in your hands? A. They had full return privilege.

Q. You mean they were solely

sold on consignment? A. Consignment only.

Q. Was that true of the five years you have been there? A. No, but you said since the first of the year.

Q. I am going to broaden the period a little; the reason you sold on consignment since the first of the year was that you did not have capacity hits at the theatre? A. Yes, sir.

Q. But if you did have a hit you would require the agencies to buy tickets outright? A. Yes, sir.

Q. And then if they had tickets on their hands unsold the question of how much you would take back would be in your hands? A. Yes, but there was always an agreement made of ten, twenty, twenty-five per cent returns.

Q. The agencies tell me the reason they are at the mercy of the box office men is due to the fact that he can relieve them of their losses by taking back tickets even with a buy out; that's true, isn't it? A. That's true.

Returns Theatre Loss

Q. That is a club, in fact, that the box office men hold over the agencies? A. It isn't a club as far as I am concerned.

Q. I don't mean you, I am not characterizing you, I am saying that is a club which the box office man holds over the agency? A. I wouldn't go so far as to say that. I don't know anything about any other box office.

Q. You can see it would be of advantage to the agencies to have the privilege of minimizing their losses by throwing the losses back on the theatre? A. I have your idea.

Q. So the box office man who is employed to get as much money for the theatre as possible actually in exchange for these bonuses transfers the losses of the agencies to the theatre; in plain English, that is what it amounts to? A. Yes, but I do not think in a case where a box office man cannot sell it for them.

Q. You say yes and it is yes; the business of the box office man is to get as much money for the theatre as possible? A. Yes.

Q. And in consequence, if there are losses on tickets, to see that that loss is by the agency and not by the theatre; that is his lawful business? A. Yes.

Q. But actually he gets money from the agencies in connection with at least transferring a portion of the agency losses to the theatre; that's the plain English of it, isn't it? A. Yes, sir.

Q. Coming back to your own practice there: you didn't put these special contributions from the agencies into some particular account, did you? A. No, sir.

Q. You have, therefore, no record of what they amount to? A. No, sir.

Q. And did you keep any at the time? A. No, sir.

Q. Mr. McQuillen tells me that to our representatives, agents of the Internal Revenue Department, you stated you had received in contributions of this character about \$4,700 in the year 1925, is that right? A. Yes, sir.

Q. And in the year 1926 you had received about \$3,500 in contributions of this character? A. Yes, sir.

Q. During each of these years did you file an income tax statement? A. Yes, sir.

Q. For each year. A. For each year.

Q. When did you file it? A. On the advice of my counsel I have made an amendment to it.

Q. So that within the past few days comparatively you have amended your prior income tax statement to include these amounts? A. On advice of my counsel, yes, sir.

Amended His Return

Q. I suppose a great many of the box office men of the City of New York are receiving similar advice as a result of this investigation, isn't that so? A. Some of them are, yes.

Q. I suppose it is hoped that I will overlook the astigmatism which prevented you in the past from including these amounts, by filling them now? A. I went to my counsel and explained to him and he gave me that advice.

Mr. Tuttle: Well, I compliment counsel.

Q. This \$4,700 which you received in 1925, and this \$3,500 which you received in 1926 were the amounts which you retained, is that right? A. Yes, sir.

Q. Actually the contributions from the agencies were double that amount, is that right? A. Yes.

Q. What became of the \$4,700 in 1925 that you did not get and the \$3,500 in 1926 that you did not get? A. I took care of my assistants.

Q. So that the agencies handed in bonuses to the box office men at the Liberty Theatre in 1925, \$9,400, and in the year 1927, \$7,000? A. Yes, sir, practically.

Q. If that is true of the Liberty Theatre alone, which is a comparatively small theatre and which did not have a hit—A. Excuse me. In those years we did.

Q. I will reframe my question then; if that is true of the Liberty Theatre alone, which is a comparatively small theatre, would you think it a fair estimate to say that what

has been called here this graft going to the box office men for all the theatres in the city would annually amount to about \$750,000? A. That I could not say.

Q. There are eighty odd theatres? A. Yes, sir, but they are not all hits.

Q. Can you tell me what you have been drawing since the first of the year? A. We got about \$780 apiece since the first of the year.

Q. That is \$1,600 since the first of the year? A. Yes, sir.

Q. That is half the year? A. Yes, sir.

Q. We will say, therefore, that would be \$3,200 for the year? A. Yes, sir.

Q. And during this period of time you have not had a hit, as the word hit goes? A. It was not a big smash, no, but it was a good show.

Q. It was not a wow, but just a good show? A. Yes.

Q. The reason I said it was not a hit was a little while ago before I developed this, you said you didn't have a hit. A. The last show I had was "Lady Do."

Q. I don't want you to run down your own show; that was not a hit? A. It lasted only about seven weeks.

\$250,000 Gravy

Q. Let's take it on this basis, \$3,200 instead of \$9,400, which it was in 1925; would you say it would be a conservative estimate that the amount of this graft going to the box office men of the eighty odd theatres in the City of New York would be at least \$250,000? A. I don't know whether all of them get it.

Q. We have not been able to find one that did not, and Mr. Ziegfeld, who is in a position to know, has just testified they do; you wouldn't dispute his word, would you? A. I have heard of people who didn't get it.

Q. For the Lord's sake let's canonize him; do you want to name him? A. No.

Q. Would you dispute the statement made yesterday by Tyson's chief man that every man in a box office in New York got it? A. I have heard that the Guild didn't get it.

Q. The Guild is managed by a group of men who are not in business for their own pocket, so they do not find it impossible to get men who are impervious to temptation, as long as the managers are not in it for their own pocket; that's a fact, isn't it? A. Yes.

Q. I am afraid I must shatter your enshrining of the men at the Guild because Tyson & Co.'s books show that for the month of January, 1927, alone, they paid \$74.59 as bonuses to the man at the Guild. A. Then I was misinformed.

Q. How do these payments come to you? A. Some cash, some of them out of their checks, most of it in cash.

Q. Do you give them any receipts for it? A. No, sir.

Q. It just comes to you anonymously, and you keep it anonymously? A. Just naturally.

Q. In what might be called a state of nature? A. (No answer.)

Q. Now, these checks you speak of are sometimes drawn to cash and sometimes drawn to the Liberty Theatre? A. Yes, sir.

Q. When the check is drawn to the Liberty Theatre, that check covers not only the bonus to you, but the amount which is charged for the tickets, isn't that right? A. Yes.

Q. Now, the Liberty Theatre has an official account of the theatre in what bank? A. It used to be called Commercial Trust Company. They call it the East River-Commercial and East River Bank, I think it is called now.

Q. You do the endorsing of the checks of the theatre's account in that bank, don't you? A. Yes.

Accounts for Ticket Face

Q. So when you endorsed the check which has come to the management of the Liberty Theatre, and deposit it in the bank account of the theatre itself, how do you get your bonus out of the amount of the check? A. Whenever we balance we take out what is ours—take care of the shortage and things like that—whatever is there we figure belongs to us and we put all our bonuses in there.

Q. So the upshot of it is all that you are required to do so far as the theatre is concerned is to account for the face amount of the tickets, and all over that you have in the cash drawer you keep? A. Yes.

Q. In other words, you have the same system as the treasurer of the Madison Square Garden, who testified here the other day, who personally kept all the overages for himself? A. Yes.

Q. And that is the universal system in this town on the part of the box office men as far as you know? A. As far as I know, yes.

Q. Of course, such a practice as that is known to the management, isn't it? A. I believe they know we get money.

Q. You say you know they know you get money? A. I believe they do.

Q. Why isn't that true—you have just outlined the accounting to them

for the face value of the tickets and keeping all the other money that has come in to the Liberty Theatre itself, why isn't that just plain larceny? A. Because the man who gives me the check tells me whatever is over for the tickets belongs to me.

Q. But the check is drawn to the order of the Liberty Theatre, and that makes it the property of the theatre, so I ask you again, to take some of the money out of that check and put it in your pocket is just plain larceny, isn't it? A. Because the agency has just told me that.

Q. Isn't it because the management has given you permission? A. He doesn't give me permission, he just wants me to account for the box office price of tickets.

Q. In other words, he connives at it? A. He doesn't seem to be interested in it.

Q. If it isn't with his consent why isn't it plain larceny to take money drawn to the order of the Liberty Theatre itself and put it in your own pocket? A. Because of the understanding the agency gave me.

Q. And isn't it the understanding with the management you may do it? A. The only understanding I have with the manager, I have to make good for the face value of the tickets, anything short in that box office I have to make good for.

Q. And he shuts his eyes; that is what it amounts to, isn't it? A. Yes, if he is interested.

Q. Does the management get any portion of this bonus that you get? A. No, sir.

Q. I will show you, for the sake of identification, three checks, dated, respectively, January 3, January 24 and January 31, 1927, by Tyson Operating Company, to the order of the Liberty Theatre; Tyson Operating Company's record shows that each one of those three checks included a bonus to yourself; do you admit that? A. Yes, sir.

Mr. Tuttle: I will ask that they be marked in evidence.

(Marked, respectively, government's exhibits 65 to 69, inclusive.)

Q. Why is it, Mr. Witness, that no records are kept by you, and no vouchers are ever given to or executed by the agencies for this bonus? A. I always take it in the form of a gratuity and I always understood they gave it to me in that form.

Q. If it was a gratuity why is it no record was made of it either by you or them, and why don't they exact a receipt from you, do you know? A. No, sir.

Practice a Secret

Q. Isn't it because up to this investigation there was an earnest effort in the theatrical business to conceal the fact of these payments; that's true, isn't it? A. That I don't know. I don't know they tried to conceal it.

Q. Let me ask you why you didn't keep any record and why so far as you know the agencies did not exact any receipts from you, wasn't it because this was more or less done in the dark? A. It was not in the dark as far as I was concerned. I always got it in the light.

Q. Isn't it a fact that until this investigation got under way the existence of those payments has never been admitted in the theatrical business? A. Plenty of talk about it all the time.

Q. Among box office men, but not the public? A. The public used to come to the window and could not get a front row seat and they would tell them to go to the agencies and they were informed.

Q. So you found the public did make an attempt to come to the box office? A. Yes.

Q. And you would tell them the box office had no seats? A. Whenever I didn't have them.

Q. In other words, whenever the agencies had them and you didn't have them? A. Yes, I had. Whenever we had a tremendous success they were sold in advance then.

Q. Do you have a practice when you were sold out, so far as reserved tickets were concerned, of referring the public to agencies? A. No, unless they should ask me where could I get them I might say McBride's is one of the most reliable agencies.

Q. And for the saying of that I suppose the bonus that you got from McBride's was something of a consideration? A. I don't believe he knows I ever said that.

Q. You don't think it would occur to a particular agency that it would soon mint itself into money to have the box office man say to the customer who was being turned away from the box office, step over to agency so and so and you can get the tickets? A. I don't think we would have enough nerve to go that far.

Q. I didn't think there was any limit to their nerve. A. Yes, there is in that case.

Q. Is there any limit to the box office man's nerve? A. Yes, he can be shamed.

By MR. BICKERTON:

Q. Mr. Tuttle asked you whether or not in your effort to sell tickets on behalf of agencies when tickets were returned you weren't seeking to shift the loss to the theatre and not the agency; I ask you now

whether or not if any returns had been made by an agency purchased by the agency, and you had been unable to sell them at the box office, would that loss have remained in the agency, or would that have become a theatre loss? A. If it was within his return privilege it would become a theatre loss, but if it was outside of his return privilege it becomes an agency loss.

Treasurer Bonded

Q. And, therefore, you in that form never shifted a loss from the agency to the theatre if it was an agency obligation? A. No, sir.

Q. In respect to those checks that Mr. Tuttle has shown you, payable to the Liberty Theatre, is there any corporation or bank or proprietor in the name of the Liberty Theatre that operates the Liberty Theatre? A. The 234-42d Street Corporation operates the Liberty Theatre.

Q. And what is the name of the account that you carry in the bank as the box office man? A. Liberty Theatre Box Office Account, Julius Schleifstein, treasurer.

Q. Who signs checks on that account? A. I do. In case I am ill my assistant has a counter signature there.

Q. Are you bonded in respect to that account? A. Yes, sir.

Q. What is the obligation of your bond in connection therewith? A. I forget just the amount of the obligation.

Q. I do not mean the amount, what is the obligation of the bond, what are you bonded to do? A. To make good all moneys for the face value of the tickets.

Q. Have you ever had any shortage in your account? A. Yes.

Q. Have you made it up in person? A. Yes, sir.

Q. Has your bondsman ever been called upon to pay any money for you? A. No, sir.

Q. So, therefore, of any moneys deposited by you in the Liberty Theatre Box Office Account, Julius Schleifstein, treasurer, remaining over the face value of any and all tickets sold by you, whether to the agencies, the public or otherwise, whose money is it? A. Belongs to me.

Q. So if you take that money you take your own property? A. Yes, sir.

By Mr. Tuttle:

Q. This bond that you have just referred to does not provide that any moneys remaining over the face amount of the tickets which you have sold shall be your own property, does it? A. It provides that I am bonded against loss.

Q. Every treasurer in the city is responsible for shortages in his account; there is nothing new in that; but I am saying the bond itself does not provide that all the money that is left over after the face of the tickets have been accounted for, shall be your own property, does it? A. No, sir.

Q. Is there any scrap of paper or any declaration by the management to which you can point that makes your property, so far as the Liberty Theatre is concerned, any amount over the face value of the returns? A. All they look for—

Q. You are not trying to say the account in which you deposit these checks is your own because it is the box office account? A. It is the account of the Liberty Theatre—

Q. You are not trying to say it is your own account? A. No, sir.

Q. It is an account belonging to some corporation? A. It is the box office account.

Q. What corporation does that belong to? A. Might belong to two or three. I settled with the theatre and I pay off salaries.

Q. The name of the account is Liberty Theatre Box Office Account, Julius Schleifstein, treasurer? A. Yes, sir.

Q. Is the Liberty Theatre a corporation? A. No, sir.

Q. You don't make any claim, this account, Liberty Theatre Box Office Account, is your own account? A. No, sir, it is a box office account.

Q. And you are accountable for that account to other persons or corporations? A. Yes, sir.

By MR. BICKERTON:

Q. But you do, or do you not, maintain that there has been deposited in that account certain moneys of your own? A. Yes.

Mr. Tuttle: You mean these bonuses you get from the agencies?

The Witness: And other moneys, too.

(Short recess.)

White on Stand

GEORGE WHITE, called as a witness on behalf of the government, being first duly sworn, testified as follows:

Direct examination by Mr. Tuttle:

Q. Your address? A. 161 West 54th, Apollo Theatre.

Q. Mr. White, you are by profession a theatrical producer? A. Yes, sir.

Q. And have been for how long? A. Eight years about.

Q. And what has been your relation to the attraction which has run for a number of years now under the name of "George White's

Scandals? A. Well, I have been the proprietor, if that is what you mean.

Q. You have been the proprietor of that? A. Yes, sir.

Q. Has it been produced under your management? A. Yes, sir.

Q. At what theatre? A. Various theatres, various years.

Q. Let's say within the last several years. A. The first one was at the Liberty Theatre in 1919; the second one played the Globe Theatre; the third one played the Liberty Theatre; the fourth and fifth I think were at the Globe, the sixth, seventh and eighth at the Apollo Theatre.

Q. By sixth, seventh and eighth you mean the last three years? A. The last three years.

Q. How many years has it been at the Apollo Theatre? In the last few years? A. Three years.

Q. How many years in all have you been producing this attraction called "George White's Scandals"? A. Eight.

Q. Now, confining ourselves to the last few years at the Apollo Theatre, which is what I am about to inquire about, do you own or lease the theatre? A. Lease it.

Q. You own the show, lease the theatre, is that it? A. I own the show and lease the theatre, but the lease is held by a corporation of which I am a member.

Q. So the corporation to which you refer, I assume, is substantially your corporation, isn't it? A. No, it is a corporation, it is not mine. I have forty per cent of it.

Q. So the corporation leases the theatre; now as far as the show is concerned you are the manager of the show, is that it? A. Manager, owner, proprietor.

Q. And operator? A. Yes, sir.

Q. Are you affiliated with either one of the two large groups of theatrical managers in the city, or are you entirely independent? A. I am what you call independent.

Q. What is the seating capacity of the theatre? A. 712 seats downstairs.

Q. You mean in the orchestra? A. In the orchestra. I may be one or two seats out of the way, but not more than that.

Q. That is close enough. A. And 546 in the balcony.

Q. Are there other places in the theatre than the orchestra and the balcony? A. Only box seats—sixteen box seats.

Q. Is that a small theatre or large theatre, based on the seating capacity? A. I would call it a good average size.

Q. Only one balcony? A. Yes, sir.

Q. Who are the box office men that you employ? A. George Morley and Bill Brennan.

Q. Who is the senior? A. Morley.

Q. What are their duties? A. Treasurer—Mr. Morley acted as treasurer and manager of the theatre and their duties are to look at the box office, see that everything is in shipshape.

Q. Let me have the privilege of inquiring whether these Scandals, particularly during the last three years, fall in the class of very successful productions; you regard them as such, don't you? A. The present one is very, very successful, but the others were just what we call all right. By that I mean the others played in New York, we will say, for fourteen or fifteen weeks, whereas the present one played 53 weeks, so you would not compare the success of the others with the present one.

Q. So confining ourselves to the present edition, that started when? A. Last June.

Q. And has been running there for something over a year? A. Yes, it ran 53 weeks.

Q. Consecutive weeks? A. Oh, yes.

What White Doesn't Know

Q. How did you allot the theatre seats in connection with the present edition of the play to the ticket agencies? A. Mr. Morley allots the tickets. That is one of his duties.

Q. How does he do it? A. Darned if I know. I never bother with it.

Q. You mean you don't know the method? A. I have an idea.

Q. You are, as you state, the manager and the owner and the producer and the proprietor; I assume you have a pretty good knowledge of how the agencies get the tickets? A. You asked me how they allotted the tickets.

Q. Yes, I did. A. I don't know how he allots the tickets. I know they do allot them, but in what manner I don't know. I couldn't tell you who got those or why an agency got this or that.

Q. What extra amount is paid by the agencies per seat? A. That I could not tell you either.

Q. Is there an extra amount paid? A. There is, usually.

Q. Some of the agencies here have testified, and their records show, that they have paid as much as \$1.50 to \$2 extra per seat, what have you to say in reference to that? A. I say that is news to me. I knew they paid, but I had no idea they paid that much.

Q. What figure would not be news to you? A. Oh, I don't know. I knew there was a figure, but I had no idea it was any figure like that.

Q. Now, Mr. White, what is the figure which you will admit knowing? A. I really don't admit knowing any figure; I couldn't tell you what anybody paid.

Q. If you cannot tell what it is per seat precisely, what is it in total? A. The total amount, whatever came into the box office as gratuities or concessions or whatever they are going to be called, twenty-five per cent of that amount is retained by the box office. The other seventy-five per cent went to the corporation.

Q. This corporation of which you say you had forty per cent of the stock? A. The Apollo Operating.

Q. So seventy-five per cent of the additional amounts paid by the agencies goes in this particular case to the management; that's what it amounts to? A. The corporation.

Q. The corporation is the corporate form of the management, isn't it? A. The corporation is the company that owns the theatre. The management of the "Scandals" has nothing to do with that.

Q. In view of your answer, Mr. White, I will have to ask you what I did not intend at first to ask you: who are associated with you in that corporation? A. That's no secret.

Q. All right. A. Victor Leighton, the treasurer; Archie Selwyn is a member. I don't know what his capacity is. I am the president.

Q. Are those three persons whom you have named the stockholders of the corporation? A. Yes, sir.

Q. And are they all the stockholders of the corporation? A. Yes, sir.

Q. Now what is done by you either individually or as president of this corporation to ascertain the correctness of the amount being turned over to you or to this corporation as its seventy-five per cent share of the amounts thus received from the agencies over and above the face amount of the tickets? A. That is looked after by Mr. Leighton, who is the treasurer. I really never bother about the business of the theatre. Mr. Leighton is a theatre booker, what they call a booking manager, and the reason for his being treasurer of the theatre is that he could look after the theatre. He is in full charge of the books and papers and I think the money is deposited in the Guaranty Trust Company, 44th Street and Fifth Avenue.

Mr. Leighton, in my various trips to Europe, I would sign blank checks, I have to countersign, I haven't the right to sign, I haven't the right to sign but I countersign, I sign in blank. He is a very good friend of mine and I trust him thoroughly and he handles all the agencies and everything connected with it.

Q. Now do I understand that from your answer that this seventy-five per cent which goes to the corporation is deposited separately? A. I could not tell you that.

Q. Can you tell me of any record which would be in your possession or in the possession of the box office, which would show what that amount was? A. Oh, yes, Mr. Leighton has complete record of what it amounted to each and every week.

Q. Is Mr. Leighton in town? A. Yes, sir.

Q. He does not happen to be here, does he, in this room, today? A. No; I could not tell you.

Mr. Bickerton: No, he does not but I will produce him if you want him.

Takes No Chances

Q. Do I understand that you do not personally keep yourself familiar with the operations of the box office? A. The only thing I keep myself familiar with in the box office—everybody kids me about sitting in the box office—I sit in there and watch my business as best I can, and after seven-thirty I allow no agents to return any tickets which they have bought on a buy, and after seven-thirty they cannot get any tickets in there, but if I am not there they might.

Q. In other words, through the influence of bonuses or otherwise, you are fearful that the losses which should rightly go to, and be borne by the agencies, might be transferred to the theatre unless you were there and saw that it did not happen, is that right? A. No. My real purpose in doing that, Mr. Tuttle, is this: theatregoers, usually the ones that can afford high-priced seats, never make up their minds to go to the theatre until the last minute. They will be having dinner at eight-thirty or eight o'clock, and at eight-thirty or whatever the hour may be they will call an agency and say, "Get me two seats for the Scandals." The last minute the agent will then do what you call gouging, and if the agent is not allowed to hold up his tickets until after seven-thirty, he will sell his tickets, I think, at a reasonable price rather than take a chance on being stuck with them, and he knows every agent that bought any tickets for the Scandals—they know that they cannot return over their return privilege, or return after seven-thirty with me, because they know I am right there, and I have heard them repeatedly call and ask the boys in the box office, and the boys in the box office say, "Mr. White is sitting right here."

Q. So you make a practice of sitting right in the seat of custom then, don't you? A. Around that hour.

Q. And you said a moment ago that if you did not sit there you were afraid that some of the agencies would succeed in putting back upon the theatre their unsold seats after that hour? That is what you said, isn't it? A. To keep them from returning over the—

Sits in B. O.

Q. Don't you remember you said that if you did not sit there you were afraid they might go back? A. I am not afraid. I sit there so they do not do it.

Q. Perhaps if the stenographer turns back and reads the witness's answer—A. Yes, yes; I remember the question.

Q. So you are afraid, or you do feel that unless you sit there, the agencies might succeed in getting some tickets back into the racks of the box office after that hour? A. That is correct.

Q. In other words, you are sitting there and watching your own two employees, isn't that right? A. No, sir; not exactly that.

Q. Why isn't it enough to say to them, "Boys, don't take back any seats after seven-thirty"? A. Well, it should be enough.

Q. But you rather fear unless you sit there it would not be quite enough, so you do so yourself and get done with it? A. If I sit there, they won't try it, that is all, and the boys don't.

Q. You fear if you did not sit there they might try it? A. Well, they might; of course they might.

Q. You think a guy waving a hundred-dollar bill has a good deal of influence unless you happen to be sitting right there yourself, is that it? A. Or Newman waving a red tie.

Q. How many of those agencies are allotted seats during this last edition of the play? A. Most all of them.

Q. Most all of them? A. Yes, sir.

Q. And how much of the orchestra goes out in that form? A. We all ways keep around two hundred and fifty to three hundred seats on the lower floor in the box office, I would not allow them all to go out—and the balcony. Some of the front balcony seats are really what is called the mezzanine there—are priced the same as the lower floor; only the high-priced seats of the balcony that they did handle.

Q. Let me take it by locations. The orchestra you said contained how many seats? A. 712 or something like that.

Q. 712. And you said that you retained out of that about two hundred seats? A. I am guessing at that; I say around two hundred; maybe two hundred and fifty or it might be two hundred and thirty.

Two-thirds for 20 Weeks

Q. So may I say that two-thirds, approximately speaking, of the orchestra, are placed in the hands of the agencies? A. Yes.

Q. And how many weeks in advance does that occur? A. I think about a week or two; I am not sure.

Q. Some of the witnesses have testified to four to eight weeks as a practice. A. Well, we had a buy for twenty weeks, if I remember right. But they did not have the tickets. I think they got their tickets one or two weeks ahead.

Q. I am not talking of the time when they actually, physically received the pasteboards, but I am talking of the time when they make the contract; sometimes you say that runs as much as twenty weeks in advance? A. Oh, yes. The last buy of the Scandals was twenty weeks.

Q. So that, so far as two-thirds of the orchestra is concerned, it is really sold out in advance for twenty weeks? A. As far as that amount is concerned, yes.

Q. Now, let's take the other location. You spoke of a mezzanine and another balcony. A. The first four rows of the balcony are mezzanine and the balcony behind that I think is nine rows.

Q. How many seats in the mezzanine? A. There are four rows.

Q. How many seats is that? A. 130 or 140; maybe 150.

Q. What proportion of that goes to the agencies? A. I think very few of those go out.

Q. Can you give me some idea? A. No, I can not. I really can not. Mr. Bickerton: Mr. Morley can tell you all that.

Q. How many of the rest of the balcony go out to the agencies? A. I have no idea.

Q. The orchestra seats have a box office price of what? A. \$5.50.

Q. Does that apply to all of them? A. Oh, yes.

Q. And these mezzanine seats have a box office value of what? A. They are also \$5.50.

Q. Now, Mr. White, I want to have you refresh your recollection. Cannot you tell me, confining yourself to the orchestra, how much more per seat the agencies are charged for those seats that they got in the orchestra, to wit, two-thirds of the orchestra? A. Some charge fifty cents advance.

Q. No, I am not asking what the agencies charge by way of advance. I am not asking how much per seat in that, but how much per seat do they pay for that? A. I really do not know that.

Q. Well, Mr. White, I have some difficulty in understanding why you do not, because of your relation to this play as it affects everything in connection with the management of it, and your sitting right at the box

office window and seeing everything that goes on and seeing that everything goes all right. Can't you give us any idea? A. No, I can not. I don't know what any agent paid to the box office. I don't know the exact amount or can't give you any idea, because if I did give you any idea, or tried to, I would just be floundering around. Mr. Morley—

Pin Amount on White

Q. Now, some of these agencies have testified that they arranged for these surplus amounts or these excess amounts directly with you. Do you say they are mistaken? A. No; I say they lie.

Q. All right. Why is it that you are at the box office and observing the hour at which the tickets are returned by the agencies, and yet have no relations with the agencies as to the amount of tickets that go out and what price? Why so careful at one point and so determined to know nothing about it at the other point? A. My being in the box office is not only that, but I like to see what is going on and what effect my show has on the public. I sometimes sell the tickets; sell the window as the public go in.

Q. What time do you get to the box office to take up this station? A. I am in and out of there all day long. In fact, I might look in when I get downtown about four in the afternoon or three, and I might look in at six. I have no set hours. I can go and come as I please, but I usually, when the show first opened I used to sell the tickets at the window around show time.

Q. So you say, do you, to put it bluntly, that the agencies have no transactions with you yourself relative to the acquisition of their tickets? A. Mr. Morley made any and all deals with agents—anything regarding tickets.

Q. That was not quite my question. My question was this: do you say that you personally, during the time when this last edition of the play was on, we will say, since a year ago last June, have not had any personal transactions with any of the agencies about their tickets? A. No. The only conversations that I ever had with any of the agents—two or three who I know personally—I asked, for instance, I will say now, "How long are you going to buy for?" Mr. McBride came to see me during the rehearsals of the last Scandals. Mr. Morley had talked with him about the buying. Mr. McBride came to me—Bill McBride—and asked me if I would cut down the amount—the length of the buy. He did not want to buy for twenty weeks. I says, "Well, buy for whatever you want"; eight or twelve or how long he bought for I do not know. Outside of conversation of that sort I have had no other conversations with any brokers.

Q. You said you had conversations with certain of the agencies whom you knew personally and you mentioned McBride. Who were the others with whom you had conversations? A. These conversations—you see, I am under oath and I am trying to tell you the truth.

Q. That is all I am asking for, Mr. White. A. Any conversations I may have had were not in a business way. I have told you before Mr. Morley looked after all of that, and if I happened to meet, we will say, this one or that one on the street, they may ask about the show and they may say something about—

Q. Yes, you might do anything. Mr. White. A. They may say—a couple of them said that this twenty-week buy is a long buy and they may want to talk about this, and I always refer them to Mr. Morley. Mr. Morley handles everything connected with that.

Q. You see your statement that you had conversations with them but did not have any business transactions with them, introduces into the matter a mere characterization. I would like to know what agencies you had talks with, informal or formal, on the subject of their taking tickets. Now you have mentioned McBride. A. Mr. McBride is the only one I remember talking with about it.

Just "Conversation"

Q. You can't recall the name of any other agency or representative of an agency since the present edition of the show has been running, since June, 1926, with whom you have talked on the subject of tickets? A. Yes, surely. I go in and out of their offices and see how they are doing and what tickets they have got and try to watch and see that they do not scalp tickets from this one or that one. I try to watch you see, McBride might have a seat in H. I don't know whether he has it. Say he has it. Another agency might scalp them out of there and try to hold them up at a price and try to charge a high price and get stuck the last minute, and if I notice anything like that I would not take that ticket back, but during this round that I am making now and then, I might have any kind of a conversation with these agents. It might be about the weather or about going to Chicago.

Q. Oh, I agree with you profoundly, Mr. White. We have it, therefore, as a fact that you do occasionally make the rounds of the agencies? A. The rounds—I look in one or two or three places.

Q. Don't you remember on these occasions, when you were making the rounds—I am not trying to put words into your mouth, but I am

taking what you said—A. That is my way of—

Q. You have not on those occasions when you make the rounds—A. Whenever I felt like it.

Q. Well, how often does the spirit move you? A. I don't remember that.

Q. In other words, you keep pretty close observation of the matter of tickets, don't you, in the hands of the agency? A. Well, as close as I can.

Q. Why is it, Mr. White, then, when you keep such a very careful tab as even to make the rounds of the agencies, you don't have anything to do with the getting out of the tickets to the agencies. I should think that would be the point where the attention would be highly desirable? A. Any producer who has any interest in the success of his production does the same thing. I see many of them looking in here and there now and then. I would be walking along the street with living Berlin or this one or that one—

Bar Indirect Returns

Q. What is the concern that you have that one agency should not scalp from another, as you say? Why are you worried about that? A. Well, if somebody comes along with a ticket that belonged to somebody else, or that somebody else had bought—the original purchaser or original agency—original holder of that ticket cannot return it himself because he is only allowed, we will say, ten per cent return. Now he ends up with two tickets more than he is allowed to return, so he will give it to another agency and try to have them return it for him, and that is what I try to watch.

Q. I see. Isn't it because you are interested in finding out how much and keeping track of how much more per seat the agencies are getting than the box office is getting as a box office price? A. No, it is not.

Q. Isn't that the reason? A. No, it is not the reason. It does not concern—

Q. When you go to a ticket agency and say, "Now, here, I would like to know what tickets you are scalping from some other agency," how do you get that information out of them on that subject? A. I do not do that.

Q. You said you went the rounds for this purpose. I say, how do you get the information? We will say you go in to Mr. Newman and say, "Mr. Newman, how many tickets are you scalping from some other agency, or are they scalping from you?" A. No, I don't do anything of the sort.

Q. How do you fulfill your purpose? A. You are putting it in an absolute—

Q. Didn't you say you went the rounds? A. I did not say I went around and asked what scalping they were doing. I did not say anything of the sort. They do not know what I am doing when I go around doing that.

Q. If you do not inquire on the subject of whether they are scalping from some others, and you said that was your purpose, how can you get any information on the subject? A. I don't ask them for any information. They would not give it if I did ask.

Q. I thought so. How do you fulfill the purpose of your visit then? A. If one agency has eight seats left or four or six—we will say he has eight seats in J—row J, for instance, and he is allowed to return three seats or whatever the amount is. If he sends in three in H, then I know they are not his seats. I know he has J's. If I asked him he would—

Q. Well, then, we have it that you do know not only what the allotments are to the various agencies, but you do know the locations? A. I can see the locations in the box office any time I want to see them, but I don't know just—

Q. All right. Is there a record kept at the box office of what the locations assigned to the various agencies are? A. Mr. Morley keeps a record of everything.

Q. It is a sort of a chart? A. Yes.

Q. I suppose he has those records with him today? A. I could not tell you that, sir.

Q. Now, have you any idea what this seventy-five per cent of these amounts over the face amount of the box office price on the tickets amounts to in a year? A. Mr. Leighton can tell you that, I do not bother with it.

Q. I asked you whether you had any idea? A. I don't know what you mean by an idea.

Q. Well, you are a forty per cent owner? A. Yes.

Q. You are the operator and manager and producer. You said you got seventy-five per cent of these proceeds. Now—I am asking you whether, as an ordinary business proposition, you haven't an idea of how much that amounts to in a year. That is plain English. A. That is put into the corporation?

Q. All right. You can say you have or have not an idea? A. No, I haven't an idea what it amounts to in a year. It would be pretty hard to tell that.

Q. You could not even approximately? A. It would be very, very hard for me to approximate or give an idea what it would amount to in a year.

Q. It would be hard, but can you? A. All right. It might amount to ten

(Continued on page 58)

SHOWS IN N. Y. AND COMMENT

Figures estimated and comment point to some attractions being successful, while the same gross accredited to others might suggest mediocrity or loss. The variance is explained in the difference in house capacities, with the varying overhead. Also the size of cast, with consequent difference in necessary gross of profit. Variance in business necessary for musical attraction as against dramatic play is also considered.

Classification of attraction, house capacity and top price of the admission scale given below. Key to classification: C (comedy); D (drama); R (revue); M (musical comedy); F (farce); O (operetta).

"Abie's Irish Rose," Republic (271st week) (C-801-\$2.75). Heat wave passed on, with business somewhat better but not equal to that prior to heat slump; "Abie" will break world's run record Aug. 9; \$5,000 last week.

"Africana," Daly's 63d St. (3d week) (R-1,173-\$2.75). Changes in show and cast with performances improved; also business; last week claimed around \$3,000, good jump and profitable.

"Broadway," Broadhurst (45th week) (CD-1,118-\$3.85). Moved up somewhat, bettering \$12,000; moderate weather conditions should mean further recovery.

"Crime," Times Square (23d week) (D-1,057-\$3.85). Final week; going to Chicago, beating in "Chicago"; business around \$6,000 mark.

"Grand Street Follies," Little (9th week) (R-530-\$3.30). Never able to attract matinee trade but night

attendance always good; around \$8,000 last week; quite satisfactory for small house with company co-operative.

"Her Cardboard Lover," Empire (19th week) (C-1,099-\$3.85). Week to week; Jeanne Eagels will continue for a time instead of closing this week; did very well until heat wave came along and shot pace; house will offer "Pickwick" early in fall; improved and beat \$8,500 to profit.

"Hit the Deck," Belasco (14th week) (M-1,000-\$5.50). Only attraction in town that dodged heat wave slump; only couple of hundred off and gross holds to well over \$26,000.

"Kiss Me," Lyric (2nd week) (M-1,406-\$3.85). Newest musical in town opened July 21. Somewhat lost in excitement attendant to Dempsey-Sharkey fight; rated good entertainment.

"Merry-Go-Round," Klaw (9th week) (R-830-\$3.85). Doesn't look as if this intimate revue will make grade; climbed for time but with

takings around \$6,000, hardly profitable.

"Night in Spain," 44th St. (13th week) (R-1,326-\$5.50). In summer of very few new musicals this one fortunate; still doing well with last week's gross about \$25,000.

"Padlocks of 1927," Shubert (4th week) (R-1,395-\$5.50). Balcony trade virtually nil until cut rate allotments were made last week; estimated around \$17,000 last week, not enough for revue hooked up like this one.

"Peggy-Ann," Vanderbilt (31st week) (M-771-\$4.40). Got nearly \$10,000 last week, business little better than previous week. With rent off show will go through August and probably take to road in September.

"Rang Tang," Royale (3rd week) (M-1,117-\$3.30). Colored revue not sensational but performance liked and should stick; last week with gross around \$10,000, o.k.

"Rio Rita," Ziegfeld (26th week) (M-1,750-\$5.50). Picked up pace partially with gross going over

\$40,000; leader with no current contender.

"Road to Rome," Playhouse (26th week) (D-870-\$3.85). Virtually even with "The Spider" and "Broadway"; chance to hold into fall; rated better than \$17,000.

"Saturday's Children," Booth (27th week) (D-708-\$3.30). No losing week and should extend into September; last week bit better; around \$8,000.

"The Barker," Biltmore (28th week) (CD-951-\$3.85). Final week; shot for some time; made good run of it last week, estimated around \$6,000.

"The Circus Princess," Winter Garden (14th week) (O-1,493-\$5.50). Naturally picked up some of drop of hot days; while not near capacity business of over \$20,000 should be enough to carry operetta along.

"The Constant Wife," Maxine Elliot (35th week) (CD-924-\$3.85). Business came back well last week, going to \$9,000.

"The Desert Song," Casino (35th week) (O-1,447-\$5.50). Although pace dropped off to unexpected low level, management still plans riding into new season; last week better, \$14,000.

"The Ladder," Cort (41st week) (D-1,043-\$2.20). Just going along; grosses lowest of any show on record which has kept going; \$220 on week; no Saturday performance; booked here until Labor Day under rental. Soft summer for John Cort.

"The Mating Season," Wallack (2nd week) (C-607-\$3.30). Doesn't appear to have much chance; moved to Wallack's Monday; "Manhattens" which opened downtown due to move to Selwyn next week.

"The Play's the Thing," Henry Miller (39th week) (CD-946-\$3.85). Lasted much longer than expected; with pace around \$7,000 last week, probably showed profit through pooling.

"The Second Man," Guild (12th week) (D-914-\$3.30). Only attraction Guild has remaining with summer stickers; better last week, over \$7,000.

"The Spider," Music Box (19th week) (D-1,000-\$3.85). Picked up, too, although nothing on list fully recovered from heat wave slump; over \$12,000.

"The Squall," 48th St. (38th week) (D-969-\$3.30). Likely to coast through August or until new shows arrive; through late spring and summer average around \$5,000.

"Tommy," Eltinge; taken off Saturday; house and show pooling for several months; played 23 weeks; last week about \$5,000; "Tenth Avenue" from Chicago opens here in two weeks.



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BOSTON'S EARLY SEASON START

"A la Carte" Opens at
Tremont, and "Follies"
Due Next Week

Boston, July 26.

In the belief there will be enough business to offset heat waves, several theatres, which have been closed for weeks, are planning to open.

Two houses are open, the Colonial with "Twinkle, Twinkle," here for several weeks and about due to wind up, and the Tremont opened Monday night with "A la Carte," new show along revue lines for which Rosalie Stewart is responsible.

Next week Ziegfeld's "Follies" will come into the Colonial. The ads point out that with the limited capacity of the Colonial the show can't help but lose money even though it plays to capacity.

On August 8 to the Wilbur will come, "Bye Bye Bonnie," with Frances White and Fritz Scheff and a week later "Half a Widow" will open at the Shubert. Cohen is also planning to bring his show, "The Baby Cyclone," to the Hollis.

Last week business was good for the one show playing. The appearance of Lindbergh brought into the city thousands. The appearance at the house of Matland, Hegenberger and other flyers also boosted receipts Friday and Saturday nights and resulted in the gross for the show going about \$15,000.

Last Week's Estimates:
"Twinkle, Twinkle," Colonial (last week). Did \$15,000, with most of the business coming toward the end of the week. Got the break because only show in town, dramatic or non-dramatic line, when flyers landed here.

'BUYS' MAY BE DECLARED OUT NEXT SEASON—NEW PROCEDURE

B'way Shows Feeling Heat and Ticket Scandal—Legit Trade Shot—25 Plays Current—16 Current in Cut Rates—"Rio Rita" Does Comeback

There are 25 current shows on Broadway. Three-fifths, or 16 of them, are in cut rates, and in that mart business is very low. What with the heat and the ticket investigation, trade along the main stem has gone to pot.

Changes in the general procedure of show business are anticipated for next season. It is intimated there will be no more agency buys, particularly forced ones that have kept weak shows going. If such ticket dealers are declared out, a more rapid shifting of attractions may be expected.

That would mean the pressure to secure bookings would be lightened and the demand by house owners to producers in the matter of guarantees likewise lessened.

Last week business sagged slightly, but, as usual when Broadway gets a heavy wallop in the summer, recovery is seldom rapid nor complete. If the annual buyers' influx is on, that has made little difference at the box offices.

"Rio Rita" came back and bettered \$40,000, but not full capacity; "Hit the Deck," only show to virtually sell out, again over \$26,000; "A Night in Spain," around \$25,000; "Circus Princess," \$21,000; "Padlocks," \$17,000; "Desert Song," \$14,000; "Peggy Ann," \$10,000; both colored shows improved, "Rang Tang" getting \$10,000 and "Africana," \$8,000; "Grand Street Follies" \$8,000; "Merry-Go-Round," \$6,000.

"The Spider" and "Broadway"

were rated around \$12,000, with "The Road to Rome" \$11,000; "Constant Wife" jumped to \$9,000, with "Her Cardboard Lover" nearly as much; "Second Man" and "Saturday's Children" \$7,500; "The Play's the Thing," \$7,000; "Able," \$5,000; "The Squall," no more.

"Tommy" quit suddenly at the Eltinge last week, the house due to get "Tenth Avenue" Aug. 15; "Crime" leaves the Times Square for Chicago this week end, when "The Barker" closes at the Biltmore. "Allez Oop," new musical, is due into the Carroll next Monday, at which time "Manhattans," revue at the Grove Street, will move up to the Selwyn.

Buyers and Cut Rates

Of last week's two new ones "Kiss Me" got fairly good notices at the Lyric and "The Mating Season" weak reviews at the Selwyn. Both are already in cut rates. The latter show moved to Wallack's Monday.

There are only two buys, "Rio Rita" and "Hit the Deck." Cut rate list received "Padlocks" (Shubert), "The Circus Princess" (Winter Garden), and "The Desert Song" (Casino) last week and both shows are now on that list, which also has "Merry Go Round" (Klaw), "Africana" (Daly's), "Kiss Me" (Lyric), "Able's Irish Rose" (Republic), "Saturday's Children," "Constant Wife" (Elliott), "Her Cardboard Lover" (Empire), "The Play's the Thing" (Miller), "The Mating Season" (Wallack's), "Crime" (Times Square), "The Squall" (48th St.), "The Barker" (Biltmore) and "The Second Man" (Gould).

FRISCO GIVES \$8,000 TO BLACKMER-KENNEDY

San Francisco, July 26. Nothing to brag about with the legit. Ed Belasco and Fred J. Butler, coast producers, are to make their productions in the Lurie theatre in the future. An agreement of this sort has been entered into between the producers and the theatre owner.

Lurie seems to get more of a kick out of the show business than he does from his real estate game.

At the Curran, Madge Kennedy and Sidney Blackmer are holding forth in "Love in a Mist," but the townfolks are only paying attention to it to the extent of about \$8,000.

"Chicago" goes out of the Lurie with a final week of close to \$9,000, giving way 24th to a new production, "The Harem."

"Meet the Wife," the new Duffy show at the Alcazar, is picking up from the opening week, and it looks as though it would catch on; a trifle better than \$7,200 on the week. At the President "The Ghost Train" holds to the old figure of \$5,000, and that makes a nice profit.

The Capitol and Columbia are dark.

L. A. GROSSES

Los Angeles, July 26.

All the legit houses held up surprisingly well despite the terrific heat last week, with the only exception "Her Unborn Child," at the Majestic. This latter folded up after two miserable weeks, with a final gross of less than \$3,000.

Belasco, harboring "The Great Necker" for the seventh consecutive week, continued to \$11,500, with only two more weeks to go.

The El Capitan held up well at \$6,800, showing a nice profit. "If I Was Rich," at the Hollywood Playhouse, hit around \$6,600, and "Able's Irish Rose" did better than \$6,000 at the Downtown Playhouse. "Able" has another week to go.

Er. Lawshee, who was in advance of "The Vagabond King" last season, has been discharged from the hospital as completely recovered from a recent illness.

Nathan Allen, house manager for Henry Duffy Players at El Capitan, Hollywood, Calif.

"CRIME" MARKS OPENING OF NEW SEASON FOR LOOP

"Scandals" Now Doing Walkaway—\$41,500 Last Week—"Barker" Still Running Along—"Speak-easy" Due at Princess Aug. 15 as Second "10th Ave." Continues Another Week

Chicago, July 26.

Another week and again nothing in the Loop but "Scandals." White's extravaganza has played to capacity every performance so far. Indications are it will continue to do so for a month at least.

"Gay Paree," from which "Scandals" grabbed the local hunting, rose slightly but not enough to label it highly profitable. Soph Tucker is still the revue's strong point and the addition of Sen. Murphy, replacing Chic Sale, slipped it some new blood last week.

Closing of "Tenth Avenue," to have been Saturday, was set ahead a week and is running its last this week. The Adelphi will remain dark for three days at the end of which "Crime" enters, marking the start of the new season. "Speak-easy," slated for the Princess Aug. 15, will be the season's second entry.

Nothing else in local legit except that "The Barker" remained as non-musical leader, getting nice money, while Mitzel kept up her okay gait.

Estimates for Last Week

"Gay Paree" (Four Cohans, 10th week).—Snatched down to its size by "Scandals"; improved \$2,500 over week before to \$22,500; needs more than that; spot next door to "Scandals" also against it.

"Madcap" (Olympic, 12th week).—Mitzel; consistent; \$14,000.

"Scandals" (Frieringer, 3d week).—\$4,500, all house can get; hotels, clubs and transients to itself.

"Tenth Avenue" (Adelphi, 12th week).—Finishes this week; \$7,000, mostly through cut rates; will go to New York.

"The Barker" (Blackstone, 13th).—Longest run record and leads sans-tune pieces; about \$10,500, good coin for house and show.

ENGAGEMENTS

(Chicago)

Milt Schuster made the following stock placements last week: Frances Rusby, W. J. Lytle, Royal, San Antonio, Tex.; Janice Kline, William Hackett, Dolly Betrel, Fabian and Smith, Cohen Brothers, Colonial, Detroit, Mich.; Jackie Gilbert, Babe Brandon, Lucille Hedling, Billie Rae, Edna Harvey, Harry Evans, Orpheim, Clinton, Ia.; Ivy Bowman, Bert Smith Attractions, Orient, Detroit, Mich.; Kirk Lucas, Billy Dale, McCall Bridge Players, Milwaukee, Wis.; Jean Gordon, Moon, Omaha, Nebraska; Bobbie Freeman, Esther Bert, Bobby Whalen and wife, Vic Travers, National, Detroit.

Eric Blare, last in "The Ghost Train," engaged by Joseph Santley for one of the leading roles in "Just Fancy," in which Santley is to make his debut as an actor-manager in September. Others signed for prominent parts are Frances Nevins, Charles Barron and Bernice Ackerman.

Frances Upton, Ziegfeld "Follies," Herbie Glass for one of Anne Nichols "Able's Irish Rose" companies.

Howard Hall is withdrawing from the National stock at the National, downtown, to organize a stock of his own for Uniontown, Pa., opening next week.

"Wild Westcotts," (Cort, 9th week).—Getting between \$7,000 and \$8,000 by some undiscernable means; practically no talk and individual advance buys; theatre parties counting and low "nut" helping.

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The unauthorized use of "HALLELUJAH," "SOMETIMES I'M HAPPY," etc., will be prosecuted to the full extent of the law for EACH AND EVERY VIOLATION

Theatre managements permitting such copyright violations will be held strictly liable

BENNET & WATTENBERG

36 West 44th Street, New York

Attorneys for

VINCENT YOUMANS

COMPOSER AND PRODUCER OF

"HIT THE DECK"

PLAYS ON BROADWAY

KISS ME

J. J. Levinson production featuring Desnee Ellinger in two-act musical comedy adapted by Derick Wulff and Max Simon from the German original of Richard Kessler. Lyrics by Wulff; music by Winthrop Cortelyou. Staged by Edward Elsner; dances by M. Senia Gluck; costumes, Mahlen; scenery by Vimmera. Opened July 21 at the Lyric, New York. Billings, Paul's Butler... William Sclery Denise, a model... Marjorie Peterson Tom Warren... Ralph Whitehead Eugene Moreaux... Charles Lawrence A Clerk... Eddie Russell, Jr. Paul Travers... Frederic Santley Boris Durant, Dodo... Desnee Ellinger Prince Hussein Ischahangie Mirza... Persian Prince... Joseph Macaulay Genlarne... Eddie Russell, Jr. Talabada... Emil Romany Models and Harem Girls—Dorothy Dawn, Dorothy Dodd, Gladys Englander, Betty Andrews, Nettle Jennis, Crystal Moray, Dorothy Dixon, Mona Fay, Hazel Stanley, Helen Thompson, Olga Borowski, Allee Blaine, Myra Blaine, Rosalee Trego, Ursula Murray, Elvira Trego.

No excuse for this one lingering long, with or without cut rates. The \$3.30 pop scale may be a factor but with it, unless Levinson's backers pull a "Ladder," it looks like Paddy Cain will have to hitch up his horses again and back at the Lyric stage door in short order.

Frugally mounted, meagrely cast, and economically light weight in every department, it doesn't look like a heavy gamble. The entire proceedings evidence inept treatment and deficiency of general showmanship.

The stager, Elsner, is a straight

dramatic producer and does not rate as a book producer. M. Senia Gluck, who mounted the dances, is a picture house terp expert and is accordingly limited for \$3 musical comedy. Dave Bennett was called in at the eleventh hour, but that expert dance routiner admitted himself baffled by the assignment and could not accomplish much of anything).

The plot is rather vague, not that it matters much either way, but one gathers (from repetitious experience with familiar movie and other plots of this pattern) that the marriage of convenience between the overly righteous artist and Desnee Ellinger will ultimately result in the former becoming jealous of Miss Ellinger and go about making the marital union the real thing.

In between, a Persian prince is mixed up and some harem trimmings are introduced.

Cast struggles with inept material. The libretto is generally off and the music evidences nothing approaching an outstanding song. The Cortelyou score is not bad and is fashioned along high-grade operetta lines, but escapes that Friml or Romberg charm which, with everything else, never loses sight of the commercial necessity of at least two outstanding song hits. Winthrop Cortelyou is said to be the son of the Cortelyou associated with the local gas utility corporation, but suspicion of any family money is offset by the reported strenuous family objections to the composer mixing in the show business.

Inside stuff in Mr. Levinson and his associates has it that they are "very nice men" to deal with but lack experience and general knowledge of what it's all about.

Of the cast, most impressive individually is the vivacious Marjorie Peterson, a fetching ingenue. Eddie Russell, Jr., steps eccentrically to good purpose and Frederic Sant-

Treasurers Abused

Since the ticket investigation men in the box offices of Broadway theatres have had to stand for plenty of abuse from ticket buyers. The stories in the dailies has caused patrons, particularly women, to figure that the treasurers are holding out good seats if front locations are not offered them.

The boys say they have to stand for murder and that the squawks are coming in hourly.

FUTURE PLAYS

John S. Woody has shelved his play, "Different Women," by Eugene Walter, until September. This is the show he produced last winter in Chicago with Helen Ware as the lead.

Chris Scaife, Earl Carroll's personal bodyguard at one time and later company manager of the "Vanities," is branching out as a co-producer with Bernhard Lohmuller, Carroll's former stager. Both are putting into rehearsal shortly a new musical, "High Hatty," composed by Jesse Greer, lyrics by Ray Klages, book by McElbert Moore and Phil Cook.

Guy Bolton and George Middleton will do the libretto for a musicalization of their "Polly With a Past" farce. Arthur Hammerstein will produce this fall. Lorenz Hart and Richard Rodgers will do the lyrics and music.

"Secret Service Smith" goes into rehearsal this week with Ramsay Wallace and James Shesgren as (Continued on page 63)

ley (opposite Miss Ellinger), Ralph Whitehead, Charles Lawrence and Joseph Macaulay hold up their assignments. Lawrence got something with slim opportunities and Whitehead was equally limited.

This reviewer has always been dubious about Miss Ellinger as a prima, but she seemed to register in spots in this role.

"Kiss Me!" isn't destined for a run. Adcl.

PLAYS OUT OF TOWN

A LA CARTE

Boston, July 26.

Rosalie Stewart's first non-dramatic production is admitted by her to be a revue based on Continental lines. The premiere last night at the Tremont shaped up more like a night club floor show, put together from available pop vaudeville talent by a Russian ballet master who at the last minute ordered all stage waits to be filled ad lib by Charles Irwin.

This boy Irwin, whose patter is a sort of cross between Julius Tannen and Clifton Crawford, deserves a medal as a gap-filler. He ambled on and off at least 20 times with a broken monolog that ranged from stag stories to Sunday school jingles, old and new, and after announcing the next act upon finding the stage not set he would wander back and tell a few more. As a result "A la Carte" ran until midnight in an 11.45 town.

Out of what will be left after the show is speeded up and cut down more will have to be added before the show can make the grade and carry its quantity payroll.

Apparently 24 girls are to be carried and the minor and outstanding principals outnumber the chorus.

Cast includes Chick York and Rose King, Harriet Hoctor and William Holbrook, Charles Irwin, Roy Pant, Powers and Wallace, Giersdorf Sisters, Simeon Karavaeff, Little Billy, Bobbie Ernst, Frank Rowan, Fred Bishop, Joseph Mackenzie, Helen Lowell, Jay Velle, Billy Bradford, Marion Hamilton, Maxine Lewis, Cynthia Farr, Frances Stein,

Margery Mackay, Grace and Coby Worth.

Much was expected of the sketches by George Kelly and Fred and Fanny Hatton. Two of the sketches went over strong. One had three consecutive couples in a taxicab and the other being a well costumed outpouring of the characters in an old family album. The golf links sketch and the hotel veranda sketch have possibilities but are rather soupy in their present shape.

The vaudeville stuff, especially York and King, went over to a whelming laughter; the aesthetic, ballet and tap dancing numbers by chorus and a seemingly equal number of principals went well for the first hour until the capacity house became surfeited and refused to further applaud good routines which were being done for the second or third time.

The show as a whole is not naked in trend and with one or two exceptions the gags will go even in small cities, rigidly censored. One scene in the taxi series was built up for the snapper where the wise-cracks, "Women can't fool me," "I'm a bachelor," and the girl answers, "So was your old man," to a black-out. This gag will apparently pass in Boston, where the censorship code was originated and adopted in most points north and west. Despite the hot night the censorship ban still held on tights for the chorus for all numbers.

The scenic nut on the production is modest, and the costumes and drops make an effective flash for the money spent. The fairy ball ballet is the pretentious number of the

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Now playing at the 4 Cohan's theatre, Chicago,
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in postponing my Orpheum and Keith contracts to create
a name in a new field of endeavor and wants to thank

The SHUBERTS AND MISS SOPHIE TUCKER
and entire "GAY PAREE Co." for their kindness to him on his opening,
also thank my friends for telegrams of good wishes.

"SENATOR (FRANCIS) MURPHY

"SENATOR (FRANCIS) MURPHY

(was a sensation "HERALD-EXAMINER") (A LAUGH A SECOND

FOR 12 MIN "AMERICAN")

Mission Consolidated Realty Co.,
525 Market Street,
San Francisco, Calif.

American Jazz Boosted Instrument Exports

Washington, July 26

Concrete evidence of the return to the makers of musical instruments in this country of the pioneer work of American orchestras playing England is given in a recent statement from the Department of Commerce.

It discloses that in 1926 band instruments exported to England totaled but \$3,514 in value. In 1925 this figure had reached \$121,034.

During 1926 a slight drop was recorded, principally due to internal conditions existent in England, but even at that the figure was above that of 1924. The fact that the McKenna duties of 33-1-3 per cent. were effective during only six months of 1925, whereas they were levied throughout all of 1926 on imported band instruments, should also be considered.

Commenting the department states:

"In general, the market for trumpets, trombones and cornets is depressed at present, however; it is the opinion of some dealers that these instruments will experience a similar boom to that of the saxophone, provided the popularity of the present type of music continues.

Neither foreign nor domestic products possess any distinctive features not incorporated by the better grade of American-made instruments, which are considered the equal or superior to any of the competing makes.

"The most popular saxophone is a silver-plated, satin-finish instrument with the bell engraved and the inside of the bell heavily gold plated; the keys, ferrules, engraving and inside of bell hand burnished and equipped with a pearl-inlaid fingertips."

In Variety of July 13 export figures compiled by this same department disclose the value for the first five months of 1927 as reaching \$284,784.

This figure, however, represents the total exports to all foreign markets in contrast to the above statement which is confined to England alone.

ORGANIST INJURED

With Arm In Sling Plays Performance

Minneapolis, July 26.

Eddie Dundstedter, popular organist at the State theatre here, slipped and fell from a chair in the basement of the theatre while attempting to turn on a light just prior to his initial appearance as one of the featured performers in the "Old Favorites" revue. Although he suffered a fracture of a bone in his right arm and was in great pain, Dundstedter insisted on going on at the opening show.

He appeared with his right arm in a sling and conducted the orchestra and played on the organ for a brief bit with his left. He did not miss a show all week.

Waterson Rejoins Society

Henry Waterson, Inc., and Waterson, Berlin and Snyder Co. have returned to membership in the American Society of Composers, Authors and Publishers, after resigning two years ago. Waterson and the A. S. C. A. P. differed on radio broadcasting, Waterson adhering to the principle of tax-free pop publications in the interests of ready radio exploitation.

The society at the time was advocating radio license fees from broadcasting stations, which source of income subsequently has gotten to be quite a sizable item with the A. S. C. A. P.

DAVIS' BOOKINGS

Washington, July 26.

Meyer Davis, orchestras are now playing at the Nassau Shores Country Club, Massapequa, L. I.; Sampawan Club, Babylon, N. Y.; Devon Yacht and Maidstone clubs, Easthampton, L. I., and the Quoque Field Club, Quoque, L. I.

Davis also has an orchestra at the Hotel Champlain, Bluff Point, on Lake Champlain, N. Y.

Some of the more important assignments just booked include the Copley Plaza, Boston; Breakers, Palm Beach and the new Colonial Hotel at Nassau, Bahamas.

Here in Washington the latest acquisition is the Charlton hotel.

MacDONALD'S "BRIS"

Mr. and Mrs. Ballard MacDonald have adopted a child. It is a foundling about 13 months old.

Nevertheless the lyricist decided on a "bris millah" and the ceremony was held Monday with Lincoln Loper the God-father.

Stage Bands Free To Play Film Houses

With bands so prominent in the picture house presentation field, Joseph N. Weber, president of the American Federation of Musicians, and Edward Canavan, executive chairman of Local 802 of the A. F. M. (Greater New York branch) advise Variety that visiting stage bands will not be molested by the union in any wise.

Traveling orchestras come into local towns under that division and need not ally themselves with any local musicians. There never has been any confusion about this excepting that created by the picture circuit executives themselves. They engage the band leader alone and then limit his orchestra to union or little above-union scale. The leader must perforce hire local musicians since stars from New York or Chicago command fancy salaries.

In the case of permanent pit orchestras in any theatre, they must augment themselves only from local sources. But as far as stage bands are concerned there is no restriction or hindrance.

Meantime Canavan is conferring with a committee of picture house executives including Pat Casey, C. C. Moskowitz (Loew's), Joseph Plunkett of the Strand, New York, Major Thompson (K-A) and John Zanft (Fox) relative to a wage increase. The theatre managers want the men to accept a cut and the union demands a 20 percent increase.

Similarly another meeting is slated for this week with Ligon Johnson and the legit theatre managers relative to their orchestra scales.

INSIDE STUFF ON MUSIC

Youmans Reserves Rights

Vincent Youmans threatens legal prosecution for infringers of his "Hit the Deck" music, particularly the "Hallelujah" and "Sometime I'm Happy" numbers. Youmans in an ad. in Variety this week warns the show business that permission from Harms, Inc., the music publishers, should not be construed as authority for the use of the songs. The musical's hit numbers have been overdone of late on the radio and in the picture theatres particularly. One picture house did an open-and-shut lift on the "Deck" show's finale.

Two of the younger set among the bandmen are becoming flying en- (Continued on page 63)

Vacation of 3 Weeks And on Full Pay

Chicago, July 26.

Dell Lampe, leader of the Trifon ballroom orchestra, is giving his boys three weeks' vacation with pay. The members of the band started their vacation July 10.

AILS SETS ASIDE JUDGMENT

Roscoe Ails was successful in having a \$763 default judgment set aside against him which Billy Gates, a trombonist, formerly in the Ails and Katie Pullman act secured. Gates, also known as Gats Pionatielli, claimed that amount for breach of contract.

Ails proved to Justice Wilson that the trombone player was laid off when the act disbanded following Miss Pullman's broken leg injury in the spring of 1925. When the act reorganized he re-engaged Gates but with the end of the season again laid off. For the 1925-26 season Ails engaged another musician in Gates' place.

MOREY FOR PUBLIX

Chicago, July 26.

Al Morey will be permanent stage band conductor when Publix institutes "Paul Ash Policy" at the Texas theatre, San Antonio, July 30.

Morey has directed bands at the No. Center theatre and Aragon ballroom, Chicago.

A. F. M. Wins at Last; Legal Fees Up to \$250,000

The bitter legal battle between the so-called "outlaw" union, Local 310 of the Mutual Musical Protective Union against Local 802 of the American Federation of Musicians, was finally concluded with a final victory in the U. S. Supreme Court for the A. F. M.

The four-year warfare cost both sides a total of \$250,000 in legal fees to Guggenheimer, Untermeyer & Marshall, attorneys for the M. M. P. U. and to the victors, the A. F. M. which had Judge Samuel Seabury as special counsel in association with Charles L. Hoffman and M. S. Freedman.

The case was a decisive victory for the A. F. M. through every court in New York state and finally affirmed and wound up by the U. S. Supreme Court.

Kahn Claims Salary Due

An echo of Roger Wolfe Kahn's orchestra engagement at the Fifth Avenue Club last winter is the \$917 suit by Kahn against Billy Rose, former owner of the flop \$5 couvert cafe. The claim is for salary due.

Red Heads in Film Houses

The Parisian Red Heads are booked for a Stanley, Fox and Loew tour in pictures and vaudeville, in sequence. The girl band is being handled by William Morris.

BARNEY GALLANT

takes pleasure in announcing
that he has personally taken over the management of the



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ARNOLD JOHNSON and HIS ORCHESTRA

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CROSBY'S \$106,000 PRICE ON WCCO SUDDENLY LIFTED TO \$500,000

**Gold Medal Flour Station of St. Paul Seemingly Sees
Brighter Future—Strictly Commercial Here-
after—Com. Bellows Brought Changed Ideas**

St. Paul, July 26.

Operation of the Twin Cities broadcasting station, WCCO, in question since the co-operative operating proposal, made last spring by the owners, Washburn-Crosby Milling Company of Minneapolis, was turned down by the two civic organizations, is expected to be settled within a short time.

Indications point to Washburn-Crosby's continuance of the station on a commercial basis with publicity and propaganda programs for each city being paid for at commercial rates.

Washburn-Crosby had offered originally to sell out WCCO for \$106,000 to a joint nominee of the two cities or sell at its own price after Sept. 1. The recent visit of Commissioner H. A. Bellows, of the Federal Radio Commission, formerly manager of WCCO, is believed to have had something to do with Washburn-Crosby's change of heart. Bellows is said to have placed an unofficial valuation of \$500,000 on WCCO "as a going concern."

Several bidders for the station, which uses 5,000 and may get a license later to jump to 25,000 or 50,000, also had something to do with Washburn-Crosby's plans. It is expected the company will form a subsidiary to operate the station, with publicity for Washburn-Crosby only in the name, "WCCO, the Gold Medal Flour station."

\$100 A MINUTE

Van and Schenck did one of those \$100 per minute for 15 minutes on the radio last night (Tuesday), via National Broadcasting Co.'s Ever-ready Hour. Leo Morrison arranged the booking.



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DEMPSEY ON THE AIR

After knocking out Jack Sharkey, Dempsey spoke a few words into the radio microphone. He said he was glad to be here and thank you. Noticing it, a coast egg piped: "If Jack Kearns was handling Dempsey he wouldn't have let him do that—not until the radio people had put it on the line."

Some listeners in thought Dempsey had sent a message to his wife, Estelle Taylor, over the air. It was Joe Humphries instead, who said to the announcer: "Wait a minute, I want to send a message to my wife." In the mike he said: "Hello Babe, I'll be home to Fairhaven soon."

Tams-Witmark Control

Tams-Witmark Music Library Consolidation is now controlled by H. H. Bowman, Harrisburg, Pa., financier, who is president-treasurer, and Sargent Aborn, vice-president and secretary. Both have been vitally interested in the Tams-Witmark enterprise for a number of years, effecting the merger three years ago.

With Arthur W. Tams' death, the largest music library in the world and the largest costume plant in America goes into the Aborn-Bowman controls. Aborn was administrative head of Witmark-Tams for a number of years, with the late Mr. Tams retiring before his death.

Lopez' Plantation

Gene Geiger has closed with the Shuberts for the new Casa Lopez at the Plantation in the Winter Garden building. The Shuberts are getting 10 per cent of the gross in lieu of rent.

Geiger is at present en tour with Vincent Lopez and his orchestra, personally handling the business details on the road.

The Plantation was selected after the Montmartre and Moulin Rouge were offered Geiger and Lopez as the home of the new Casa Lopez.

The burning down of the Casa last spring removed that as a Broadway landmark.

With Paul Whiteman's eliminated as competition, the Casa is psychologically located right on Main street. Bob Langdon will operate the Whiteman club independently in the fall. Whiteman going on tour for Publix (picture houses).

FEIST SIGN FALLS

6-ft. Section on 7th Ave. Front—No One Injured

A six-foot section of a 40-foot sign over the window of Leo Feist, Inc., song publishers, 711 7th avenue, crashed to the sidewalk narrowly missing scores of pedestrians, Sunday afternoon. The sound of the crash was heard for almost a block. Word was sent to the West 47th street station and Lieutenant John (Broadway) Collins dispatched the reserves to the scene.

The sign had crashed to a thousand pieces. The remaining section hung perilously from its fastenings. They roped the section off. The building department made an investigation and it is probable that it will remove the remaining portion of the sign.

The collapse is believed to have been caused by the fastenings becoming corroded. The sign hung from the cornice on the third floor, which is the top. It was miraculous that nobody was struck.

Just south of the building is the Columbia theatre. Crowds were in front viewing the posters. When the crash occurred they fled. They were only a few feet away.

HERE AND THERE

Charlie Kerr heads the Ben Selvin band unit with Arthur Hopkins' legit production, "Burlesque." Selvin's original Brunswick recording orchestra at the Club Frivolity, New York, now has Romeo, formerly with Whiteman and Kahn, playing banjo. Joe Pecoraro switched to sax.

Eddie Gallagher, Jr., son of Edward Gallagher of the Mister Gallagher and Mister Shean combination, is now with Alf Wilton, Inc., in charge of the night club and orchestra bookings. Young Gallagher, who is in his early 20's, formerly headed his own dance orchestra at several metropolitan night clubs.

Sig Bosley, veteran music salesman, for 23 years with Forster and Shapiro-Bernstein, is now sales manager for Ager, Yellen & Bornstein.

Bernard Prager, sales manager for Robbins Music Corp. leaves Aug. 1 on a four months' business trip to the coast, with which will be combined a honeymoon. Joe Young's niece, Meryle Leventhal, is now Mrs. Prager, married June 28.

Frederick L. Mohr, formerly engaged as a specialist in adapting music for feature pictures in the Poli circuit's houses, has been engaged as organist at the Princess theatre, Hartford, Conn.

SUSSKIND SELLS

Harry Susskind is reported to have sold for \$2,500 his one-half interest in the Avenue Club at 41 West 53rd street.

Purchaser is said to have been one Murphy, with Jed Flanagan the other partner.

CABARET BILLS

Cabaret Bills will be found on Page 62.

"Levine" Canned Best

"Levine! And His Flying Machine," designed for Jewish consumption as a sheet music seller can't be given away in sheet music form according to the publishers. The records in contrast can hardly be pressed fast enough to meet sales' demands.

It's a paradox without parallel in the music business, since a song seller generally clicks both ways, and if of unusual quality in "canned" form, always stimulating sheet music sales.

Tex Out of Club

Texas Gudman has not been the draw expected since her move to the 48th St. Club bearing her name. It resulted last week in her partners agreeing to a dissolution.

Tex intends reopening on her own in the fall although she switches to Chicago or elsewhere as a new field for nite club endeavor.

Ralph Gallet, manager and 40 per cent. owner of the Frolics, Chicago, is in New York looking over talent. He will take back a metropolitan show with him.

JAZZ WITH THE EGGS

Briers Starts Syncopated Day At 8 a. m. From WEAF

Breakfast jazz has been inaugurated by Larry Briers and his Roaring Lyons every Monday morning at 8 a. m. as a commercial radio feature via WEAF and network.

Luncheon, dinner and supper music has been regular radio fare but the Lyons initiate the breakfast idea.

42 in Cuba

Washington, July 26. Cuba now has 42 broadcasting stations, says a report to the Federal Radio Commission.

Best known is PWX in Havana. Calls, in contrast to the system in vogue in the U. S., are handled numerically with the exception of PWX.

GERALD MARKS RECORDING

Detroit, July 27. Gerald Marks and his Hotel Tuller orchestra are now exclusive Columbia recording artists.

Marks, who is a Seymour Simons' unit, is doubling the week of July 31 from the Tuller into the local Keith's Temple.

EARL FULLER DIVORCED; FORMER JAZZ KING

**Echo From Broadway of 10
Years Ago—Wife Charged
Desertion**

The Earl Fullers are legally divorced under a Newport (Ky.) decree in favor of the bandsman. Morva Fuller, currently engaged in New York as an orchestra booker associated with Carl Fenton's agency, did not defend on the charges of desertion.

Ten years ago Earl Fuller was the jazz king of Broadway. His great name and fame paralleled the current reputation of Paul Whiteman. It led Fuller to engage in an extensive music publishing venture. At about the same time he also started his own Earl Fuller phonograph record, both of which enterprises didn't click and cost the bandsman over \$100,000, including some moneys personally advanced by his wife.

With the advent of prohibition and the decline of the Salvin regime on Broadway, Fuller took to the road with his orchestra and never returned. He was heard from in almost an obscure manner from Illinois, where he was jobbing around, and is currently residing with his sister in Newport, Ky.

About four years ago Fuller figured notoriously in a suit by an alleged common-law wife, which gave his legal wife, Morva Fuller, evidence for divorce. Fuller could not be properly served and later instituted a suit on the grounds of desertion, which his wife did not contest. She waived alimony.

Renault, A. C., Closes

The Club Renault, Atlantic City, has closed with Francis Renault making arrangements to either return to vaude or the picture houses.

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"Name" Orchestra**

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"CALLING"
"DOWN THE LANE"
"DREAMY AMAZON"
"I'LL ALWAYS REMEM-
BER YOU"

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Moss Empire, London, August 29

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Breaks, Blue as Indigo,—and bunches of 'em

SHEFTE HOT BREAKS
All you've ever heard and many new and original ones

FORSTER MUSIC PUBLISHER, Inc., 218 South Wabash Avenue, Chicago, Ill.

NIGHT CLUB REVIEWS

Waldorf-Astoria Roof

The staid Waldorf-Astoria and kindred hotel roof gardens for the summer such as the McAlpin, Pennsylvania, Biltmore, Astor, et al. indicate the new trend in after theatre diversification. High up in the clouds, cool and breeze-swept, conservative and dignified, the hotel roofs are a big attraction with the averagely decent after theatre stepper.

People are becoming educated to the advantages of "playing the hotels." They can't get a drink there for love or money so must bring their own. That insures a better brand of beverage than could ever be purchased in any cafe. The scales for water and food are reasonable and \$1 is the top covert.

They fold up early (1 a. m.) and so there isn't enough time in between 11 and 1 for anybody to get really plastered. That covers the matter of decorum.

The Waldorf is getting a great play these days with the smart Harold Leonard dancapation purveyed by this radio-famed orchestra. Leonard has educated the usually conservative patronage that is to be encountered at the Waldorf that he is out to please them and if they evidence appreciation applause he will dish out as much music as they want.

Looks like the cafe boys had a good conception of the situation last winter when they squawked about the 3 a. m. curfew. They complained it would encourage the hotels to stay open as late as desired and go into open competition with the night clubs at the latter's expense. But that isn't the biggest danger because the average first rate hotel doesn't care for that sort of income. A hotel is a rooming place primarily and its major source of income is from the room rents. The other facilities such as cafes, restaurants, roof gardens, etc., are incidental.

But the hotel grillroom or roof, especially the latter during the summer, are winning over new patrons who have found it is no disgrace to get away with a "saw-buck" as a check for two; that the economic damage to the b. r. is no reflection on one's b. and e. propensities; that it is much cooler and comfortable on a clean, airy roof like the Waldorf; that the food is better and prepared by high-powered culinary experts; that the proceedings are saner and the atmosphere cleaner, with little possibility of unwelcome ogling or being stumbled over by uncertainly navigating males. Abcl.

CASTILLIAN ROYAL (PELHAM ROAD)

New York, July 25. Looks like the Castillian has been developing a steady draw. Jimmy Carr probably accounts for it in a measure. A new show caught on an "off" night like Monday had 60 people in the house, which isn't bad at all for that terror-evening on the road, anywhere.

The new show features Boe Jackson, for a spell down Merrick road at the Goldmans' other roadhouse. The Charleston and b. b. dancer is as ever effective and was forced to re-encore.

Another unusual terp exponent is Norma Gallo, acrobatic dancer out of "Ramblers," who shapes up well on a dance floor. She does some remarkable work.

Mabel Clifford is a cute prima and a real personality song saleswoman is Beth Challis, who has Eddie Lambert pianologing.

Jimmy Carr, M. D., is the same Doctor of Melody and a good show pacer. Abcl.

Minister-Bootlegger

Chicago, July 26. Rev. Thomas P. Turner, 57, Methodist preacher, pleaded guilty to a charge of bootlegging last week. He was fined \$200 and given a sentence of nine months in jail. Turner quit his church in Dallas to come to Chicago to make liquor. He operated three large cutting plants on the South Side, and maintained a residence there.

ORGANIST TOURING

Syracuse, July 26. Betty Taylor, former B. F. Keith organist here, has been signed as guest organist to be featured over the Schine circuit. She will first spend two months at the Olympic, Watertown.

Kelcey's Musical Rights Carleton Kelcey, conductor with "Padlocks," at the Shubert, New York, has secured the musical comedy rights to "Go West, Young Man," a comedy by Fay Palsifer produced several years ago at the Punch and Judy (Hopkins).

HOTEL MANGER (NEW YORK)

New York, July 25. The Moorish grill of the Hotel Manger is a surprisingly cool dining room considering its basement location. The Manger is one of the few modern hostilities that made no provision for a roof garden.

Installed as the only attraction in the grill is Irwin Abrams and his smart dancapators of nine men. Abrams is a veteran dance purveyor, having been one of Ben Bernie's proteges after his graduation from Harvard. Abrams was among the first also to take to the radio and for a time enjoyed quite a sizeable reputation on WJZ.

The same station is reciprocating Abrams' past co-operation with a direct wire into the grill room. The next step should be to permit his own announcements, a sample of some of the spiel from a second string WJZ staff man not sounding so good. (This was the first time one of several complaints from contemporary broadcasting bandmen was proved justified as heard by the undersigned. Unlike accusations by some radio artists that announcers come into the places somewhat uncertain of bearing, this announcer merely slurred his enunciation.)

The Manger attracts a conservative attendance at dinner and Abrams judiciously gauges his programs accordingly. For instance, he gives 'em a waltz almost every set, which is all right for the middle-aged folks. As a musical aggregate they rate highly. That sax's treatment of a difficult number like "Flapperette" (primarily a trick piano solo, a la "Nola") is one of a number of instrumental highlights.

They make a nice appearance generally and Abrams up front clinches it on the personality end. Abcl.

Detroit's Booze Blockade

Detroit, July 26. A land and water rum blockade is under way and runners must cope with Customs Patrol inspectors, following the latest development in the Government's anti-smuggling war. The first link in the blockade was established along the Ecorse waterfront, Sumner C. Sleeper, deputy customs collector, said.

His men are certain, he declared, that not a single case of beer or whiskey has been landed there in the last four days, though many attempts were made.

Meantime, no change of prices has been made at the speakeasies, and trade continues to flourish extensively, according to the proprietors.

Linguistic Broadcasts

Washington, July 26. Broadcasting in as many languages as is demanded by the public has been decided upon by the Indian Broadcasting Co., in the operation of its three stations in Bombay, Calcutta and Madras, advises Vice-Consul Buell, Calcutta, in a report to the Department of Commerce.

Programs for the present are to consist of material available in India with three hours daily consumed. Western and Indian music are to be a major part of these broadcasts. "The company is now advertising for artists and others who are able and anxious to broadcast," adds the report.

Best Retail Ads

Los Angeles, July 26. The Fitzgerald Music Company, local music firm, was awarded a silver cup by the Music Industries Chamber of Commerce of New York, for the best retail advertising of any independent music merchant in the United States. The winning ads were exhibited at the contest held recently at the national convention in Chicago.

Connie's Frolics Ends

Connie's Frolics, at the Lafayette theatre, New York, this week, will disband next Saturday.

This troupe of Negro people recently came out of the flood area, where they suffered from real hardships.

AL EVANS AT RIVIERA

Omaha, Neb., July 26. Boyd Senter, who opened as master of ceremonies at the Riviera (Publix) three weeks ago, has been replaced by Al Evans, singer and pianist. Senter left for New York to open at the Paramount.

SPEAKEASY BATTLE

Cops Crashed—Gerlach and Coast Citizen Arrested

Detective Thomas Weppeler of Inspector James S. Bolan's staff arrested the proprietor of an alleged "speakeasy" and a patron after a tough battle on the ground floor of a four-story brown front studio dwelling at 51 West 58th street. The building, the detectives aver, is owned by Arnold Rothstein. The prisoners gave their names as Max Gerlach, 39, said to be the owner of the "speakeasy," and Kenneth Ford, 34, publisher of Los Angeles.

Gerlach was charged with assault and violation of the Volstead law. He was arraigned in West Side court before Magistrate McAndrews and held in bail of \$300 for examination tomorrow (Thurs.). Also arraigned in the Federal building on the Volstead charge, he was granted a further adjournment. Ford was arraigned on the assault charge and he will be up tomorrow (Thurs.).

The detectives alleged they found a bottle of whiskey behind the bar. Sounds of the struggle aroused the entire house. Women patrons screamed and the men folk cursed the entrance of the cops. Weppeler's clothes were torn during the battle. He received several wallops on the "button" but failed to do a "Sharkey."

Weppeler, accompanied by Detective Bill Shelly, secreted themselves in the areaway. As the Fords (Mr. and Mrs.) were about to emerge Weppeler stepped into the hallway. He displayed his shield. Gerlach, said Weppeler, cried "throw him out." With that, Weppeler charges, Ford, much taller than he, pinioned his arms, while Gerlach punched him on the jaw.

Women Hysterical

Shelly heard the shouts of Weppeler and came to his aid. Cop and patron had been thrown into the areaway. Weppeler was on the bottom. Ford and Weppeler were struggling. Inside Mrs. Ford and other women patrons became hysterical and screamed so loud that many in the block gathered in front of the place.

Shelly soon got Weppeler free. Shelly shouted to other detectives in the car to get the raiding implements so that they could crash the stout wooden doors and one metallic affair. Gerlach had had enough trouble. He admitted the sleuths and a search of the place revealed the liquor, the cops said.

Weppeler and Shelly took Ford and Gerlach on foot to the police station. Mrs. Ford and several patrons followed on. They were "booked" and soon bailed out. Ford is stopping at the Majestic Hotel, 72nd street and Central Park West. The scene of the trouble is adjacent to the Coronet apartments. Gerlach's clientele is said to be quite exclusive.

Driven Off Subway

Sanka on Radio

The Sanka coffee concern, having been deprived of its means of subway advertising, has taken to radio via the WEAf network to exploit itself.

Sanka, the Seer, is now a regular ether entertainer, assisted by the Sanka Mystics.

Sanka and the subway train advertising corporation are in litigation, the coffee makers asking heavy damages, alleging their ads were removed. Conspiracy allegations figure.

The adv. corp. makes a claim of objectionable ad copy.

Deauville Closed

Club Deauville, on West 59th street, is closed, for the first time since opened as New York's first nite club.

Of late Charles Hanson was about the sole owner of the club. During its several years the Deauville was rated for the majority as a big winner, going as high as \$100,000 in a season.

The closing is reported to have been brought about when a dispossessed for non-payment of rent was served.

Chicago Padlock

Chicago, July 26. The Silver Slipper Cafe, owned by Tommy Thomas, has been padlocked for one year by Federal Judge Cliffe, on charges of prohibition violation growing out of a raid some time ago.

Saratoga's New Lido

Saratoga, N. Y., July 26.

August will see a new restaurant here, operated by Christo and John of the Pavilion Royal, Long Island. It will be called the Lido Venice. Van and Schenck, now at the Long Island resort, will move up here for the month, at the same salary, \$3,500 weekly.

Last season J. & C. had Arrowhead, which will be directed this time by Barney Gallant. Barney has cut down the capacity of the place to about 350, to avoid overcrowding.

Fake Search Warrants

St. Louis July 26.

Fake search warrants, the latest method of grafting by supposed enforcers of the dry law across the Mississippi River, in Madison County, Ill., have gotten five court officials in trouble. A justice of the peace, a former police judge and four constables were arrested last week, charged with "shaking down" east side bootleggers whose customers reside for the most part on the Missouri side of the Father of Waters.

The six men were taken to Springfield, Ill., where their bond was fixed at \$20,000 each. They are charged not only with the issuance of the fake search warrants but with taking "hush money." The trick was exposed when bootleggers, taken in legitimate raids, kicked about going to the house-gow, or even being raided, declaring they had paid for protection and thought they ought to get what they paid for.

Acts Buy In When A. C. Season Wobbles

Atlantic City, July 26.

Two of the principal cabaret attractions here are "in on" the places—Benny Davis and the Clayton-Jackson-Durante trio. They are said to have invested after the first portion of the season wobbled, because of continuous unfortunate week-end business.

Both are declared well and heavily "on the nut" at present, but with shining prospects. Last Sunday was the biggest the season has had here and reservations in advance indicate an unusually prosperous August and September.

The "gyp" is on in all the higher grade cabarets. Tourists are squawking even louder than in the past seasons.

Girl Cashier Held

Ethel Carrington, cashier, attached to the box office of the Lafayette (Harlem), was held to the action of the Federal Court last week on the charge of selling liquor in the box office of that colored uptown house. She was admitted to \$1,000 bail, with her trial to come up later. She was arraigned before Commissioner Cotter in the Federal building.

Bernard Burt, the Lafayette's manager, also arrested at the same time as the girl, was discharged, the evidence not sufficient to hold him for further proceedings.

Another girl, formerly employed at the house, was charged with a "frame up," but she denied all accusations and stated that she had not been fired but had resigned.

LEADING ORCHESTRAS DIRECTORY

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And His Commanders Exclusively Victor

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VICTOR RECORDS

Back in Detroit

GREYSTONE BALLROOM

MAL HALLETT

AND HIS ORCHESTRA

NOW EN TOUR

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CHARLES SHIRMAN, Manager, SALEM, MASS.

WEAF — WJZ

WAINO KAUPPI

AND HIS

"SUOMI" ORCHESTRA

U. OSTMAN, Mgr. VARIETY, N. Y.

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AND HIS

Palm Beach Orchestra

Permanent Address:

RAPP'S ARCADE, New Haven, Conn. Conn. Instruments Dir. MAX HART

IRVING ROSE

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And His

BRUNSWICK ORCHESTRA

Now—Lincoln Tavern

(Morton Grove)

CHICAGO

IF YOU DON'T ADVERTISE IN VARIETY DON'T ADVERTISE

ALAMO PEOPLE RAIDED IN COL., \$1,000 IN FINES

Gambling and Vagrancy Charged—Dillon and Obadal Taken

Denver, July 26.
Soaked a total of \$1,000 in fines on the joint charge of gambling and vagrancy, the 32 members of the Alamo carnival troupe were shaking the dust of Colorado from their heels Saturday following the raid on the show at Littleton, 10 miles south of here.

While hundreds crowded the streets of the little town listening to the ballyhoo of the barkers, Joel E. Stone, district attorney, and a score of officers swooped down on the carnival last Wednesday night.

The entire troupe, including six women, were taken in tow. Several big trunks carted the show paraphernalia to the county courthouse as evidence in the trial before the justice of the peace.

All defendants pleaded guilty, paying fines of \$30 each and costs, totaling about \$1,000. All the seized gambling devices were returned to the show management and the grand heira followed.

The show had been operating since Monday night. Numerous complaints had been made of youths losing money at the various games.

Almost simultaneously the officers swarmed on 18 booths. They shouted orders to the operators to keep away from the devices. According to the complaints reaching Stone the chance of the patrons winning on these devices was virtually nil.

"We found the fickleness of fortune depended solely on the manipulation of the devices by the concession operators," Stone said.

Henry Dillon and John Obadal, show owners, were herded to jail along with the rest of the troupe, including P. Reese, K. Gerard, I. Midnak, Earl Dell, Jack Rose, J. Johnson, C. J. King, Mike Collins, Mrs. Mike Collins, H. B. Ingram, M. J. Shaw, D. W. Miles, Ben Boult, L. D. Henderson, James L. Shumaker, Mrs. Marvel Shumaker, Rose Mary, Ruback, May Lawson, Bobbie Hyman, Mattie Tinney, Paul McKenzie and Dale Hall.

FAIR AGENCY SUED

Chicago, July 26.
George Flint, producer, is suing the Independent Fair Booking Agency for \$783, charging breach of contract. Flint claims he contracted to produce a show in Minnesota but the engagement never materialized.

Papers were filed in Municipal Court by Aaron Cohn, attorney for Flint.

BOULEVARD, L. A.

(Continued from page 24)

chon and Marco time. Jane is entertaining and an impersonation of Sophie Tucker won her something.

West swung the band into action for a comedy number during which he sang refrain and danced a few steps. Vivian Fay, too dancer, went along mildly until starting a series of whirls that woke 'em up.

Frank Mitchell and Jack Durant with their comedy singing and dancing were a knockout. They came on again and again and the crowd simply would not let them go. The boys are clever performers, work hard and deserved every bit of the ovation. This act will go on any bill.

For the finale Pat West announced that each of the band boys would be given an opportunity. In succession the drummer did a xylophone number, then the clarinet, the trombonist, saxophonist, bass viol member of the old band) who also did a few dance steps, duet by the two pianos, and then the banjoist (also old band) with the entire band swinging into the stirring "Stars and Stripes Forever" as the drapes were pulled.

Screen feature, "Naughty but Nice," with international news reel also shown.

Frederick E. Goldsmith, the attorney, has accepted the chairmanship of the theatrical division in connection with the \$400,000 drive by the Denver National Home for Jewish Children. Goldsmith's division has a \$50,000 quota assigned to it.

Pictures vs. Carnivals

Throughout the U. S. and Canada at present seems to be a wave of agitation by picture house interests against the traveling carnival shows.

That the campaign is bearing fruit is indicated by the continuous reports from various sections that carnivals have been driven out, kept out or barred for the future.

Picture men appear to be working under a common understanding to keep the open air shows away from the towns and their purses.

At the present rate, within a couple of years there will be but mighty few places for a carnival to light, excepting those shows like Johnny J. Jones; which have a regular summer travel and are well-combed wherever returning.

It's about two years since the carnival men in convention in Chicago were advised what would eventually befall them if not protecting themselves. At that time they preferred not to protect themselves, with one or two under the impression that "bulling" would act as well for theirs and other shows.

Always over-smart, cute and cunning if not tricky, the carnival men of that description might now fully believe that they are getting no more than they should have expected.

Meanwhile pinches are being made as freely as ever, the gyp is on whenever the marks will stand it or for it, and whatever the picture men may say about the off-color carnival he has plenty to back it up with.

NORTHERN N. J. OFF

Northern New Jersey, in past seasons a mecca for carnivals, is not maintaining its former rep this season.

Despite absence of stringent regulations in spots, few of the traveling companies have hit these spots so far.

The contributing cause may be a check-up by wise carnival operators on conditions in the locations this summer, also the buck and wing most of the amusement parks have been doing since opening. This may have influenced the carnival men to label the section a lemon stand.

Two Coaster Deaths

New Castle, Pa., July 26.
The second tragedy on the Gorge Ride, a roller coaster in Cascade Park, near here, occurred last week when Mrs. Anna Berger fell out of the front seat of the first train as it was going over the first dip over Billy Glenn Gorge and was killed.

It was the second death within 24 hours, the other being that of Thomas Price of Ford City, who was killed when he stood up in the front seat of a train on the second dip.

George Patten has been acting as master of ceremonies at the Palmetto Folies cabaret, Jacksonville, Fla. This is four miles out on the Beach Boulevard.

Lawrence J. Carkey has been appointed general manager of the three Gloversville, N. Y., theatres of the Schine chain. For some time past he has been traveling representative, managing various houses of the circuit.

AROUND THE SQUARE

(Continued from page 36)

utilized in a cabaret, staged by an American producer who had come over a few weeks ahead of Felix. Taxed with the piracy, the infringer said to Felix the step would have been stolen anyway, and he thought that, being a "friend," it would do more good to be properly produced than if "annexed" by a less competent dance director.

Utah for Courtesy to Transients

Utah is reported as the most courteous state in the Union to visiting autoists. It issues (in any city) a visitor's tag, to be placed upon the windshield. The tag permits the foreign car while within the state of Utah to violate any automobile regulatory rule, excepting speeding. Violations overlooked include disregarding traffic signals and parking. Instructions are on the tag.

Wrecked Gambling Wheels

In a recent gambling raid at Long Beach in an outdoor pavilion under local auspices, it is said, the raiders wrecked roulette wheels valued at \$28,000. In a raid when gambling apparatus is broken up, there is a "feeling" usually behind it, or as in some instances that also is an indicator the raid is on the level.

CARNIVALS

(For Current Week (July 25) When Not Otherwise Indicated)

Wm. Bahnsen, Lawrenceburg, Ind.

Barkoot Bros., Attica, Ind.

Bernardi Esopo, Cheyenne, Wyo.; Aug. 1-6, Scottsbluff, Neb.

Brown & Dyer, Chicago, Ill.

Bruce Greater, Harrington, Del.

S. W. Brundage, Dixon, Ill.

Byer Bros., Depew, Okla.

California Shows, Bristol, R. I.

Central States, Elizabethton, Tenn.

Checker Shows, Confluence, Pa.

Copper State, Santa Rosa, N. M.

J. L. Cronin, Chillicothe, O.

W. B. Evans, Rupert, Id.

Noble C. Fairly, Warrensburg, Mo.

Fisher-Murphy, Columbus, O.

Fleming Bros., Middletown, Ind.

John Francis, Lamar, Colo.

Gold Medal, Jacksonville, Ill.

Roy Gray, No. 1, Gunter, Tex.

Great Eastern, Coneyville, Ky.

Greater Sheesley, McKees Rocks, Pa.

Greenburg Am. Co., Portales, N. M.

Groff's Greater, Marshfield, Ore.

Hall & Wilson, Helper, Utah.

Bill H. Hames, McKinney, Tex.

Henke's Attractions, Milwaukee, Wis.

Kaus United, Sunbury, Pa.

Krause Greater, Harrodsburg, Ky.

J. L. Landes, Colby, Kan.; Aug. 1-6, Phillipsburg.

M. J. Lapp, Concord, N. H.

Levitt-Brown-Huggins, Tacoma, Wash.

Lippa Greater, Fremont, O.

J. T. McClellan, No. 1, Concordia, Kan.

Donald McGregor, No. 1, Hoisington, Kan.

Majestic Expo, Red Oak, Ia.

Max's Expo, Benton Harbor, Mich.

Miller Bros., Quebec, Que.

Ralph R. Miller, No. 1, Russellville, Ky.

Ralph R. Miller, No. 2, Cadiz, Ky.

Monarch Expo, Mamaroneck, N. Y.

Charles Morgan, Ardmore, Okla.

Morris & Castle, Neenah-Manasha, Wis.

New England Attractions, Port Henry, N. Y.

Northwestern Shows, Ludington, Mich.

Oliver Expo, Bowie, Md.

Pacific States, Aberdeen, Wash.

Pennsylvania Shows, Breslau, Pa.

Prell's Berkley, Glen Cove, N. Y.

Reithoffer, Frackville, Pa.

Rogers Quality, Maysville, Ky.

Rubin & Cherry, Fergus Falls, Minn.

Siebrand Bros., Williston, N. D.

T. L. Snodgrass, Springfield, Mo.

Southern Tier, Hamburg, N. Y.

Sam Spencer, Dubois, Pa.

W. T. Stone, Alexandria, Va.

Strayer Am. Co., Wabash, Ind.

Swanee, Palestine, Ill.

Traver Chautauqua Shows, Burlington, Vt.

C. A. Vernon, Shawnee, Okla.

R. L. Wade, Greenfield, Mo.

J. C. Weer Am. Co., Wauseon, O.

White Rock Am. Co., Ambridge, Pa.

David A. Wise, Campbellsville, Ky.

C. F. Zeiger, Halley, Ida.

CIRCUS

John Robinson

July 27, Morgantown, W. Va.; 28, Somerset, Pa.; 29, Altoona; 30, Cumberland, Md.; Aug. 1, Winchester, Va.; 2, Harrisonburg; 3, Lexington; 4, Staunton; 5, Charlottesville; 6, Fredericksburg; 8, Richmond, Va.

Sells-Floto

July 27, Joliet, Ill.; 28, Davenport, Ia.; 29, Peoria, Ill.; 30, Macomb; 31, Quincy; Aug. 1, Burlington, Ia.; 2, Ottumwa; 3, Des Moines; 4, Fort Dodge; 5, Sioux Falls, S. D.; 6, Sioux City, Ia.

Ringling-Barnum

July 27, Madison, Wis.; 28, Appleton; 29, Marshfield; 30, Duluth, Minn.; Aug. 1-2, Minneapolis, Minn.; 3, St. Paul; 4, Fergus Falls; 5, Grand Forks, N. D.; 6, Winnipeg, Man., Can.; 8, Devil's Lake, N. D.; 9, Minot; 10, Weyburn, Can.; 11, Moose Jaw; 12, Regina, Can.

BOYD, TIDE MAKER

Larry Boyd, big boy himself, blew back to New York last week and fell for a trip to Long Beach. It was hot and Larry was all steamed up for a swim but he never got into the sea.

Couldn't dig up a bathing suit to fit him. He had shopped in all the gents' furnishing stores on Broadway trying to get a size 56 and no luck. A carnival outfit at the beach offered to fix him up by having the canvassman build him one. Then it started raining and he blew back to town.

The state of Illinois is reported to have made Larry an offer and it guarantees him at least two swims in Lake Michigan daily. It is proposed to have him go into the drink mornings and afternoons, thereby providing a high and low tide, which would make the lake the only fresh water tidal body in the worl'

"BUDGETING" HANDICAP

(Continued from page 1)

lakes have been sold in this manner and the continued payments on these also serve to cramp the spender's style when the weekly envelop is not so fat.

"Though you belong to somebody else, tonight you belong to me" is getting to be a pathetic reality in many a Jersey home as the quasi-owner looks at his most prized luxuries.

"OPPOSITION" HAILED

(Continued from page 1)

new opposition because of internal conditions in the N. B. C.

WEAF-WJZ have had a virtual monopoly of commercial broadcasting. With their growth, minus opposition, things of late have not been wholly satisfactory to the artists who had no alternative in some matters.

The United chain, with Paramount-Famous-Lasky and the Columbia Phonograph Co. vitally interested, is new and virile blood in the commercial radio field which will be very active this fall.

N. B. C.'s business methods are evidenced in the case of Harold Leonard and his Waldorf-Astoria orchestra. Because Leonard also broadcasts through WAEC, independent station, N. B. C. asked Leonard to choose between their WJZ wire and WAEC. Leonard is a radio favorite, hence the N. B. C.'s deep concern and not so arbitrary action. Leonard simply answered by cutting out WJZ and sticking to WAEC (Atlantic Broadcasting Corp.).

Another radio "name" is licensed at N. B. C. through turning any and all of his fan mail over to the commercial "account" he is featuring on the ether. Thus the entertainer has no idea of his public's reaction. Everything, whether personal or otherwise, is pigeon-holed and turned over to the advertiser. The radio "name" also complains of poor "continuity" but is bound by contract to accede to all conditions.

Title of Tim McCoy's latest M-G-M, directed by Vlaschew Tourjansky, changed from "The Gallant Gringo" to "Yankee Pluck."

OBITUARY

JAMES J. ARCHER

James J. Archer, aged 39, general manager for the George Cohen theatres in Poughkeepsie, N. Y., died Saturday morning after an illness of ten days which followed a nervous breakdown.

He was a native of Newburgh, N. Y. Before becoming head of the Poughkeepsie Cohen theatres,

Mrs. Jean Sherlock and Sons

wish to thank their friends for sympathy extended in their recent bereavement.

1912 E. 35th St., Brooklyn, N. Y.

Mr. Archer was manager of Cohen's Best theatre. Mr. Archer leaves a wife and three children.

GEORGE S. SULLIVAN

George S. Sullivan, 45, known in vaudeville as "Tom the Midget," drowned in the Hudson river after starting for New Jersey on a ferry. It is not known how the drowning occurred, as no one reported seeing him fall from the ferry.

Sullivan had been in vaudeville since 1903. He is survived by a wife, who is also a midget.

MATILDA WARNER FIELDS

Matilda Warner Fields, 72, widow of A. G. Fields, the minstrel, died

IN LOVING MEMORY OF

FRED F. FLECK

Who Departed July 29, 1926

GRACE FIELDING

at her home in Columbus, O. July 23, following a year's illness.

Funeral services were held Monday afternoon, with burial in the Greenlawn cemetery. A nephew and niece, Mr. and Mrs. Fritz Fuerst of Munich, Germany, arrived at the home a day before the widow died.

O. MILDRED HAGERTY

Mrs. O. Mildred Hagerty, in vaudeville and circuses 15 years ago as Millie Savoy, died July 12 at New Haven, Conn.

Mrs. Hagerty is survived by her

son, C. J. Hagerty, and two grandchildren. In vaudeville she was associated with The Savoy and company and their acrobatic bull terriers. She also toured with all the major circus outfits.

WILLIAM D. LOVE

William D. Love, scenic artist, native of Reading, Pa., was found dead in the pool of Rowland's Turkish Bath, Baltimore, last week. Love, aged 60, was widely known in Baltimore and other cities as a scenic artist, specializing in vaudeville and burlesque house work. Heart disease was given as the cause of death.

MICHAEL F. COLLINS

Michael F. Collins of Milford, Conn., one time prominent in vaudeville, died at his home in that city from heart trouble Saturday, July 23.

Charles Nuemann, motion picture actor, died in Glendale, Cal., July 16. He was 44 years old.

Deaths Abroad

Paris, July 16.

Marceline Wurtz (Mrs. Zambesko), dancer, sister of the champion swimmer, Suzanne Wurtz, died in Alsacia of typhoid fever.

Milly Mayer, 69, popular French operetta comedienne, died in Paris. Deceased retired from the stage after the death of a son in 1912.

Senator Paul Dupuy, 49, part owner of "Le Petit Parisien" (Paris daily) died of typhoid fever, July 10, at Versailles.

Clara Loos Tooker, 66, music teacher of Chicago, Ill., died suddenly of apoplexy in the railroad station of Avon, France, while descending from a train on a visit to Fontainebleau. Remains sent to Germany for burial.

Andre Heyman, 49, French journalist (staff of "Le Matin"), died at Pegomas, France, after a long illness.

Victor Boisard, professor at Paris Conservatory of Music, chorus master at Theatre Marigny, died suddenly, July 11.

RIVERSIDE MEMORIAL CHAPEL

76th St. and Amsterdam Ave.

PHONE:

ENDICOTT 6600

New York's
Most Beautiful
Funeral Home

Out of Town
Funerals Arranged
World-wide Connection

NEWPORT

(Continued from page 2)

sky, concert master of the Casino Symphony. It is said he pays the most devoted attention to Miss Codman.

Pauline Lord's Looks

Pauline Lord is found by society people to bear a striking resemblance to one of their own set, Mrs. Hallett Alsop Borrowe, who, by an odd coincidence, owns stock in the Casino building. Mrs. Borrowe, older than Miss Lord, was, through her late husband, associated with one of the most sensational society divorces of a generation ago. This heiress-daughter of the late Mr. and Mrs. Austin Corbin finally married Mr. Borrowe, whose attentions to Mrs. Henry Coleman Drayton led to his being challenged to a duel by the still-surviving Mr. Drayton.

After the Drayton divorce, the wife, who had been Augusta Astor, sister of John Jacob Astor, and aunt of Vincent Astor, left this country and settled abroad, later becoming the wife and widow of George Ogilvy Haig, related to the noted British soldier, Field Marshal Haig.

Affiliations

Comment was made recently in this column concerning a certain club at Newport which was opened two summers ago with a great hullabaloo in the society sections of various papers and periodicals. This organization is now operating again, though without the former exploitation. Perhaps it was deemed wise to heed the ancient axiom, "discretion is the better part of valor!" The society woman who was considered responsible for the venture, following similar ventures in New York, again has been in evidence at Newport, not alone, moving in the liveliest set in the colony but even importing congenial companions from the metropolis.

In so conservative a community as Newport it is only to be expected that a woman of Bohemian tastes and Broadway associations would be criticized. The matron in question is much commented upon, and not always favorably, for, despite all that is written in her praise by intimate friends among society reporters, there is still an "Old Guard," equally powerful in New York and Newport, who are openly opposed to "cafe society" and gambling-house affiliations.

Flock of Marriages

"Tillie the Toller," starring Marion Davies, was recently shown at a movie theatre in Newport, and the audience, apart from the usual sailors and their sweethearts, was especially fashionable. Mr. and Mrs. Charles F. P. Richardson, Mrs. J. Francis A. Clark, Mrs. Brady Harriman, Nathalie Laimbeer, and so forth were there. A leading role was enacted by Harry Crocker, of California, and there was a ripple of excitement when this handsome chap was recognized. People in the smart set have met him socially, and the Crockers are almost as well known in New York as in San Francisco, through the George Crockers, the William H. Crockers and Mrs. Charles B. Alexander (Harriet Crocker), of New York and Tuxedo.

Society also takes a keen interest in observing, from afar, Aimee Crocker, who inherited a share of the family millions, but chose Bohemia instead of the "400." She married and divorced R. Porter Ashe, nephew of Admiral Farragut and married and divorced Harry Gillig, with whom she toured the Orient. She became the wife and widow of Jackson Gauraud, songwriter, and then married and divorced Alexandre Miskinoff, a young Russian. Finally she married and divorced Prince Galatizine, another young Russian.

By her first husband, Ashe, she had a daughter, Gladys, who married and divorced Powers Gauraud, brother of the mother's third husband. Gladys then married and divorced Walter Russell, known in the theatre as Lewis Hooper. Aimee adopted three children, Reggie, Yvonne and Dolores. Reggie became president of the Radio Club in Paris, where Aimee now lives in luxury, having long since sold her mansion in West 56th street and her estate at Larchmont. Yvonne married Miskinoff, Aimee's fourth husband, after the adopted mother divorced him. Yvonne then divorced him, following the birth of a daughter Yolanda.

A generation ago, when Aimee Crocker visited China, Japan and India, she and her current husband,

Harry Gillig, took along as a guest, Frank Unger, of San Francisco, noted man-about-town. His daughter, Gladys Unger, has had many plays produced, some meeting with considerable success. When Aimee lived in New York, her parties were frequented by Valeska Suratt, Adele Ritchie, Edna Wallace Hooper, A. O. Brown, Hassard Short, and the late Anna Held and Melville Ellis. In Paris she entertains Harry Pilcer, Paul Swan, etc.

SO. AFRICA

(Continued from page 3)

with some new plays. Appeals to the Jewish fraternity and big business.

African Theatres, Ltd., (trust) lately purchased the Johannesburg, Cape Town and Durban broadcasting stations, forming the African Broadcasting Company. Daily programs now include relays from all theatres and music halls controlled by the trust.

With bio-vaudeville and full vaudeville programs the Tivoli is doing fair business. Its manager, M. M. Vorster, who hails from the States with show experience. Week June 8, Pierce and Roslyn, Americans, third visit to South Africa, put over a fine show to big applause. John Alex Bros., finest pair of acrobats seen for some time. St. Denis Sisters, neat talent and nice dancers. Pictures, week June 15, Rupert Hazell and Elsie Day, clever comedy and vocal offerings. Walter Sayton and Partner, gymnasts. The Carletons, musical, carries rich talent. Picture, "Woman Handled" (Richard Dix). Week June 22, full vaudeville. Daisy Dormer, Lulu and Clay. Pat and Terry Kendall, Cherry and Rex Vernon, Marie Kendall, Hazell and Day, Walter Sayton and Partner.

JOHANNESBURG

Good business reported in this go-ahead city.

At His Majesty's, Percy Hutchinson, English, and company put over a big hit with "The Ghost Train," "The First Year" current. Excellent returns.

Empire (African Theatres, Ltd.). Vaudeville, doing business. Week June 6, Hetty King, big reception; Monroe Bros.; Geddes Bros., Scotch musical; Taylor and Summers, musical comedy, clever; Desi Desiderati, vocalist, fine; Geo. and Betty Hope, singing and dancing, good; Norman Carroll, entertainer, pleased; Lula and Clay, comedy equilibrist. Week June 13, Hastings and Adair, singing and patter, with the male artist putting over novel act, playing a tin whistle with his nose; Hetty King, Monroe Bros., Geddes Bros., Taylor and Summers, Desi Desiderati, George and Betty Hope, Norman Carroll. Week June 20, Robinson and Macken, Willy Woltard, comedy juggler; King and Benson, comedy act, good; Pesqui and Peru, comedy acrobats, excellent; Hastings and Adair, Hetty King, Monroe Bros., Desi Desiderati. Bijou (African Theatres, Ltd.). Doing well. Films shown, "Waltz Dream," "Son of the Sheik," "Better Ole," "Dorothy Vernon," "Third Degree," "Married Flirts," "American Venus."

Cinemas around town and suburbs doing well.

Dave Foote, chief musical director of the African Theatres, Ltd., and for many years conductor of the Empire, Johannesburg, died June 17, after contracting a cold. Dave was a popular man.

In the legislative assembly of Rhodesia a member gave notice of motion to the effect he would move that the government take into consideration the advisability of introducing a cinematograph films bill compelling all exhibitors to show no less than 20 per cent of British films, this percentage or quota to be increased annually by 5 per cent until it reaches 70 per cent.

"Tip Toes" is down for production by the African Theatres, Ltd. Marjorie Fulton, English comedienne, and Bobbie Barber are leads.

Phyllis Neilson-Terry, English, will tour South Africa for African Theatres, Ltd.

Terrl Storri and her partner, Jean Perrie, dancers, are booked for South Africa for African Theatres, Ltd., also the Flying Bauvards.

Sybil Thorndike, English, is under contract for South Africa with the African Theatres, Ltd.

I. W. Schlesinger has stated that a big film will, at no distant date, be given to the producing side of the film business in South Africa. A large amount of cash was being kept in reserve for production in this country, and contracts had been

signed with screen artists to come over here.

Kinemas, South Africa (Proprietary), Ltd., announce that a cinema theatre is to be erected in Johannesburg, having secured a block of three stands for \$135,000. It will be called the Plaza Cinema. Roof garden is to be included.

NATAL

Durban

This seaside resort is keeping up to date with amusements, indoors and out.

African Theatres, Ltd., is building \$425,000 theatre with four stories, with shops on the ground floor. The ground floor will seat 1,000. Total capacity, 2,000. Every seat will be an armchair. Stage will be 32 feet wide and 43 feet deep.

Criterion, bio-vaudeville. Week June 13, Marie Kendall, Pat and Terry Kendall. Pictures. Week June 20, Pierce and Roslyn, St. Denis Sisters, John Alex Bros. Pictures.

Arthur Bouchier, English, and company, open June 27 at Theatre Royal with "Treasure Island."

Broncho Bill's Wild West Rodeo and circus-menagerie have been located for a short season. Advertised as the "greatest rodeo show that ever left the U. S. A."

Pagel's circus and menagerie, opening June 27 advertise as "The Greatest Wild West Show in This Country."

TICKET TESTIMONY

(Continued from page 49)

dollars, and it might amount to seventy or eighty thousand.

Q. And that is the best approximation you can make? A. Best I can and still tell the truth.

Q. Mr. White, I want to accommodate you as much as I can, but could you wait a few minutes while I ask Mr. Morely a few questions? A. Surely.

GEORGE F. MORELY, called as a witness on behalf of the government, being first duly sworn, testified as follows:

Direct examination by Mr. Tuttle: Q. Mr. Morely, you have been the box office man at the Apollo Theatre for George White's Scandals for how long? A. For three years, since they had the lease on the theatre.

Q. And continuously, is that so? A. Yes, sir.

Tracing Excess Price

Q. Now, Mr. White has stated that the agencies paid an additional amount per seat over the box office price for the tickets which they got from the box office. He said he did not know what that amount was, but that you did. Will you tell us what it is? A. There is no special price over the box office price of each ticket. But amounts that I collected from the different agencies, say, just a stipulated price like from one agent maybe I would get forty, or he would pay me thirty dollars, like, for instance, Alexander, Warfield, would get thirty-two or twenty-two a night and then it might be he would pay me one hundred and fifty. There was no special price on any ticket. McBride paid me 12 1/2 cents; Equity paid me 25 cents.

Q. By 12 1/2 cents and 25 cents you mean that amount additional per ticket? A. On their two cases of those two agencies.

Q. Now, these other agencies would pay round sums instead? A. Exactly.

Q. Well, that, of course, at one time or another would be more or less roughly approximated to an additional amount per seat, would it not? A. Well, I would not call it that. It was just so much a week and it reduced as it came down; like we opened the show and an agent like for instance Alexander, I think he got ten or twelve seats a night and he would pay me thirty dollars a week when the show opened; then as the show went on, say in the tenth or fifteenth week, I would have to cut him down to \$25 and to \$20 and to \$15 and to \$10, and the last week of the show I think he paid me—I think it was five dollars for the same amount of seats.

Q. As a bonus, you mean? A. As a gratuity for the box office.

Q. Well, just what was this. Let's find a name for it. Apparently seventy-five per cent of this went over to the management. Mr. White has just testified to that. A. That is right.

Q. That is scarcely a gratuity to you, is it? A. Well, I did not keep the whole twenty-five per cent of the balance. That was divided between my box office men.

Q. Now, I am talking about the total payment, the one hundred per cent. It is scarcely a gratuity or bonus to you when the management itself gets seventy-five per cent of it away from you, is it? A. Well, you see, Mr. White, understand, did not want this money, did not want to bother with the money, but the money amounted to so much that I had—

Q. It amounted to so much that

COLORED THEATRICAL AGENTS

By BILLY PIERCE

Everybody and everything connected with show business these days seem to be glorified in some way except the colored theatrical agent. He may have his day but from where I sit it appears to far off. Of course the colored agent is very much in the minority.

The racial agent is very much like an elevator, so many ups and downs that the natural conclusion is that it is a tough business. Looking over the field of the colored race men and women who depend upon the stage for a living, the one running a very poor last in the same race is the theatrical agent.

In this, however, I give full credit to what has been done by the few at it; they have been successful and are still making it pay, but the outlook at best is most discouraging beyond a few spots and of course the dear old T. O. B. A. (colored show circuit).

Money on Stage

It is natural no doubt for the colored man or woman with stage aspiration to become an actor, anything perhaps but an agent. There must be a reason for this, the belief that with fame, the biggest money will pour from the stage. And the race quickly points with pride to what its stage leaders have accomplished.

What few in agency work are generally recognized as the most prominent, have sidelines, a show angle that works hand in hand with the agency idea. And this takes in the bookers of the colored houses outside of New York who either

it overcame his resistance against taking it? A. No; no, I would not say so.

Q. Well, it amounted to so much that it attracted his attention? A. Why, it attracts everybody's attention, I guess, money like that.

Q. Well, tell us what this terribly attractive sum is? A. Well, when you get a moving picture in a theatre—

Q. Please don't start up that way. That is running down false trails. Mr. Bickerton has just told me you can give me the figures. Evidently they are some interesting figures because you say it amounted to so very much. Now let's have it? A. Well, the figures that we collected, you mean, on the Scandals of last year?

Q. Yes. Take the Scandals of last year, since last June. A. Collected about fifty-one or fifty-two thousand dollars.

Q. Have you got the exact figures, so I can be sure of it? A. We collected \$51,598. Out of this sum I received, or the corporation received—which would you like to know?

Q. Whatever the fact is. I understand that seventy-five per cent went to the corporation. A. Seventy-five per cent to the corporation was \$38,698.50. I received \$12,899.50. Out of that sum I gave my assistant \$3,500, which left a balance of \$3,399.50. I had a boy in the box office that was also a chief usher of the theatre, who used to come in and help me and his salary was \$25 a week, and I gave him ten dollars extra each week out of the commissions collected.

Q. So even he shares some of this. That is right, isn't it? A. Well, I would not say that. I needed a little help in there.

Q. Well, it is such a good melon that it is cut up in quite a number of ways, isn't it? A. Exactly.

Q. Now, from what agencies did you get these contributions to this \$52,000? A. You want me to mention them?

Q. Yes, please. A. All right. Start with McBride, Equity, Tyson & Company, Tyson United, Library, Broadway Ticket Company, Louis Cohn, Sussman, Arrow. I guess that is all I can remember off-hand.

Q. Mr. Morely, you are going to be in town next week? A. Yes, sir. I will be here for a long time.

Q. You are not one of these box office men who are taking a vacation at this time? A. No, sir.

Mr. Tuttle: Mr. White, do you expect to be in town next week at all?

Mr. White: I was trying to get to Chicago.

Mr. Tuttle: I do not want to interrupt your plans but I would like to know whether you expect to be in town next week.

Mr. White: If you need me or want me, I guess I can make it.

Mr. Tuttle: I would rather have it that way unless it would inconvenience you.

Mr. White: All right; I will wait.

(Whereupon an adjournment was taken until Tuesday, 26, 1927, at 10 a. m.)

own and manage theatres or produce tabs and acts. In my office for instance the biggest asset irrespective of all other things that come under the head of theatrical agency, the teaching of the Charleston and the Black Bottom is getting me the returns.

The race pioneer in booking colored acts as far as the present day professionals know is Sherman H. Dudley, who has for years maintained offices in Washington. Just why "Dud" never came to New York and operated his theatrical line is one of the wonders to the younger producers and bookers. Probably because he made it pay in Washington.

S. H. Dudley has been everything in show business, actor, manager, producer, owner and booker. The moment one mentions the T. O. B. A. the name of Dudley leaps into mind. The two are synonymous or whatever that word is or means. And S. H. has also had his fling at movies. In the upbuilding of his agency in Washington he not only booked for theatres under his ownership but booked them for T. O. B. A. routes.

Other Agents

Then there is Charles Matson, who, with his band came to New York. As the progress of the radio and night club swept along and band music was the popular gag, Matson in addition to placing his own band organized other units, still operating. He extended his booking activity to the cabarets and night clubs, doing considerable booking for these in Harlem and other colored sections of New York. Bob Slater is a former actor, for some time now an independent agent, looking after picture bookings from his quarters in the Colored Vaudeville Benevolent Association, New York.

Personally my career takes in many phases of show work. As an actor I was the "Wench" half of the team of Jackson and Pierce, and the "straight" none other than "Billboard" Jackson. My actual booking experience started when I placed the first colored unit with a white carnival outfit.

Theatrical colored agenting in New York without a circuit connection is about the most uncertain proposition in the world. However, Leigh Whipper, who runs the Orpheum, Newark, N. J. grabs acts from the T. O. B. A. houses, jumps into New York and negotiates direct with any colored act willing to listen to a proposition to play Whipper's house. Lee Whipper knows so many of the colored acts personally it makes it easy for him to consider them independently.

It may be worth repeating at this time that the big colored stars or top notchers are all working shows under ofay (white) management or direction. Even many of the engagements abroad are handled by the ofays and this takes in Florence Mills, regarded as the biggest draw of any of the colored artists either in the ofay or race houses. Miss Mills has long been under ofay stage management.

To return to the colored agent and the T. O. B. A. connection, the branches of that circuit and this includes Chicago are controlled and operated by ofays. Of the T. O. B. A. organization which was first formed as an out-and-out association of theatre owners of colored theatres, the booking interest insofar as it pertains to the race is vested in S. H. Dudley, otherwise ofay.

In this field there are pleasant recollections of personal contact with the biggest and the lowest and out of it all comes one thing that the race can hope for, that is that the colored theatrical agent will not always be in the minority.

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A revised edition of the eight big acts weekly at the Majestic theatre, with variety, comedy, and quantity galore, ran the merits of the week's show 'way above the average. A news reel and feature picture, "Why Girls Love Sailors," both Pathe, and an Aesop's Fables added to the eight acts concluded the best show that vaudeville patrons of the Majestic have seen for many weeks. Business was fair.

Former shows which were skimpy have cut the attendance down. Yoki Sisters (2), Japanese girls, opened with little magic stunts and some trick acrobatic work. One of the girls did some card manipulating then string tricks and the other girl followed with bicycle tricks. The girls are clever and have a pleasant, entertaining act.

Uke Lew and More, two men, deuced. One played the guitar, and the other played a ukulele first, then a banjo and also accompanied with two songs. The act did well here. "Daddy," two men and a woman, elicited in a hospital sketch. The expectant father leaves the scene, telling his friend to take his place for a few minutes. The father wants a boy, and when he comes back he finds it's a girl. He goes out for air. When he comes back it's twins, two girls. Out for more air and back to find triplets, all girls. Then the nurse decides she's made a mistake, none are his. The girl sang a lullaby number. Comedy and sketch okay.

Clifford Wayne and Company, two men and a woman, followed. This act, an Indian family as they announced, opened with a song by the three, continued with acrobatic stunts by the men, then a violin solo by the son and closed with jazz. Their costumes and the scenery, all Indian style, were clean and nice looking. This act was a very hard working trio, and were liked.

George P. Wilson's act, "As You Like It," mixed team, hoked with much gusto. Strong here. Tom and Ray Romain and Company, two men and two women, in a comedy sketch. Two girls have a date with two men in a restaurant. The men are twins, and when they come one by one there's confusion. A pop song by the four follows the understanding. Song and comedy good.

Wilson and Godfrey, mixed team, with slapstick comedy, wowed next to closing. This made the second act of this species on the bill. However, Majestic audiences don't tire of it.

Tad Tieman's band, "The Tune-Smiths," (8) closed.

Every act on the Palace bill this week is replete with "blue songs." With business the way it was Sunday, it is suspected the manager started it. Jack Benny, erstwhile comedian and master of ceremonies, is held over for the second week.

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Keller Sisters and Brother Lynch are also holdovers.

Five Lelands, acrobats, started the vaude. The act, consisting of four "Atlases" and a femme, is fast and clever. Everyone in it works with pep and vigor.

Geo. McClellan, colored single, dancing, music and pantomime. Orpheum Circuit is evidently hard up for acts. Though this act is good, it is understood that any acts playing opposition picture houses aren't for Orpheum. McClellan has been playing Chicago picture houses, of known opposition, for weeks.

Keller Sisters and Brother Lynch as harmonists are excellent. Their voices have charm and a blending power that sells. Rube Bloom at the piano, good. The girls are doing a black bottom finish this week. Okay, but they could find a better way to close. Jack Benny came on at this time, and stayed long enough to remark that he had heard a rumor that "Baby Peggy" was on

Business here at present has taken a downward turn.

Jensen and Fulton, two-man acrobatic team, opened. Men make nice appearance, do their tricks well and make a good standard opener.

Tak Wah Chan, Jap musician, deuced. He played four different instruments, saxophone, Chinese violin, violin and banjo. Banjo number was very fast and good. His costume, a Japanese robe, is okay.

Marietta Craig and Company, two women and a man, elicited in slapstick comedy. Their act, a take-off of "The Rat," is preceded by a screen reel which tells about that mystery play. Good sketch, with cast okay.

Gordon, Manners and Gordon, two men and a woman, followed in a dance and contortion act. The girl does a pop song and dance well, but the men are the turn and contortion their obvious specialty.

Alma Duval and Company, two men and a woman, closed in a dance act. Ballroom setting; man

Everything was Gus Edwards at the Diversey last Thursday night. The entire vaude bill, running one hour and twenty minutes, consisted of Edwards and his Ritz-Carlton Revue (13). A master of ceremonies, Gus scored a knockout.

The revue opens in "one" with three damsels in boardwalk wheel chairs, and three pastry inhalers in sport attire. After some good singing which served as a sort of explanation of what was to follow, the three misses, hoof. What looks like these girls are! Edwards sure gets 'em. Then came a few minutes of Edwards' songs.

The Lane Sisters, Leota and Lela, followed with some very exceptional harmony. The girls, both blonde, did solo numbers further on. One has a high soprano voice, the other a sort of mezzo. Their voices blend nicely, and have a rich quality. Good bet for picture houses!

Irene Gorman, danseuse, next. She's the Chicago girl who is taking the place of Jerry Dryden, who was injured in Milwaukee three weeks ago. Plenty of newspaper advertising helped this miss, though she went over on her own merits. Marvelous dancer and petite.

A couple of boys dressed as "Silencer" ads, sing drinking songs. "Student Prince" stuff followed, could just as well been left out. Here and there Gus played the piano.

Jean Holly, violiniste, very good on looks, but only fair as a fiddler. She's a cute trick. A doll number followed, after which the Reynold sisters did the "dark foundation" (B. B.). The girls are lookers, and stomp merrily. Armeta, really Spanish, sings and dances like nobody's business. She is pretty, of the Edward's variety. She went through the audience making pick-outs, and gaining laughs. Then back on the stage to throw flowers to the folks. Right after her came Ray Bolger. Bolger, dressed as a waiter, supplies much of the comedy throughout. He threw onions, as a satire on Armeta's business attempt. Bolger, as a dancer, certainly deserves his title, "Rubber-legs." Vivian Martin, acrobatic dancer, scored with her kicking. Finale Spanish, and very forte.

Business pretty fair, thanks to Edwards. Edwards should be in a picture house with a band.

Feature picture was "Rolled Stockings" (Par).

With the opening of the Will Morrissey Revue at the Hollywood Music Box, presented by Fletcher Billings, the Saturday midnight matinees, quite popular here about a year ago, will be resumed. The Morrissey show will give eight night performances weekly, with no afternoon or regular matinees, the extra night show being scheduled for Saturdays at 11.30.

All employees of the Belmont theatre, L & T house, have been given their notice to take effect July 31. Orpheum interests will take possession Aug. 1. It is understood the "front" employees will be transferred to other houses.

Dave Silverstein is manager of Harm's Chicago office.

Wayne B. Franke, formerly of Marion, owner of theatres in Humboldt, Bode and Laverne, Ia., has

sold his properties to C. S. Wills of Chicago. Franke will continue as manager of the Strand, Humboldt, the only picture house in the city.

Frawley & Kramer, ticket brokers, located in the Garrick theatre building, have discontinued.

Tom Hennessy, former manager of the St. Regis Hotel, has taken over the New Wacker Hotel.

Richard P. Johnson has replaced Monte White as manager of Wendell Hall Music Publishing Company.

"Wild Westcotts," now playing Cort theatre, closes August 27 to make room for "Tommy," which opens August 28.

Len Weiner, advertising agent for the Erlanger theatre is taking over the press work for White's "Scandals," which is playing at that house.

Alex McLaughlin is acting in the capacity of temporary manager of Tiffany's Chicago office.

George West and Morris Schlank, partners and producers of Crescent pictures, were in to see Henri Ellman, manager of Capitol exchange, regarding distribution.

Jack Steinson, for many years manager of Vitagraph, has been appointed to cover Pathe's South side Chicago territory. He replaces Dan Martin.

John Mendikow, recently manager of Tiffany's Chicago office, is now with the Advance Trailer Service Corporation as a sales manager.

Max Hoffman, Jr., leaves "Gay Paree" next week and takes over the light comedy role in Edgar Selwyn's "Strike Up the Band."

Walter Meakin, old-time booking agent, is now associated with Nadel Amusement Company, in the picture house presentation field.

Harold Lee is manager of Sherman Clay's new Chicago office, in the Capitol building.

Lillian Rosedale Goodman is vacationing at Seagate, Long Island. She'll be gone about three weeks.

Simon Agency, through Jones and Obenchain, attorneys, attached "Garden of Melody," flash act, for \$312, charging non-payment of booking commission to that amount. Service at the Palace, South Bend.

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LOS ANGELES

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Finding their trade diminishing the Orpheum had to be okayed by the city department of health, and an announcement in the outer lobby carries the assurance that the air in the theatre adds to the comfort and well-being of patrons. This is fortunate for such customers as still have the "Orpheum habit" because the fare being dished out weekly could hardly be termed conducive to their comfort and well-being. Last week was another "duke," with a couple of bright spots to relieve the monotony of an otherwise drab bill. And that poor over-worked, battle-scarred piano. Four times in eight weeks it was hauled into view, each time with the battered end facing the customers.

The only real bright spot on the entire bill was the offering of the Six Reillys, a half dozen juveniles who provide an altogether too brief routine of songs and dances. Most refreshing turn seen on the local Orpheum stage in many a moon. Ken Murray is back again, and was satisfying to those who did not see him on his two recent appearances at the same house, while Rosita and her dancing and singing revue for a finale were sufficiently bright to hold the spectators in their seats.

Opening spot went to Chong and Rosie Moey, Chinese entertainers, in a routine of dances and songs by the girl. Their cakewalk done in Oriental attire was their best effort. Following came the Diehl Sisters and Mac Donald in another dancing and singing turn. The girls do mostly comedy dance numbers, and are proficient in that line.

Florrie LeVere, for no reason at all, opened with an impossible skit, supposedly at a box in the theatre, in which she indulges in dialog with Lou Handman, her accompanist. Going into full stage, with piano supposedly on a roof garden, and an excellent view of Times Square in the background, Miss LeVere gives a series of impersonations, including Marion Davies and Kitty Doner, very well done and well received. During a change, Edythe Handman, sister of Lou, essayed a song. For a finale the two girls put on a black bottom that drew a hand.

Ken Murray had a hard time getting the slim audience aroused to a point of enthusiasm, but managed to get by nicely. The dancing of the Charlestons was satisfying.

Edmund Breeze presented a one-act playlet by Irvin S. Cobb titled "Happy New Year." The actor portrays the role of a broken down waiter who is called upon to serve his wife and her lover, in a private dining room. The skit is dreadfully dull up to the final few minutes when Breeze has an acting opportunity.

Lillian Fitzgerald, next-to-closing, did a series of character song numbers, to score with "cat on the back fence" idea. Joe Daly at the piano.

Closing spot nicely held down by Rosita, with her Spanish orchestra of five pieces. Rosita is a looker, graceful and a competent exponent of the dance. Paco Moreno assisted with some difficult dancing. One of the outstanding features of the bill.

John Roche, picture actor, will be in the cast of "Oh Kay" when the light opera opens here at the new

Mayan August 15. Elsie Janis will be starred.

The mercury registering 93 degrees didn't mean a thing to Pantages flag wavers last Monday afternoon. Finding parking space at the first show was a problem, with the stalls occupied top and bottom. The screen feature, "Is Zat So?" with George O'Brien and Edmund Lowe had a lot to do with all this, and the vaude portion cinched matters with the insiders.

Joe Phillips (Le Maire and Phillips) was showing an afterpiece to Pantages, so the customers got a break and remained seated for an extra half hour. The piece is the same Phillips did with George Le Maire last year and it is funny, but didn't fit on this bill. Joe Phillips has annexed himself an okay straight man and is doing the "chiropractor" act. The turn is as laughable as ever and that goes double for Joe. They went for it hook, line and sinker here and howled at it. Phillips' "nance" is a darb and can't miss anywhere.

Altogether the bill was exceptionally good, with Myron Pearl and Co. opening to a show-stopping exit and making it tough to follow. Pearl is still turning those pirouettes and in a way that puts him in the feature class. The other male hoover was an out-an-out hit and showed Russian footwork that was a knockout. A girl dancer was neat and capable, but fell behind the fast pace set by her partners. The piano accompanist scored on his own. The act works in full.

Nancy Fair in character songs and monologue was easy for the "deuce" spot. Her songs got the edge and suited her type of work best. Her numbers are special and good enough for the way she puts them over. Miss Fair is a looker and has personality. Bobby ("Uke") Henshaw followed Joe Phillips and closed strong. His songs, patter and yodeling caught on fast after the first couple of minutes, and after that the stage was his. The "uke" player's wife looks great, and looks better to develop.

Bartee Sisters revue, comprising song, dance and instrumental, closed the show and managed to hold 'em. Four girls and three men, with the former doing most of the work. The act would have looked better opening the show than here. Not enough variety in the routines.

Figuerola, operating as a combination vaude and picture house on a weekly change basis, has switched to two changes a week, of the same combination. The first "split" opened July 22 to run for five days, with the second bill going in for four days after which the bill will be changed Sundays and Thursdays. Figuerola is controlled by Far West Theatres, with West Coast supplying the vaude bookings. The house plays five acts.

A general shift in West Coast managers takes Gus Ryessel from the Million Dollar to the Metropolitan, succeeding F. T. Thomas, who has been house manager there under Frank Newman for the last year and a half. R. H. Poole, late of the Figuerola, goes to the Million Dollar and is succeeded by Milton Arthur. Bernard Hines, assistant to Thomas at the Metropolitan, is shifted to Seattle, and Thomas will be assigned to another West Coast house.

Roger Manning, former business manager with "Wings," has been given the same position for the Beery-Hatton flying comedy, "Now We're in the Air."

Mike Newman, formerly manager for Sid Grauman, is now handling publicity and exploitation at the Columbia studios here.

Bobby Agnew and Ann Rork, both in pictures, have agreed to agree again and have announced their engagement. No date has been set for the wedding. Agnew was formerly reported engaged to May McAvoy, but this was denied by both. Miss Rork is the daughter

of Sam Rork, motion picture producer.

Nathan Burkan, Charlie Chaplin's attorney and New York representative, is in town. He intends to remain here about 10 days to do some legal business for United Artists. Quizzed about Chaplin's affairs, the attorney proved reticent.

Nick Carter, recently from New York, bought out the Thomas A. Persons casting offices here. Carter will manage players and directors.

As the result of many recent accidents at the automobile gate of Universal City, city officials have made the intersection a boulevard stop. The studio fronts on a busy state highway, and hereafter traffic will be forced to stop at the intersection to eliminate further serious accidents.

Studio officials are afraid that speeders on the boulevard might crash into a car exiting with prominent players, whose injuries might hold up production on an important picture indefinitely.

The Pasadena Community of Pasadena, Cal., will present "The Black Flamingo," a new play by Sam Janney, July 26, for a two week run. In the cast are Robert Griffin, Mrs. A. H. Palmer, Kathleen Fitz, Richard Menafee, Maurice Wells, Jerome Coray, William Fuller, Dolly Green, Sarah Burns, Ralph Freud, Lloyd Nolan and Dwight Newton.

ST. LOUIS

By TOM BASHAW

Ambassador—Herbert Rawlinson in person, and "Service for Ladies." Forest Park Highlands—Vaude. Garden—Goodman Players in "The Rivals."

Grand Opera House—Vaude and "Married Alive." Liberty—Burlesque. Loew's State—Max Fisher's Band and "Women Love Diamonds." Lyric—Skydome—"Cheaters." Missouri—Brooke Johns in person, and "Ten Modern Commandments." Municipal Theatre (Forest Park)—"The Dollar Princess." St. Louis—"A. and P. Gypsies" band and "His Dog."

For the second time this season all records for the Municipal theatre in Forest Park were broken by "Rose Marie," with the intake at the box office totaling \$47,374, the previous high record for the big outdoor amphitheatre having been established the week before by "The Song of the Flame," with "Rose Marie" surpassing the receipts for "The Song of the Flame" by \$9,249. The week's attendance in the reserved seat section was 55,000 and in the free seats 12,000, with hundreds of other spectators viewing the production from points of vantage on nearby hills. The prices ranged from a \$2 top to 25 cents.

Work is well under way for the foundation of the new Fox theatre at Grand and Washington boulevards, in the heart of the Grand boulevard theatre district, which now numbers the Shubert-Rialto, the Empress, the Missouri, Grand Central and St. Louis.

Herbert Rawlinson's debut as generalissimo at the Ambassador drew such crowds to that Skouras Brothers playhouse that it seems the policy thus adopted and already in force at the Missouri theatre, where Brooks Johns has boosted the box-office ante heaps, will become a fixture at the Ambassador.

INDIANAPOLIS

By EDWIN V. O'NEEL

Keith's—"The Gorilla," Stuart Walker stock. English's—"Love 'Em and Leave 'Em," Berkell stock. Circle—"Framed." Indiana—"The Peddler." Ohio—"Ten Modern Commandments." Palace—"Notorious Lady."

Lowe will again take over the Palace, Keith house, to close July 30, and Palace acting manager, Will Hough, will go back to the local Keith house. Lowe held the original Palace franchise. Hough will head the Keith interests here. Big time vaudeville will start about Sept. 17. Palace will be remodeled by Lowe. Herb Jennings, formerly Palace manager, has been transferred to the Temple theatre at Detroit.

A new \$100,000 refrigerating plant has been installed in the Indiana, new Publix house.

MINNEAPOLIS

Hennepin-Orpheum—Vaude and "Too Many Crooks." Pantages—Vaude and "Dearie." Seventh Street—Vaude and "Winners of the Wilderness." State—"Rough House Rosie." Strand—"The Whirlwind of Youth." Lyric—"Special Delivery." Grand—"Lovers" (second loop run).

W. D. Bugge, manager of the local municipal auditorium, goes to New York next month to try to arrange for the appearance of "The Miracle" here. Business men who are underwriting the Chicago Grand Opera Company are willing to guarantee the Morris Gest attraction.

A. G. Bainbridge is now in New York lining up his stock company for the coming season at the Shubert. He will have an entirely new organization. Present plans are to open the season on August 21.

Colonel Charles Lindbergh is scheduled to appear in Minneapolis August 23. He will deliver two talks here.

MILWAUKEE

By HERB ISRAEL

Miller—"Love Thrill" McCall Bridge Players and "Ladies Beware."

Alhambra—"Painting the Town." Garden—"Back Stage." Majestic—"Somewhere in Sonora" (vaude). Merrill—"Dance Magic." Palace—"Irish Hearts" (vaude). Strand—"Framed." Wisconsin—"Twelve Miles Out."

The annual Million Dollar Fur show has been allotted to the Wisconsin this year and will be staged from July 30 to Aug. 6.

A sell-out for both performances of the Ringling show July 19.

Avelyn M. Kerr, organist over WSOE, local radio station, and her manager, Arthur F. Ennis were secretly wed a few weeks ago.

The Milwaukee Journal has purchased radio station WKAF and has had the call letters changed to WTMJ.

Eddie Harris, film house entertainer, sprained his ankle at the Colonial last week.

NEW ENGLAND

Thieves entered and robbed the Laurier theatre in Woonsocket, R. I.

Sketches for a theatre to be erected at Nashua, N. H., for Harriey & Barry are being prepared by James Tuck, Boston architect.

Permission has been granted to the Moody Theatre Trust at Waltham, Mass., to erect a \$250,000 house in Moody street on market site.

The New Bedford theatre has been closed for the summer, leaving the downtown movie battle to be fought between the State and the Empire, the latter a Public house. The Empire is experimenting with 11:30 opening with 15-cent price to 1:30. Both houses are playing week runs beginning Saturdays.

While most cities seem content to support one stock company, Worcester, Mass., is taking care of two. The Poli Players are at the Plaza and the Golden Players are at the Worcester.

Fitchburg, Mass., mothers forgot matinees at theatres and took their babies to a baby show at the city hall. When it was found that admission was being charged to mothers of entrants they stormed the place and police chief and officers took charge.

NEWARK, N. J.

By C. R. AUSTIN

Proctor's—Vaude, "Drums of the Desert." Loew's State—Vaude, "Callahans and Murphys." Newark—Vaude, "Snowbound." Mosque—Vaude, "The Poor Nut." Branford—Vaude, "Beware of Widows." Fox Terminal—"Good As Gold." Frenzied Flames. Capitol—"Slums of Berlin." "The World At Her Feet." Goodwin—"Whirlwind of Youth." Orpheum—"Black-Eyed Susan," pictures.

Stanley-Fabian has closed the Castle in Irvington, for the first time since it was opened, but this is the first summer for the Sanford, the new house under S-F control. The Sanford is shifting from semi-weekly to tri-weekly changes of bills.

Jim Jeffries is trying to get Deck Wolters of this city to act as business manager for his theatrical tour in Australia.

The Branford, in a tie-up with the Star-Eagle, is holding an opportunity contest in which the winner will not only get a week's appearance at the Branford but also four weeks in Stanley houses.

PORTLAND, ME.

By HAL CRAM

Strand—"See You in Jail," "Captain Salvation." Empire—"Rookies," "The Fourth Commandment." Portland—"Winning of Barbara Worth." Elm—"A Dog's Life." Jefferson—(Stock) "Cradle Snatchers."

Keith's, which has been closed for the first time in years this summer, will reopen with vaudeville and pictures Aug. 1. The theatre tried out stock for three weeks, but business failed.

Cyrus H. K. Curtis, donor of the Kotschmar Memorial Organ in this city, said to be fourth largest in the world, was a guest last week at one of the daily Municipal concerts.

SALT LAKE

GLEN PERRINS

The L. Marcus Enterprises, having purchased the Orpheum theatre, are looking for an appropriate name of six or seven letters. A contest is being conducted with prize awards.

Incorporation papers for the Main Street Investment company of Pocatello, Idaho, were filed and it is reported business men plan the building of a theatre here. The approximate cost of the building is \$200,000.

"Miss Utah" will be selected July 28 and 29, at Saltair, when the second annual Saltair-Atlantic City beauty contest will be held. Stringham A. Stevens is manager of the Saltair Beach Company, sponsoring the event.

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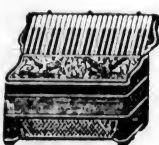
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SEATTLE

By DAVE TREPP

Pantages—"Easy Pickings" and vaude.
Moore—"Tattle Tales" (Will King Musical).
Fifth Avenue—"12 Miles Out."
Coliseum—"Too Many Crooks."
United Artists—"Ten Modern Commandments."
Blue Mouse—"The Black Diamond Express."
Columbia—"Painting the Town Red."

Bitter Lake Amusement park has just opened, 2½ miles north of city limits.

"Talent seeking night" is being sponsored by Will King show, once a week. Recently a Seattle newsboy was "discovered," Nathan Weston, and he is now with the company.

Margaret J. Ward won the Seattle Times "best girl" contest by giving the 12 best reasons why she would like to visit Hollywood. As a result she will leave this week to put her "whys" into reality.

The Atlantic City beauty contest is on. In two weeks the contestants will start to make nightly appearances at the Columbia, when the selecting will begin.

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By HARDIE MEAKIN

National (Rapey)—Steve Cochran's stock in "If I Was Rich"; next, "Smilin' Through."

Earle (Stanley)—K-A vaude and pictures.

Keith's—(K-A)—Vaudeville. Strand (Linkins)—Pictures.

Columbia—"Women Love Diamonds"; next, "Metropolis."

Metropolitan—"Is Zat So?"; next, "Rolled Stockings."

Little—"Cyrano de Bergerac" (return); next, "Woman of Paris."

Palace—"The Unknown"; next, "12 Miles Out."

Rialto—"Painting the Town"; next, "Moulders of Men."

Much speculation rife as to what will be done with Poli's next season. Operated by the Shuberts on a net rental of \$5,000 annually, said to be the "prize rental" of any house with like capacity in the entire country, the plot is now definitely included in the new governmental building plan, with two years at the utmost for the house to remain.

Leonard Hall is back on the job as dramatic editor of the "News" after vacationing with Father Hurney, who sponsors the St. Patrick Players.

Meyer Davis now has an orchestra in the exclusive Hotel Carlton on 16th street. Another new one is the Copley Plaza in Boston, scheduled to open Sept. 1.

But little is being gotten across in the dailies as to the new Fox house in the National Press Club building. Is scheduled to open Labor Day, too.

Ralph Edmonds, managing WRC local radio Corp. of America station, was for many years in the business end of the theatre as company manager for big stars.

KANSAS CITY

By WILL R. HUGHES

Royal—"Chang," picture.
Newman—"Rolled Stockings," picture, and "S. S. Syncopation," stage.

Liberty—"The Other Woman's Story," picture.

Mainstreet—Vaude and pictures. Pantages—Vaude and pictures.

Globe—"Old San Francisco," Vitaphone.

Another move for Sunday amusements is to be fought out in the courts by Lewis Linx, manager of the Burford theatre, Arkansas City.

Despite warnings that warrants for his arrest would be sworn out, Manager Linx opened his house Sunday. While the town's ministerial alliance was holding a meeting in the city park denouncing his action, crowds were filling the theatre.

His arrest followed the first thing Monday morning, and the case will be thrashed out in the Circuit Court.

Linx is of the Jewish faith and all the employees of the theatre are Jews or Seventh Day Adventists. Since all employees of the house observe Saturday as the Sabbath, he argues the Kansas Sunday closing law does not apply in his case.

BALTIMORE

By BRAWBROOK

Auditorium—"Peter Ibbetson" (2d week).

Guild—"Charles Street Follies" (5th week).

Homewood Playshop—"The New York Idea."

Hippodrome—Vaude and pictures.

Two players have just graduated from the Play Arts Guild, Baltimore's enterprising intimate theatre group, to the New York stage, Virginia W. Fox, who made her debut with the local Guild in the first "Charles Street Follies" (1925), and in "Patience" and "Iolanthe," has been signed by Winthrop Ames.

Wesley Thorpe, the other Guilder to receive an out of town contract, will join the Gordon Stock Company in Ashbury Park, Perth Amboy, and Winnipeg. Mr. Thorpe made his Baltimore debut in the same production as Miss Fox.

"Peter Ibbetson," produced by the Edwin Knopf Company at the Auditorium last week, proved successful. Leonard B. McLaughlin, box-office manager, reported about \$11,000.

The Motion Picture Exhibitors' League of Maryland held their annual convention to Havre de Grace

on the 21st. B. F. Woodhull, national president, was on hand as well as Mayor Frothing of Baltimore and Park Board President Norris.

It is generally understood that Guy Wonders, who recently retired from the management of the Rivoli theatre here, has been made a district manager by the Stanley-Crandall Company with headquarters in Washington. Under the supervision of Frank Price, newly promoted to the management of the Rivoli, that house has been completely redecorated.

The musical family Robbins is pulling down a lot of publicity here at present. Fred, who has the dance orchestra at Carlin's amusement park, is conducting the Baltimore Beauty Contest for the Atlantic City entry and this week brother Sam and his "Baltimoreans" are on the stage at Loew's Century.

PITTSBURGH

By JACK A. SIMONS

Pitt—"The Cat and the Canary" (stock).

Aldine—"The Callahans and the Murphys."

Davis—"Ten Modern Commandments" and vaude.

Grand—"Man Power."

Olympic—"Rolled Stockings" and Vitaphone.

Harris—"Slaves of Beauty" and vaudeville.

Sheridan Square—"The Claw" and vaudeville.

Liberty—"Man Power."

Regent—"Rolled Stockings" and Vitaphone.

State—"Tip-Toes."

Cameo—"The Claw."

Duquesne Garden—"Buddies" (stock, second week).

A get-together luncheon was tendered some 30 theatre managers of the Tri-state territory by Steve Forrest, broker, last week in the Fort Pitt Hotel.

What is believed to be a record in Pittsburgh for a summer stock company was established at the Pitt

by the George Sharp players when the "standing room" only sign was put up during several of the matinees. Anne Forrest was featured in "Seventh Heaven."

BRONX, N. Y. C.

Lou Smith, formerly of the Commodore, downtown, has succeeded Mike Edelstein as manager of the Mount Morris. Edelstein was recently appointed general manager of the Blinderman and Steiner circuit.

A cracked bottom was responsible for the closing of the recently opened Metropolitan sea water pool during the hottest week of the summer. It took a day and night shift of workmen nearly eight days to make the necessary repairs.

Prospect, Yiddish vaude and pictures, closed for summer, to reopen next month with Yiddish musical and legit attractions. Abe Cugat, manager of the house, will again be in charge.

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DETROIT

By JACOB SMITH

Garrick—"Broadway" (15th week).
Bonstelle Playhouse—"So This Is London" (Bonstelle Stock).
Adams—"Metropolis" (2d week).
Capitol—"Old San Francisco."
Colonial—"Simple Sis."
Madison—"Twelve Miles Out" (3d week).
Michigan—"The Stolen Bride."
State—"Too Many Crooks."

Eighteen members of the Detroit Police Department's homicide squad gathered to see "Broadway." Joe King, who has a detective role in the play, was recently made an honorary member of the department.

James Fraser, leader of a vaude troupe consisting of members of his family, was robbed of \$5,400 in cash and jewelry valued at \$1,600 while riding on a Woodward avenue street car. Fraser and his family were on the way from the theatre to their apartment when the stick-up occurred.

CINCINNATI

By JOE KOLLING

Grand—"Last of Mrs. Cheyney."
Palace—"Taxi! Taxi!" and vaude.
Capitol—"The Poor Nut" and Vitaphone.
Lyric—"White Gold."
Walnut—"Monte Cristo."
Strand—"World at Her Feet."
Keith's—"The Ice Flood."

The Stuart Walker Company is repeating "The Last of Mrs. Cheyney," the hit of its current stock season, with Ann Davis, McKay Morris, George Gaul, Elizabeth Patterson, France Bendtsen, Ernest Cossart, Muriel Kirkland and Margaret Douglass.

Kohn and De Pinto, musical team, have broken after seven years. Jim De Pinto is located here, having recently wed Marie Haller, a local non-pro. Manny Kohn will be musical director and do a specialty with the "Mutt and Jeff" show on the Columbia Wheel.

Dance bands filling local engagements are: Ray Miller in second week at Castle Farm; Dan Russo

back at Swiss Garden for an indefinite run, with Sid Jerome as master of ceremonies and Mark & Marquette, dance team; Dan Gregory at Land of Dance, Austin Wyle and Freda Sanker orchestras at Chester Park; Cliff Burns at Green Mill.

Members of the Cincinnati Film Board of Trade presented A. H. Kaufman with a Gladstone bag. He resigned the managership of the Louisville (Ky.) branch for Paramount July 23 to open a new office in Indianapolis, Ind., for Big Feature Rights Corp.

SYRACUSE

By CHESTER B. BAHN

Wieting—"The Home Towners" (Frank Wilcox Co.).
Keith's—Vaude, pictures.
Temple—Dark.
Savoy—Dark.
Strand—"The World at Her Feet" and Vitaphone (Albert Spalding, violinist, and "Record Boys").
Empire—First half, "A Million Bids."

New Eckel—First half, "Drums of the Desert"; last half, "Pals First."
Regent—"Slide Kelly Slide" and "The Mysterious Rider."
Harvard—"Rookies."
New Syracuse—"The Cave Man" and "The Wolf Hunter."
Rivoli—"Slide Kelly Slide."
Swan—"No Man's Gold" and "A Dog's Life."
Palace—"Knockout Reilly."

The Savoy, which went dark Saturday night, will reopen with stock burlesque Aug. 27, the Saturday preceding the opening of the New York State Fair. Of the company which has occupied the theatre during the summer, four principals will be retained—Date Curtis, straight; Frank Fay, juvenile; Ruth Price and Gene Fox. The other berths, including chorus, will show new faces.

The Savoy, which had been using an "orchestra" of three and four pieces during the greater part of the stock run, will have a jazz band as house orchestra next season, it is announced.

As the lineup now stands, Syracuse, for a second successive year, will have no touring attractions for its thousands of State Fair visitors. The Wieting will have Frank Wilcox Company stock until Sept. 10, and the Temple will either be dark or attempt to resume pop vaudeville and pictures. It is likely, although Thomas A. Magrane, who directed the Temple Players for 15 weeks, is said to have approached the Cahills with a proposition for fall and winter stock.

The Potsdam Fair will make an attempt to run on a six-day basis this year with night shows. Set to open on Sept. 19, it will have no nearby competition.

Abe Cohen, operating the Strand and Rialto in Massena, is circulating Sunday movie petitions. The village has not been wholly without them. St. Mary's Church operating Sunday movies for about two years.

While the Vitaphone seems to have flopped in many houses, the contrary is true in this city and Binghamton where the canned entertainment is housed in the Strand and Binghamton.

Rialtoites who were skeptical when Loew's, Inc., announced the new State here would be ready late in the fall are beginning to change their opinion. The steel work has gone forward like magic, and bricklayers and masons started to rush last week. The new Jefferson hotel, across the street from Loew's, is nearly completed. Two new buildings, the State Tower, and a business block, are now under way on the sites of two old Syracuse theatres—the Bastable and Grand Opera House.

Off the stage since last winter, when a serious illness forced her to quit as George Jessel's leading woman in "The Jazz Singer" while playing Chicago, Ruth Abbott, local actress, will return in "What the Doctor Ordered," now in rehearsal.

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ATLANTIC CITY

Beaux Arts Earl Lindsay's Rev Harry Rose Chic Barrymore Dorothy Van Alst Isable Duran Ruth Goodwin Evelyn Kearney Thelma Temple Grace Carroll Mary Carlton Margit Dybbat Fanny Maness Betty Collet	Adrienne Lample Pardian's Orch Embassy Benny Davis Dorothy Davis Ruby Keeler Mary Lucas Rene Valerie Jockey Francesco Lovey 2 Arthur Franklin Joe Candullo Orch Silver Slipper Jimmie Durante Lou Clayton	Eddie Jackson Betty McAllister Solita Palma Beth Stanley Hanley Sis Peggy O'Neil Viola Lewis Durante Orch Palais Royal Peaches Browning Mario Villani Floor Show Villani Orch F Renault Club Francis Renault	Folies Bergere Evelyn Nesbit Eddie Davis Orch Martin's Eddie Cox Ritz-Carlton Hotel Anatol Friedman Friedland's Rev Al Wohlman Irwin Sis Mary Higgins Marie Russell LeBlanc & DuChme Louise Allen Margaret Callan Dreon Sis Al Jocker's Orch
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WASHINGTON

Chevy Chase Lake Margaret Little Eva Gladys Meyer Davis Or Jardin Lido Eileen Lally Dick Lebert Lido Orch	Le Paradis Himber Ent Jack Golden Meyer Davis Orch Mayflower Sidneys Orch	Mirador M Harmon Orch Powhattan Roof J Slaughter's Bd Spanish Village J O'Donnell Orch	Toll House Tavern Robert Stickney I Boernstein Or Villa Roma Mae Baer Orch Wardman Park I Boernstein Orch
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NEWS OF THE DAILIES

(Continued on page 40)

has filed suit in Superior Court against S. S. Krellberg and the Krellberg Pictures Corp. for \$1,750 salary.

Motion for release was filed in Superior Court on behalf of Anita Davis, one of the five convicted of manslaughter in the killing of Tom Kerrick, picture cowboy. Girl's attorney stated she may die if kept in jail much longer. Dr. Benjamin Blank, county jail physician, said she had lost 19 pounds during the several months in the cell and is on the verge of nervous collapse. Superior Court Judge Hardy continued final hearing on the bond motion until July 25.

Arthur MacArthur, former general manager of the Monty Banks studio, was denied an injunction by Judge Chambers to restrain the comedian from producing pictures until he was reinstated in the concern.

Jason Robards, picture actor, is suing for divorce from Hope Maxine Robards, whom he charges with cruelty. Mrs. Robards is expected to file a cross-complaint denying allegations made by her husband. Robards' complaint asks for the award of their two children as well as community property. The couple were married in Salt Lake City in 1914 and separated last June. The two children are Jason, Jr., five years old, and Glenn Arnold, 11 months.

Charles Puffy, screen comedian, was arraigned before Municipal Judge Leonard Wilson on a charge of cruelty to animals. Puffy is accused of beating to death a valuable dog belonging to J. Farrell MacDonald, screen actor. Puffy pleaded not guilty and trial was set for July 28.

What had all the ear marks of a "gag" publicity stunt, was picked up and taken seriously by local dailies, when they printed a story that Peter Howard, known in

Hollywood as "Peter the Hermit," filed a suit for \$130,000 damages against Count Ilya Tolstoy, Harry D. Wilson, publicity man, and the Edwin Carewe productions.

The "gag" comes in where Peter claims to have been promised the male lead in "Resurrection," that played by Rod La Rocque, and then let out.

The Hollywood character is about 70 years old, with a long flowing white beard, while the part in the picture calls for a young and romantic prince full of life and passion.

Jack Doyle's Vernon fight arena was completely destroyed by fire, believed to have started in a pile of sawdust in the yard of the Okay Sawdust and Shaving plant nearby. Three fire companies brought the blaze under control and saved adjoining buildings and residences. The loss is estimated around \$100,000.

OAKLAND, CALIF.

By WOOD SOANES

Marjorie Rambeau, as radiant as an ingenue and looking like one as a result of her "training" on the Rambeau walnut grove at Danville, a local suburb, opened a special stock season in the Jeanne Eagles role in "Rain" at the Fulton.

Some years ago Miss Rambeau was the toast of the town as a stock player in the old Elshoff regime at Ye Liberty Playhouse. The stock fans swarmed into the Fulton. Her "Sadie Thompson" differs materially from the one offered the bay region by Jeanne Eagles and played imitatively in Oakland by Isabel Withers in a Henry Duffy touring production. Miss Ram-

beau's Sadie is a genial gal, lacking the brassiness of the Eagles' reading.

They gave a complete version of "Rain" at the Fulton, fuller in text than that of Eagles. George Ely gave Miss Rambeau a good production with Herbert Heyes, back from pictures, as the missionary.

Robert Edmond Jones, stage designer, is lecturing at the University of California summer session and making numerous lecture appearance at private and semi-public functions.

The Oakland Recreation department has an automobile fitted up with a stage and properties and able to move under its own power to the numerous yards and playgrounds in the Oakland chain.

James Gleason plans to return to New York Aug. 1 to start rehearsals in "The Shannons of Broadway." He is taking back a local stock actor, Leo Linhard, who played a fifty-two weeks' season as second man at the Fulton.

Herbert Jennings has succeeded Luther Gobel as manager of the Temple, Detroit.

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Dell Delano
Diven Ernest
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Fox James
Frohman Bert
Gibney Marion
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Gifford Wm C
Halls Leon
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Hammond Al
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Higgins Mary
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Lester H & C
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Mack Helen
Mack Neal
Malley Jack
Mills Tom
Morton Dorothy
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O'Hare, Husk
Osterman Jack
Page Anna E
Pagliarini Seg
Papay Tom
Pym F & P
Reed & Lucey
Riley Joe
Rinaldo J
Robertson Guy
Rome & Dunn
Rogers & King
Rosenberg Edward
Rothchild Irving
Roy Phillip
Rufoff & Elton
Santos Don
Scholly Wm
Shannon Helen
Sheriff Ernest
Sherman Tex
Sherry Edith
Silvertongue Chief
Sinek Roy
Smith Frank
Steinbeck Bruno
Sylvester & Vance
Taschetti Laura L
Tip Tops 8
Voltaire Harry
Wagon R
Vincent Larry
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Unable to assemble scenery and stage settings in time and with a few more last minute touches required, it was found necessary to postpone the initial performance of "Allez Oop." Carl Hammer's first venture in the producers' field, from Monday until Tuesday evening (July 26).

Faced with the prospect of an "off" season and unable to get by with their exorbitant cover charges, the majority of Atlantic City's night clubs are making radical changes in their policies. Martin's was the first to take the step announcing no cover charge, Saturdays included. Even with this, it wasn't necessary to call the cops to keep the crowds of cabaretgoers away.

Next to follow was Joe Moss' Deaux Arts which reduced its price to a \$1 cover on week days. Folies Bergere soon came along with a similar announcement as did also the Palais Royal. It is expected that the Silver Slipper, where Clayton, Durante and Jackson are doing their stuff, will soon swing along with the rest.

Evelyn Nesbit, following the example set by Benny Davis, is going into the night club field on her own hook and has taken over the Club Renault, formerly presided over by Francis Renault. The Club Evelyn Nesbit, as it will be henceforth known, opens July 28 with a small show in support of the headliner.

FUTURE PLAYS

(Continued from page 52)

producers. Cast include: Ramsay Wallace, George Probert, Norma Phillips, Dean Borup, G. L. Paul, Clarence Bellaire, Aubrey Beatty, Jimmy Fallon, Carl Reed, Catherine Moore, E. J. Blunkall is directing.

Musical version of "The Girl From Chills," buffeted around various managements, will now reach production via Charles Buery.

"Souvenir Sadie," musical by Luther Yantis, Ned Nestor and Hampton Durant, has been acquired for production by Lyle Andrews. It was given a tryout with amateur cast at Trenton, N. J., several months ago.

"Alma-Jane," new musical by Louis Simon, Elde Dudley, Spencer Tyler and Ted Helms will reach production next season via Lawrence Weber.

Simon and Dudley previously collaborated on "Bye, Bye, Bonnie," produced last season by Weber.

"The Solitaire Man," which the Chanins are producing, bows in at Asbury Park, N. J. (Monday, Aug. 1), and comes to one of the Chanin New York houses two weeks later.

Cast includes James Dale, Joan Maclean, Charles Dalton, Effie

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"Twice in the Same Place," farce by Lynn Starling, is being readied for production within a few weeks by M. J. Nicholas. The piece is being cast and goes into rehearsal in two weeks. Bertram Harrison will stage it.

"The Medicine Man," by Elliott Lester, went into rehearsal this week, with Sam Harris producing. The piece will be given a two weeks' tryout opening in Asbury Park Aug. 15 and shelved until next October. Cast includes Howard Lang, Miriam Hopkins, Minor Watson and others.

"Babies a la Carte," by S. L. Simpson, is being revived for Broadway, with the author again figuring as producer. The piece is due to supplant "Merry-Go-Round" at the Klaw, New York, Aug. 8 with possibility of the Herndon revue shifting to the Belmont if not closing.

"Jimmy's Women," farce by Myron C. Fagan, will reach production shortly, with Fagan also figuring as producer. The piece was recently given a successful stock trial by the Poli Players, Hartford, Conn.

"The Hard Boiled Egg," comedy by Innis Osborne, is scheduled for production in September by Wallack Productions.

"The Old Maid," comedy, has been secured for production next season by Charles Wagner.

Louis I. Isquith, who bobs up intermittently, is in again as a producer. The piece is "Oh! Johnny," musical, by J. Stanley Royce and J. Klern Brennan, which Isquith began casting this week.

Werba's, Brooklyn, N. Y., will reopen Aug. 15 with "Speakeasy." After the week in Brooklyn it will come to a New York house.

"The Solitaire Man" will reach the Biltmore, New York, Aug. 11, following a week of out-of-town.

"The Barker" will reopen at the Windsor, New York, Aug. 29, and after a tour of the "subway circuit" go to Boston for a run.

Jed Harris has set the opening dates for the six companies of "Broadway" next season. The Boston Company opens Sept. 5, Pacific Coast Company opens in Denver, Sept. 12, while the show current in Detroit will follow into the Selwyn, Chicago, Sept. 18. Southern Company will get under way at Norfolk, Va., Sept. 19; Philadelphia Company, Oct. 17, and another company playing week stands through the

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west will open in Youngstown, O., Nov. 7.

"Her First Affair," by Merrill Rogers, goes into rehearsal this week under direction of Gustav Blum, who also figures as producer. It will open "cold" at the Nora Bayes, New York, Aug. 22.

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INSIDE STUFF ON MUSIC

(Continued from page 54)

thusiasts. Roger Wolfe Kahn already is flying his own plane, being a noted motor fiend from speed boats and racing cars to airplanes. Harold Leonard, the 24-year-old Waldorf-Astoria maestro, is the latest air fiend and is a consistent attendant daily at Curtiss Field, Mineola, L. I.

Song Pluggers Anger Elkins

Eddie Elkins at the Hotel Roosevelt, New York, is miffed at the fickleness of song pluggers. When he cut his band down for the summer at hotel managerial request for conservation reasons, the National Broadcasting Co. took out its WEAF wire from the Roosevelt on the theory the reduced band would not transmit well. With radio eliminated as a plugging outlet, the song pluggers gave Elkins plenty of air. The bandman states he will remember his fair weather friends when he goes on the air again in the fall with his enlarged orchestra.

Graham McNamee, the WEAF announcer who broadcast the word picture of the Dempsey-Sharkey fracas, states he didn't see any foul committed. McNamee was sitting in the same angle with Tunney at that crucial seventh round moment.

Bathing Suit Contest Inland

Hotel Mark Hopkins, San Francisco, is publishing Eddie Harkness' song, "California Beauties," as a souvenir stunt in connection with the California bathing beauty elimination contest at the hotel Aug. 2. Harkness, the hotel's orchestra director, has no intention of exploiting the number commercially. Incidentally, it's the first time the California contest is held at other than a seashore place in bathing suits.

"When Day Is Done," Note for Note

One of the old timers rambling round band for the first time the other evening in a road house, the German imported song brought over by Paul Whiteman, "When Day Is Done." He called the orchestra leader's attention to the similarity of the foreign number with the old colored mammy lullaby, "Keep In Your Own Back Yard." The leader upon request sang the words of the negro ditty, a huge hit over here in its day, and found that both were note for note.

Since Whiteman brought back the "Day" song after his last European tour, it has grown very popular on this side. No one about appears to know which song holds priority, although there appears to be an out and out cop by one of them. "Back Yard" was a hit over 20 years ago

AUGUST and SEPTEMBER

1927 AUGUST 1927 -

SUN	MON	TUE	WED	THU	FRI	SAT
FO 5th	1	2	3	4	5	6
7	8	9	10	11	12	13
14	15	16	17	18	19	20
21	22	23	24	25	26	27

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